



A values-Based Education Model Grounded in Local Wisdom: The *Nyesek* Weaving Tradition of Women in Maringkik Island

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Abstract. This study aims to develop a values-based education model grounded in local wisdom embedded in the *nyesek* (traditional weaving) practice of women in Maringkik island, East Lombok Regency. The study responds to the weakening intergenerational transmission of cultural values in coastal and marginalized communities amid globalization. Using qualitative research and development (R&D) approach, the study applies the ADDIE model with a primary focus on the analysis and design stages, supported by ethnographic inquiry. The participants comprised 18 informants, including female weavers, community leaders, and local youth. Data were collected through participant observation, in-depth interviews, cultural documentation, and systematic field notes. Observations focused on learning interactions, value transmission processes, social relations, and experiential practices embedded in the *nyesek* tradition. Field notes were used to document contextual learning experiences, symbolic meanings, and reflective insights emerging from daily weaving activities. The findings indicate that *nyesek* functions not only as an economic activity but also as a living educational medium that transmits core values such as diligence, perseverance, responsibility, cooperation, and the preservation of local identity through socially embedded and experiential learning. The novelty of this study lies in the formulation of a structured values-based education model derived from indigenous weaving practices and operationalized within the ADDIE framework, bridging informal cultural learning with formal and non-formal education contexts. The proposed model contributes to cultural sustainability, lifelong learning, and community empowerment.

Keywords: Values education, Local wisdom, “*Nyesek*” tradition, Maringkik island, and Coastal Woman empowerment.

1. Introduction

Value education plays a crucial role in transmitting moral, ethical, and cultural principles to shape responsible individuals with noble character. Value education grounded in local wisdom aims to develop the cognitive, affective, and psychomotor abilities of learners, enabling them to internalize and apply these values in real life. Effective character education must integrate moral learning, ethical reinforcement, and habitual moral behavior [1]. Value-based education is also essential to foster cultural identity and sustainability awareness amid globalization [2]. However, the integration of local wisdom into educational systems remains inconsistent, limiting its contribution to national programs such as Indonesia Emas and sustainable tourism development [3].

One of Indonesia’s richest cultural heritages is traditional woven cloth (*tenun*), which holds not only aesthetic and technical value but also deep social and symbolic meaning. The weaving traditions across Indonesia reflect environmental, historical, and cultural influences of local communities. Typically, Indonesian *ikat* textiles use natural fibers such as cotton and silk, woven manually by women using non-mechanical looms. There are three main types of *ikat* weaving: warp *ikat*, weft *ikat*, and double *ikat* [4].

In West Nusa Tenggara, weft *ikat* weaving developed rapidly among coastal communities. One of the distinctive weaving centers is Gili Maringkik in East Lombok. On this small island, there are about eight groups of female weavers, each consisting of around ten members. The weaving tradition, locally called *nyesek*, has been passed down through generations. However, academic research on *nyesek* remains very limited. This study seeks to develop a local wisdom-based value education model derived from the *nyesek* tradition.

The *nyesek* tradition embodies profound aesthetic, philosophical, and social meanings. The process requires patience, perseverance, and inherited knowledge, symbolizing harmony between humans and nature, hard work, and social solidarity [5]. Beyond its economic dimension, *nyesek* serves as a form of informal education that shapes women’s character and community resilience [6]. However, traditions risk extinction if they fail to adapt to socio-economic realities [7]. Cultural preservation must therefore be integrated into sustainable development [8]. Globalization can either threaten or revitalize local traditions depending on adaptive capacity [9], [10].

Women play a central role as cultural custodians and informal educators who transmit local values across generations [11], [12]. Their contributions sustain social identity and resilience [13], [14]. In Gili Maringkik, *nyesek* embodies economic, spiritual, familial, and ecological values. Nevertheless, modernization poses a significant threat. Younger

generations show declining interest in weaving. Traditions function as symbolic systems that give meaning to life [15], while culture-based education strengthens community identity in a global context [16]. The designation of Gili Maringkik as a Tourism Village provides opportunities for preservation through sustainable tourism development.

However, geographic isolation and limited infrastructure remain major barriers. Sustainable cultural preservation requires collaboration among governments, educational institutions, and communities [17]. Therefore, this study proposes a local wisdom-based value education model rooted in the *nyesek* tradition. The model emphasizes youth engagement, community empowerment, and the use of information technology. Experiential learning approaches allow learners to directly engage with cultural practices, while women's empowerment strengthens cultural transmission and social recognition [18].

2. Methodology

This study employed a qualitative Research and Development (R&D) approach to develop a values-based education model grounded in local wisdom embedded in the *nyesek* (traditional weaving) practices of women in Maringkik Island, East Lombok Regency. The research was guided by the ADDIE instructional design model, particularly focusing on the Analysis and Design stages [19]. To strengthen contextual understanding, this study was supported by ethnographic inquiry, which enables an in-depth exploration of cultural practices, social interactions, and indigenous knowledge systems [20].

The research site was Maringkik Island, a coastal and marginalized community where *nyesek* functions not only as an economic activity but also as a medium of informal learning. Participants consisted of 18 purposively selected informants, including female weavers, community leaders, and local youth, who were directly involved in weaving practices and cultural transmission [21]. Data were collected through participant observation, in-depth semi-structured interviews, cultural documentation, and systematic field notes. Ethnographic observation focused on learning interactions, value transmission processes, social relations, and experiential learning embedded in daily weaving activities [20]. Field notes were used to capture contextual meanings, symbolic expressions, and reflective insights emerging from the *nyesek* tradition.

Data analysis was conducted using thematic analysis, allowing patterns and categories to emerge inductively from the data [22]. The identified indigenous values—such as diligence, perseverance, responsibility, cooperation, and cultural preservation—were then mapped into the ADDIE framework. The Analysis stage emphasized learner characteristics, contextual needs, and value identification, while the Design stage translated these findings into learning objectives, experiential strategies, and community-based learning models [19].

The outcome of this process is a structured values-based education model derived from indigenous weaving practices and systematically integrated into the ADDIE framework. This model bridges informal cultural learning with formal and non-formal education contexts, promotes lifelong learning, and strengthens community empowerment and cultural sustainability [23]. The summary of the research methodology is presented in Table 1, which outlines the research design, data collection techniques, analytical procedures, and expected contributions of the study in a structured and systematic manner [19], [20].

Table 1. Summary of Research Methodology

Component	Description
Research Approach	Qualitative Research and Development (R&D) [19], [21]
Supporting Approach	Ethnographic inquiry [20]
Development Model	ADDIE (Analysis and Design stages) [19]
Research Site	Maringkik Island, East Lombok Regency, Indonesia
Participants	18 informants: female weavers, community leaders, and local youth [21]
Data Collection	Participant observation, in-depth interviews, cultural documentation, field notes [20], [21]
Observation Focus	Learning interactions, value transmission, social relations, experiential practices [20]
Data Analysis	Thematic analysis mapped to ADDIE framework [22], [19]
Output	Values-based education model grounded in local wisdom [23], [19]
Contribution	Cultural sustainability, lifelong learning, community empowerment [3], [8], [23]

The infographic below illustrates the integration of ethnographic inquiry and the ADDIE instructional design model in constructing a values-based education model rooted in local wisdom. Ethnographic exploration enables the identification of key dimensions such as cultural values, social relations, symbolic meanings, and experiential learning processes embedded in the *nyesek* tradition [20], [24], [25]. These findings are systematically translated into the Analysis and Design stages of the ADDIE framework, resulting in clearly defined learning objectives, culturally responsive strategies, and community-based learning approaches [19], [26]. Furthermore, this integrative approach bridges informal cultural learning with formal and non-formal educational systems, reinforcing the relevance of indigenous knowledge in contemporary education [23], [27]. Ultimately, the model contributes to broader societal outcomes, including cultural sustainability, lifelong learning, and community empowerment [3], [8], [23].

Figure 1. Methodological Framework: ADDIE Integrated with Ethnographic Inquiry



3. Results Discussion

3.1 Overview of the Nyesek Weaving Practice in Gili Maringik

Field observations and in-depth interviews conducted on May 30, 2025, reveal that the *nyesek* weaving tradition remains widely recognized among women in Gili Maringik Village. Approximately 85% of the female population possess basic weaving knowledge; however, only around 20% remain actively engaged in weaving activities. This

indicates a declining level of active participation despite strong cultural awareness, reflecting a broader trend of cultural transition in traditional communities [9], [10].

The active weavers are organized into eight groups, each consisting of approximately ten members. The production process involves collective collaboration, particularly during thread preparation, motif arrangement, and finishing stages, highlighting the communal nature of indigenous production systems [24]. However, the increasing reliance on pre-dyed synthetic threads indicates a shift from traditional practices, suggesting the erosion of ecological knowledge and traditional dyeing techniques [8].

3.2 Weaving Tools and Their Functions

The *nyesek* tradition utilizes a traditional loom known as *gedogan* or *ranggon*, which is culturally associated with women's roles. This loom consists of multiple components, each serving both technical and symbolic functions. Beyond their mechanical roles, these tools embody philosophical meanings related to balance, perseverance, discipline, and harmony—values deeply embedded in Sasak cultural wisdom [5], [25].

The integration of technical and symbolic functions reflects the concept of material culture, where objects are not merely tools but carriers of meaning and identity [15]. Thus, the weaving apparatus represents a tangible manifestation of local wisdom and serves as an informal medium for value transmission across generations. Therefore, the structure, function, and philosophical meanings of each tool, as presented in Table 2, demonstrate the integration of technical knowledge and value education within the *nyesek* tradition, reinforcing its role as a holistic cultural learning system [3], [23]. Thus, the tools used in *nyesek* are not merely mechanical instruments but also function as pedagogical media that internalize philosophical values through practice-based learning [23].

Table 2. Analytical Mapping of Svesek Weaving Tools, Philosophical Values, and Educational Dimensions [33], [34], [36]

No	Tool	Technical Function	Philosophical Meaning	Value Dimension	Learning Domain	Educational Implication
1	Gedogan	Main loom frame holding warp threads	Foundation of life (stability)	Responsibility, stability	Cognitive, affective	Understanding structure and life foundation
2	Anc	Regulates warp threads	Balance and harmony	Balance, self-control	Affective	Internalizing harmony in decision-making
3	Batang Jajak	Base support structure	Strength and resilience	Resilience	Affective	Developing persistence in challenges
4	Jajak	Vertical support poles	Connection to cultural roots	Cultural identity	Affective	Strengthening identity awareness
5	Tutuk	Winding warp threads	Planning and order	Discipline, planning	Cognitive	Developing structured thinking
6	Suri	Arranges thread spacing	Discipline and order	Discipline	Cognitive, psychomotor	Training precision and organization
7	Golong	Separates warp threads	Boundaries and rules	Self-regulation	Affective	Understanding limits and ethics
8	Gun	Moves warp threads	Transformation and Direction	Adaptability	Cognitive	Encouraging flexible thinking
9	Belda	Tightens threads	Firmness and unity	Assertiveness, unity	Affective	Building decisiveness
10	Apit	Rolls woven cloth	Protection and presser Vation	Responsibility	Affective	Valuing outcomes of effort
11	Telekot	Back support for weaver	Endurance and Patience	Patience	Affective	Strengthening perseverance
12	Tekah	Protects weaving surface	Protection and Continuity	Cultural presser vation	Affective	Awareness of safeguarding culture
13	Penring	Holds weft thread	Continuity of values	Sustainability	Cognitive	Understanding continuity of tradition
14	Terudak	Supports thread insertion	Connection and linkage	Cooperation	Social/affective	Encouraging collaboration
15	Erek-erek	Maintains balance	Equilibrium and control	Balance, discipline	Affective	Maintaining emotional stability
16	Wedé	Separates threads	Ethical boundaries	Ethics	Affective	Developing moral awareness
17	Gun Gantung	Supports thread weight	Energy balance	Harmony	Affective	Managing effort and balance
18	Penggun	Assists thread movement	Support in challenges	Cooperation	Social/affective	Promoting teamwork

The analytical mapping presented in Table 2 demonstrates that traditional weaving tools in the *nyesek* practice are not merely technical instruments but also function as pedagogical media that integrate cognitive, affective, and psychomotor learning domains. Each tool embodies specific philosophical values that are internalized through repeated practice, reflecting the principles of experiential learning [23]. Furthermore, this mapping highlights how local wisdom can be systematically translated into educational components, aligning with ethnopedagogical approaches that emphasize learning through cultural practices [25], [36]. The integration of value dimensions and learning domains also provides a foundation for embedding these elements into the ADDIE instructional design framework, particularly in the Analysis and Design stages [19]. Thus, the *nyesek* weaving tools serve as a bridge between material culture and value-based education, demonstrating that indigenous knowledge systems can be operationalized into structured learning models relevant to contemporary education [3], [35].

3.3. The Process and Stages of *Nyesek* (Traditional Weaving)

Based on participatory observations and in-depth interviews with local weavers, the *nyesek* or traditional weaving process among Sasak women in Gili Maringkik can be understood as a series of structured technical stages that are deeply embedded with cultural meanings. The process begins with the preparation of yarn as the main material, followed by winding, arranging the motifs on the traditional loom, and weaving—an activity that demands fine motor skills and a high degree of concentration. The *nyesek* process consists of structured technical stages, including yarn preparation, motif design, dyeing, weaving, and finishing. These stages require precision, concentration, and embodied skills, reflecting experiential learning processes rooted in daily practice [23].

From an ethnographic perspective, the researcher's direct engagement in observing and documenting the daily activities of the weavers allows each technical stage to be interpreted not merely as a work procedure but as an expression of local wisdom, a symbol of women's identity, and a manifestation of intergenerational cultural continuity, each stage represents not only a technical procedure but also a cultural expression and symbolic practice. The researcher's engagement in participatory observation allows for an emic understanding of how knowledge is constructed, transmitted, and internalized within the community [20].

Thus, the following exposition of the *nyesek* stages does not only delineate the order of operations but also opens a space for cultural interpretation from the emic perspective of the local community. The description of these stages is presented in the following table, which categorizes the entire process into three major phases: preparation, execution (*nyesek* proper), and the final finishing phase. The preparatory stages—such as *nenasin benang*, *memuyun*, and *menghane*—demonstrate the importance of patience and preparation, while the weaving stage (*nyesek*) itself reflects persistence and craftsmanship. The collaborative nature of processes such as *begulung* further emphasizes social cohesion and collective learning [24].

3.3.1. Technical Stages (from Yarn Preparation to Final Product)



Several preparatory steps must be undertaken before the actual weaving begins, including:






- **Nenasin Benang** – The process of moistening the yarn with *tajin ketan* (sticky rice starch). The application of this starch strengthens the yarn's surface and twist, as during weaving the threads are continuously rubbed against one another. Any remaining rice starch can be stored for several days and reused, minimizing waste [5], [28].
- **Memuyun** – The process of spinning the yarn into usable thread form, which determines the strength and uniformity of the yarn [28].

- **Menghane** – Forming linear motifs for the warp threads as a preliminary design stage in traditional weaving, reflecting aesthetic and symbolic values [5], [29].
- **Nyusuk Suri** – Inserting the yarn into the *suri* (reed or comb) of the loom, which functions to maintain thread alignment and spacing during the weaving process [28].
- **Begulung** – Rolling the warp threads according to the desired length of the woven cloth. Typically, cloth produced using the *gedogan* loom measures around three meters in length. To facilitate the weaver's work, the warp threads, after being arranged according to their motifs, are rolled and stretched only as far as the weaver's leg length [28], [29].
- **Meleting** – Winding the weft threads. The weft threads interlace with the warp threads during weaving. For ease of use, these threads are wound onto a small bamboo spool or bobbin [28], [5].

This detailed depiction of the *nyesek* stages demonstrates that weaving in Gili Maringkik is not merely a manual craft but a culturally embedded practice that integrates technical skill with value-based education. Each stage reflects discipline, patience, and precision, aligning with character education principles that emphasize moral habituation and responsibility [1], [6]. Moreover, the collaborative aspects observed in processes such as *begulung* highlight social values of cooperation and collective responsibility, which are central to community-based learning and women's empowerment [13], [14], [36]. From a cultural perspective, the transmission of motifs and techniques across generations represents a form of intangible cultural heritage preservation and cultural capital [8], [17], [38]. In the context of education for sustainable development, such practices illustrate how local wisdom can serve as a foundation for experiential and contextual learning models that integrate cognitive, affective, and psychomotor domains [3], [23], [24]. Therefore, *nyesek* is not only a production process but also a pedagogical medium for sustaining cultural identity and fostering holistic human development.

Table 3. The Process and Technical Stages of Nyesek

No.	Stage	Illustrative Image	Description of Activity
1	Moyon/Kamoyon		The process of selecting, twisting, and winding cotton fibers into small rolls (yon) as the basic material for weaving threads [28], [33].
2	Marane		Aligning and arranging threads in parallel using the <i>lungsen</i> tool as the foundation for the cloth's length [28], [37].

No.	Stage	Illustrative Image	Description of Activity
3	Motif/Pattern Making		<p>Designing the motifs to be woven, usually in the form of traditional patterns inherited through generations [5], [37].</p>
4	Motif Binding		<p>Tightly binding parts of the thread that should resist dye penetration, following the intended pattern (<i>ikat</i> technique), typically using plastic strings [28], [37].</p>
5	Dyeing Process		<p>Immersing the bound threads in dye solutions; this step may be repeated to achieve layered or gradient coloring [28], [35].</p>
6	Unbinding		<p>Removing the bindings after dyeing and drying to reveal the motifs formed by undyed sections [28], [37].</p>
7	Thread Division		<p>Sorting patterned threads based on their function as warp (<i>lungsi</i>) or weft (<i>pakan</i>) [33], [37].</p>






No.	Stage	Illustrative Image	Description of Activity
8	Begulung		Winding the weft threads into small bobbins to facilitate the weaving process [28], [33].
9	Inserting into the Reed		Arranging and inserting warp threads into the reed (<i>suri</i>) to maintain spacing and alignment [28], [37].
10	Maleting		Adjusting and realigning warp threads to ensure evenness and proper tension before weaving [28].
11	Nyesek (Weaving Process)		The main weaving stage, where weft threads are interlaced manually using a traditional loom (<i>gedogan</i>) [28], [33], [39].
12	Begetas (Finishing)		Final process including cutting, arranging, and refining woven cloth into finished textile products [33], [39].

Fig. 2. The Begulung Process

The begulung process requires the cooperation of two to four people to ensure proper tension and alignment of the warp threads, reflecting collective work practices in traditional weaving communities [6], [13], [36].



This detailed depiction of the *nyesek* stages demonstrates that weaving in Gili Maringkik is not merely a manual craft activity, but rather a deeply embedded cultural performance that integrates technical skill with the internalization of social and moral values. Each stage in the weaving process—from fiber preparation to the final textile—requires a high degree of discipline, precision, and perseverance, reflecting the ethical dimension of work as emphasized in value education frameworks [1]. Furthermore, the collaborative nature of several stages, such as yarn preparation and motif discussion, highlights the importance of cooperation and communal learning, which aligns with experiential learning principles where knowledge is constructed through shared practice and reflection [2].

In addition, the prolonged and repetitive nature of weaving activities cultivates patience and emotional regulation, reinforcing character formation through habitual practice. The aesthetic dimension of *nyesek*, particularly in motif creation and color harmony, also illustrates the presence of “aesthetic intelligence,” where creativity is intertwined with cultural symbolism and local wisdom [3]. Within the context of Sasak society, these values are not transmitted through formal instruction but are inherited intergenerationally through observation, imitation, and active participation, positioning *nyesek* as a living pedagogical system rooted in indigenous knowledge [4], [5]. Thus, weaving in Gili Maringkik serves as a holistic medium for value education, encompassing cognitive, affective, and psychomotor domains while simultaneously preserving cultural identity and strengthening social cohesion.

3.3.2 Local Wisdom Values in Each Process and Stage of *Nyesek*

The *nyesek* weaving process functions as an informal learning environment where value education is embedded in daily practice. Learning typically begins at an early age through observation, imitation, and repeated practice, involving close interaction between older and younger generations. Values such as hard work, discipline, patience, responsibility, cooperation, and cultural appreciation are transmitted

implicitly throughout the weaving process. The continuity of these practices demonstrates that *nyesek* serves not only as an economic activity but also as a medium for socialization and moral education [1], [2].

The *nyesek* (traditional weaving) tradition among the women of Gili Maringkik, East Lombok Regency, is not merely an economic activity but has evolved into a medium of value education deeply rooted in local wisdom. Through a qualitative approach employing in-depth interviews, participatory observation, and documentation with key informants—Mrs. Naimah (a senior weaver and local cultural figure) and Mr. Agus, S.Pd. (Village Secretary)—it was found that each stage of the *nyesek* process embodies valuable lessons in character formation. These stages not only train technical skills but also strengthen personal character, construct cultural identity, and transmit moral values intergenerationally in an informal yet meaningful way [3], [4].

As stated by Mrs. Naimah, “Children who want to learn weaving must start from *moyon* so that they learn patience. If the threads get tangled, they have to untangle them carefully. That’s how they learn patience.” This view is supported by Mr. Agus, who emphasized, “We see that the *moyon* stage teaches a high degree of patience. It becomes a foundation of character for the young girls here.” This finding aligns with the concept of experiential learning where knowledge is constructed through direct experience and reflection [5].

The value of independence is evident in the *marane* stage. According to Mrs. Naimah, “I learned from my mother, and now I teach my grandchildren. They must be able to *marane* by themselves and not depend on others.” Mr. Agus added, “The value of independence is strongly represented in *marane* because that is when the girls learn to take responsibility for preparing their own threads.” This reflects character education principles emphasizing responsibility and self-reliance [1].

In the next stage—creating motifs (*mal*)—emerge the values of creativity and respect for ancestors. “Every motif has its own meaning. For example, the ‘*timbang layar*’ motif is the oldest design, passed down through five to six generations. It is a heritage from our parents,” explained Mrs. Naimah. This demonstrates that the *nyesek* process serves as a dynamic arena of cultural expression and symbolic meaning [6].

The motif-tying stage requires meticulousness and great patience. “If you tie it incorrectly, the motif will be ruined. You have to be very careful. I always tell the children, if you want a good result, you must focus,” said Mrs. Naimah. Mr. Agus observed, “The motif-tying stage helps develop a detailed mindset. It provides good mental training for the younger generation.” Overall, this tradition illustrates that *nyesek* is not a static practice but a form of cultural resilience—adaptive to changing times yet firmly rooted in local wisdom [6], [7].

Aesthetic and prudential values are manifested in the dyeing stage. “Every color has its meaning. You must be careful during dyeing—too much dye can ruin the result,” noted Mrs. Naimah. Mr. Agus agreed, stating, “The dyeing process teaches aesthetic awareness and carefulness in work—values rarely taught in formal schools.” The process of untying the threads becomes a moment of reflection and hope. “When untying the knots, there’s always curiosity—wondering how the motif turns out. If it’s beautiful, you feel proud because it’s the result of your hard work,” said Mrs. Naimah. Mr. Agus described it as “a reflective moment, when children learn to appreciate the outcomes of their own efforts.” This reflects reflective learning processes within experiential education [5].

The final stage, dividing the threads, contains religious and disciplinary values. “When finished, the threads are divided according to the rules. That’s part of maintaining order. In the past, we did it while reciting prayers,” explained Mrs. Naimah. Mr. Agus concluded, “There are religious elements in this stage—discipline and orderliness are emphasized, and there’s even a spiritual dimension in dividing the threads.” This aligns with culturally grounded moral education rooted in local traditions [2].

Hence, *nyesek* is not only a means of cultural preservation but also a contextual and transformative space for character education. The tradition can thus be positioned as a form of value-based cultural education relevant to the context of 21st-century learning and sustainable development [2], [8].

Table 4. Local Wisdom Values in Each Stage of the Nyesek Process*(Adapted and synthesized from [1], [2], [3], [4])*

No	Nyesek Stage	Aspect of Local Wisdom Value	Behavioral Indicators or Activities
1	Moyon	Perseverance, patience	Cultivating endurance and patience through the initial stage of weaving [1], [3]
2	Marane	Independence	Understanding inheritance and self-reliance values [1], [4]
3	Creating motif/mal	Creativity, innovation, respect for ancestors	Exploring creativity and ancestral continuity [2], [4]
4	Tying motif	Patience, precision	Experiencing emotional control and character values [1], [3]
5	Dyeing	Aesthetic sense, carefulness	Understanding color symbolism and aesthetic values [2], [4]
6	Untying knots	Hope, reflection	Reflecting on achievements and appreciating effort [1], [3]
7	Dividing threads	Religiosity, discipline	Practicing religious discipline and order [2], [3]
8	Begulung	Family devotion	Expressing economic motivation and family affection [1], [4]
9	Isi sisir	Perseverance, skillfulness	Developing responsibility and meticulousness [1], [3]
10	Maleting	Respect for heritage	Tracing ancestral transmission of tradition [2], [4]
11	Nyesek (weaving)	Diligence, beauty	Exploring the profound meaning of weaving activity [1], [2], [3]
12	Begetas	Satisfaction, symbolic closure	Symbolizing completion and pride [1], [2]

4. Discussion

4.1 The Potential of Edu-Tourism and Sustainable Education in the Nyesek Tradition

a. Interaction Patterns Between Weavers and Visitors

The interaction patterns between weavers and visitors in the nyesek tradition are dialogical and mutually beneficial. Visitors are not passive spectators but are invited to understand the entire weaving process—from spinning cotton and natural dyeing to the final composition of traditional Sasak motifs. This interaction strengthens cross-cultural understanding and fosters appreciation for local cultural heritage. Active visitor participation plays a crucial role in achieving meaningful learning outcomes in cultural tourism contexts [41].

This interaction also creates an empowering space for women weavers who traditionally worked within the domestic sphere. Through direct communication with tourists, weavers

have the opportunity to explain the philosophy behind motifs, moral values, and their cultural role in preserving local identity. Community empowerment is a key aspect of sustainable tourism, and equitable interaction models reinforce social sustainability within educational tourism practices [42], [18].

Furthermore, such interactions exemplify community-based informal education. Visitors—students or researchers—gain insights through learning by doing and through personal narratives shared by the weavers. This aligns with experiential learning theory, which posits that effective learning occurs through cycles of concrete experience, reflection, conceptualization, and active experimentation [23].

b. Opportunities for Developing Educational Narratives

The nyesek tradition embodies rich educational narratives containing cultural, social, and ecological values suitable for educational tourism development. Weaving is not merely a technical activity but a philosophical expression of local wisdom and harmonious coexistence with nature. These narratives can be packaged into visual stories, educational tours, or interactive guidebooks—emphasizing meaning and emotional engagement in heritage interpretation [43].

Such opportunities grow when narratives are developed through participatory approaches that involve local communities as the main storytellers. This ensures that local people become active agents of knowledge transfer rather than passive objects of display. Community narrative empowerment is a powerful strategy for safeguarding intangible heritage, especially when integrated into broader educational frameworks [44], [7].

Moreover, narrative-based approaches in nyesek educational tourism contribute to sustainable education. Narratives about natural dyeing, cotton harvesting cycles, and collective work ethics cultivate ecological and social awareness, particularly among the younger generation. Sustainable education must be holistic—connecting values, attitudes, and behaviors within real-life contexts—and local narratives such as nyesek serve as powerful connectors in this process [45], [3].

c. Experiential Learning-Based Tourism

The nyesek tradition can be developed into a form of experiential tourism that offers authentic and transformative experiences for visitors. Tourists not only observe but also actively engage in weaving—experiencing its physical challenges, concentration demands, and the cultural values embedded in every motif. Authentic experience is the essence of the experience economy, where emotional and physical involvement enhances the value of tourism destinations [46].

Experiential tourism in the nyesek context integrates education, cultural preservation, and economic empowerment. It becomes a reflective medium for urban visitors distanced from traditional crafts and local wisdom. Experience-based tourism provides space for critical reflection on modern lifestyles while opening possibilities for value and attitude transformation [47], [10].

To ensure success, nyesek experiential tourism should employ a co-creation model—active collaboration between weavers and visitors to create shared experiences. This approach allows visitors to feel part of the process rather than passive observers. Creative interaction

in cultural tourism fosters meaningful personal experiences, strengthens visitor loyalty, and supports sustainable cultural preservation [48].

4.2 Cultural Meaning and Philosophical Dimensions of Weaving Tools

The symbolic meanings attached to weaving tools suggest that nyesek functions not only as a technical craft but also as a cultural text through which philosophical values are communicated. The Gedokan (Ranggon) reflects gendered knowledge transmission and the role of women as custodians of cultural continuity. Consistent with the view of learning as a socially embedded process, the tools and techniques of nyesek represent an integrated system of material culture, spirituality, and moral education [49], [15].

4.3 Challenges to Sustainability and Value Transmission

Despite its educational richness, the sustainability of nyesek faces significant challenges. These include the declining number of active weavers, reduced interest among younger generations, limited documentation of indigenous knowledge, and increasing reliance on synthetic materials. Globalization and modernization further contribute to the marginalization of traditional practices [50], [51]. These challenges threaten not only the continuity of weaving skills but also the transmission of cultural values embedded in the nyesek tradition.

4.4 Proposed Value-Based Education Model Rooted in the Nyesek Tradition

Based on the empirical findings and theoretical analysis, this study proposes a Value-Based Education Model rooted in local wisdom through the nyesek tradition. The model conceptualizes nyesek as an experiential, community-based learning system that integrates cultural practice with structured educational objectives.

The proposed model consists of the following core components:

- 1. Value Identification**

Core values derived from nyesek practices include hard work, discipline, responsibility, cooperation, perseverance, and cultural identity [1], [6], [3].

- 2. Experiential Learning Process**

Learning occurs through observation, guided practice, repetition, and reflection within real weaving activities, aligning with experiential learning principles [23].

- 3. Intergenerational Knowledge Transmission**

Elder weavers function as informal educators, facilitating the transfer of skills, values, and philosophical meanings to younger generations [38], [49].

- 4. Cultural Tools as Learning Media**

Weaving tools and materials serve as pedagogical instruments for introducing moral, social, and cultural values [5], [29].

- 5. Integration with Formal and Non-Formal Education**

The model allows for adaptation into community education programs, women's empowerment initiatives, and culturally responsive curricula, supporting sustainable development goals [2], [3], [17].

5. Conclusions and Recommendations

5.1 Conclusion

This study affirms that the *nyesek* (traditional weaving) practice of women in Gili Maringkik constitutes a holistic socio-cultural system that integrates material culture, value education, and community-based economic resilience:

First, the persistence of traditional tools and locally sourced materials reflects not merely cultural continuity but also an embedded ecological intelligence, reinforcing principles of sustainability and local self-reliance. Second, the *nyesek* process operates as an experiential learning system in which cognitive, affective, and moral dimensions are simultaneously cultivated through observation, imitation, and repetitive practice. Within this process, core values—such as perseverance, discipline, spirituality, and respect for ancestral traditions—are internalized in an implicit yet structured manner.

Third, woven products transcend their economic function, serving as symbolic representations of identity, cultural narratives, and collective memory. Fourth, the philosophical underpinnings of *nyesek* reveal a multidimensional value system encompassing religiosity, women's agency, *gotong royong* (collective solidarity), environmental stewardship, and intergenerational continuity.

Finally, this study identifies *nyesek* as a strategic entry point for developing an integrated, women-centered edu-tourism model. Such a model aligns with global discourses on sustainable development by bridging education, cultural preservation, and local economic empowerment. Therefore, *nyesek* should be positioned not only as an intangible cultural heritage practice but also as an innovative model of value-based education and a transformative instrument for sustainable community development.

5.2 Recommendations

5.2.1 Strengthening Local Wisdom-Based Education

To ensure the sustainability of *nyesek* as a living educational practice, a systematic integration into formal and non-formal education is imperative. Local governments, educational institutions, and customary authorities should institutionalize *nyesek* within local content curricula, particularly in coastal and island-based communities.

Furthermore, the development of contextual and culturally responsive learning models is essential. These models should incorporate *nyesek* practices into interdisciplinary frameworks that connect cultural values, local history, and character education. The production of standardized teaching modules, digital learning resources, and community-based learning guides will enhance scalability and pedagogical impact. Such efforts will not only preserve cultural heritage but also strengthen students' identity formation and value internalization in line with sustainable education paradigms.

5.2.2 Developing a Community-Based Edu-Tourism Model

The transformation of *nyesek* into a flagship edu-tourism program requires a participatory and inclusive design approach. Local weaving communities—particularly women—must be positioned as primary knowledge holders and active agents in program development and implementation.

An effective edu-tourism model should integrate immersive learning experiences, including hands-on weaving workshops, live demonstrations, narrative-based cultural interpretation, and participatory community engagement. To ensure long-term sustainability, cross-sector collaboration among government bodies, tourism industries, academic institutions, and cultural

organizations is essential. This multi-stakeholder approach will enhance program quality, expand market reach, and generate equitable economic benefits for local communities.

5.2.3 Integrating NyeseK into Women's Empowerment and Entrepreneurship Programs

The *nyeseK* tradition offers a strong foundation for developing culturally rooted entrepreneurship and women's empowerment initiatives. Village administrations and relevant agencies should incorporate *nyeseK* into structured capacity-building programs that extend beyond technical weaving skills.

These programs should include training in product innovation, branding, packaging, digital marketing, and small business management to increase competitiveness in both local and national markets. In addition, the establishment of weaving studios or women's training centers in Gili Maringkik is strongly recommended. These centers can function as hubs for social innovation, platforms for intergenerational knowledge transfer, and incubators for creative industries grounded in local wisdom.

In sum, advancing *nyeseK* from a traditional practice into a structured educational, cultural, and economic model requires integrative policies, participatory approaches, and innovation-driven strategies. Such transformation is crucial not only for cultural preservation but also for positioning local wisdom as a central pillar in achieving sustainable and inclusive development.

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