

Enhancing MSMEs Based on Social and Digital Capital: Collaborative Initiatives of Women and Youth in Karanganyar Village, Central Java.

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Abstract. In the digital era, rural women's groups near Borobudur Temple, specializing in traditional pottery, encounter challenges. Exploring collaboration between tech-savvy youth and skilled women aims to establish micro, small, and medium enterprises (MSMEs) as a solution. Key informants for the qualitative study, focusing on enterprise development for tourism in Karanganyar Village, were women and youth. Social capital and networks play a vital role in enhancing women's pottery skills through cooperation, trust, and information exchange. Youth-driven digital networks impact women-owned businesses, especially in the tourism sector. Efficient collaboration unveils commercial opportunities, emphasizing the need for a deeper understanding of women and youth contributions on digital platforms. Despite research limitations, a more comprehensive examination of collaboration is crucial for a thorough understanding of their role in the digital landscape.

Keywords: MSMEs, collaborative, women, youth, digital

1 Introduction

Pottery making in Karanganyar village in Central Java not only reflects the skills of mature women based on local wisdom and passed down through generations, but also supports the family economy. This article highlights the crucial role of women as guardians of local pottery traditions, strengthened by the collective efforts of the digitally literate younger generation. Similarly, [1] assert that matriarchal pottery traditions in West Africa and indigenous women in the Americas contain not only historical heritage, folklore, spirituality, and social norms, but also matriarchal norms that resist patriarchal domination. Amid this transformative era, women are working with the younger generation to combine local and digital knowledge in developing small-scale household pottery production in the village. This collective effort not only revitalizes local traditions, but also positively impacts small businesses and creates economic opportunities for marginalized communities through the integration of social and digital capital, as [2] notes.

This research on women potters using local knowledge and collaborating with digitally-savvy youth is a departure from previous studies. Previous studies have consistently highlighted the importance of inclusiveness across gender and youth dimensions for the advancement of micro, small and medium enterprises (MSMEs). According to [3] that scientific knowledge in the local wisdom of Mueang Kung pottery, Chiang Mai province, has been used to develop quality pottery including designing creative local wisdom-based pottery science learning innovations. While [4] emphasize that these partnerships not only improve economic prospects for women and youth, but also play an important role in preserving local cultural heritage. For example, [5] found that the Waghemra women's community, a distinct ethnic group in northern Ethiopia, maintained their livelihoods through pottery production to meet their household economic needs.

While the existing literature highlights the role of digital technology as an important driver of change, facilitating global market entry and increasing the competitiveness of pottery products, most research tends to focus on the positive aspects, often neglecting a critical assessment of potential drawbacks or challenges in its application [6][7]. Therefore, more thorough research is essential to identify potential barriers and understand the complicated dynamics between indigenous traditions and the digital age within this collaborative framework.

This article describes the joint efforts between women potters and digitally savvy youth to preserve local cultural heritage, create gender and youth integration, and integrate digital technology to reach a wider market and improve the competitiveness of pottery products. This article is expected to contribute to a deeper understanding of the positive potential and barriers faced by this collaboration of women and youth and provide insights into local economic empowerment.

2 Methodology

This research used qualitative methods, which included observation, interviews and literature study as data collection techniques. Key informants related to the pottery craft were purposively selected from among women and millennials in Karanganyar Village, Borobudur Sub-district, Magelang District, Central Java. Data analysis was conducted through an exploratory descriptive approach. All information presented in this report comes from observations and interviews conducted in May and June 2022.

3 Result

The villages around Borobudur Temple have developed into major destination areas for tourism. Tourists not only visit Borobudur Temple, Pawon Temple, and Mendut Temple, but also undergo a tour that provides valuable educational experiences, especially by visiting Karanganyar tourism village. The village is located in Borobudur District, Magelang Regency, Central Java, with a distance of about 3 km from the main tourist destinations. The village's development status, which was previously classified as a disadvantaged village in 2016, has developed into a developed village in the period 2018 to 2023, as shown in the following graph.

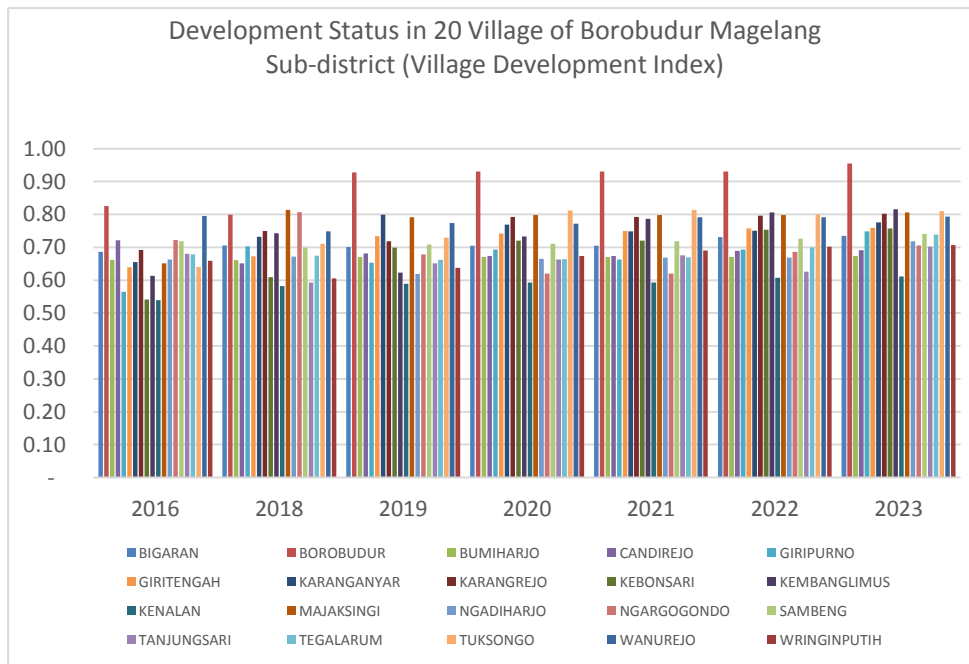


Fig 1. Progress of 20 Villages Surrounding the Borobudur Temple in Magelang Subdistrict, Central Region

3.1 Women Keepers of Pottery Culture

Known as a pottery tourism village located in Klipoh hamlet, it has potential in the art of pottery making, especially involving women for generations. This skill not only creates craft items, but also contains local wisdom knowledge that has been passed down from generation to generation. The discussion of the important role of women as custodians of pottery culture in Klipoh Hamlet, illustrates how valuable and embedded this tradition is in Karanganyar's village identity.

Women in Klipoh Hamlet play a central role as crucial cultural capital in maintaining pottery-making skills. They are not only the main actors in the making process, but also act as the guardians and successors of the tradition. This expertise is not just a technical skill, but rather an integral part of the cultural heritage that continues to be passed down from generation to generation.

Women in this village are not only the artisans, but also the guardians of the values and meanings behind each piece of pottery. They represent the local knowledge and traditional wisdom that is reflected in every touch, motif and shape of the pottery produced. As cultural custodians, women in Klipoh Hamlet play an important role in maintaining the sustainability and authenticity of the pottery-making tradition.

Women's involvement in pottery practice is not only as preservers of expertise, but also as drivers of the local economy. The production of pottery by women is one of the vital aspects in the identity and economic sustainability of the village community. Thus, women in Klipoh Hamlet are not only the custodians of tradition, but also a force that strengthens the foundation

of cultural and economic sustainability at the local level. This is also what draws women's communication and behavior in life at the household level as the economic support of the family. One of the key informants as an interviewee said that.

The story goes that I learned from my grandmother and mother starting from graduating from elementary school, studying for five years before I could make pottery and could only make fifty pieces a day, then at the age of twenty-five married with three children, the first daughter now has a gallery called Mba Anik's gallery, the second child is in Jakarta, and the third child is also working. The husband looks for materials (soil and wood, dry garbage to burn) to make pottery. If a woman is considered an adult, she must be able to make pottery and be able to settle down. The skills women have are so that they can support the household. Now, I work from 9 am until 12 (Dhuhur) isoma, then if what I make now is dry and start again at 14.00 until 17.00 in the afternoon to perfect, burn it waiting for it to dry. If the weather is hot, it can be burned after three days. To burn it, it must be completely dry, otherwise the result will break. I am 55 years old, only graduated from elementary school, and I used to make cauldrons and cowries until I had one and two children I have never traded in Candi, but I used to supply the pottery I made to collectors. I only make pottery. I don't know if this village is a tourist village, I don't know.



Fig 2. Elderly Women as Master Craftsmen of Pottery Making

Although women work to make pottery, men look for clay which is increasingly limited or farther away, because the clay is the hallmark of Klipoh village pottery. There is a dilemma between the guardians of cultural traditions and the increasingly limited resources of clay as raw material for pottery due to the increasingly dense population living in Karanganyar village, especially Klipoh hamlet. As expressed by the following informant.

As a woman who lives in Klipoh hamlet, yes, taking care of the house, cooking, taking care of children, still setting aside time from morning to evening as a pottery craftsman, I still make pottery at the same time as a collector, which I get from neighboring relatives who have networks and trust for their pottery to be collected and sold to the market every week. For men, they only look for clay to make pottery. Behind the cultural heritage of this tradition is still taught for young women who still live in the village, while many young men are looking for work outside the village. In the end, those who look for clay are still men who are elderly and pottery craftsmen are women who are elderly as well.



Fig 3. Women Creating Pottery Across Generations

In the midst of the development of Karanganyar village as a tourist village around Borobudur as a pottery tourism village. The name of Klipoh hamlet as pottery tourism was originally synonymous with the symbol of women guarding the pottery tradition, but the management and production of pottery is still dominated by elderly women in a traditional manner. Starting after the launch of the main destination around Borobudur, Karanganyar village organized its village potential so that it had tourist appeal. That potential is traditionally managed pottery. In addition, after Covid 19, young people who returned to the village due to not working outside the village, held meetings and discussed with village community leaders to improve brand to make it more attractive and have selling value.

In the development of Karanganyar village as a tourist destination around Borobudur, especially as a pottery tourism village, Klipoh hamlet, which was once identified with the symbol of women as the guardians of the pottery tradition, has changed. Although the management and production of pottery is still traditionally dominated by elderly women, Karanganyar village began to explore its tourism potential after Borobudur became the main destination. This potential is related to the management of pottery.

After the post-Covid-19 phase, there was cooperation between the senior generation of women (generation X) and young people (millennial generation) who returned to the village because they no longer worked outside the village. The initiative held meetings and discussions with village community leaders to increase the attractiveness and selling value of the village's potential as the back area of Borobudur Temple. This effort reflects the first step of collaboration aimed at improving the village's image, making it more attractive to tourists, and optimizing the potential of traditional pottery crafts. Several statements from informants highlighted the value of cultural traditions that need to be preserved and the wealth of natural resources, so that the younger generation together with women's groups of pottery craftsmen can package them in a tour package. based on the integration of social and digital capital.

Table 1. Forms of Social and Digital Capital Integration Based on Source of Informants

Source	Description	Coding
Sp	The arrival of a woman in a alas (forest). She was a widow who had a high title from the Medang Kingdom. The problems that occurred in the kingdom made her and her pendherek (followers) have to leave the kingdom and move to an area that is currently called Klipoh. The area then became his residence, which can be recognized from the texture of the soil and the proximity to water sources. For this reason, the locals named the woman Nyai Kalipah. Kalipah itself consists of two words, kali and pohe. Kali means river and pohe means place so that kalipah means the river as her place of residence.	History and tradition values
	Trying to promote Klipoh as an ancestral heritage pottery village by participating in exhibitions and seminars	Perseverance, rigor and networking
Jp	Symbol of women as guardians of cultural heritage with pottery handicrafts for generations	Art value
	Young leadership figures are needed to manage the value of art and have cultural heritage education.	Young Leadership
	Creating content through social media such as Instagram, face book, tiktok and WhasApp and creating cultural arts performances	Digital knowledge and networking
	Propose young groups to be able to manage the potential of the village through pottery crafts	Institutionalization
	Capacity building through training from CSR, Government Institutions and NGOs for youth and women	Skills
	Togetherness of youth elements by sharing roles according to the capacity and skills they have	mutual cooperation
Wk	Giving trust to young people to manage comprehensively in a tourism business unit, one of the packages is a pottery culture educational tour	Value and trust
	Business unit with a symbol of management as a promotional storefront for the village of Karanganyar, the existence of BNI Balkondes (Village Economic Center) in collaboration with BUMN	networking
Hi	Integration of youth collaboration through pottery craft business units with BUM-Desa	Village economic institutions
	Recording activities related to economic enterprises	
	Mutual respect and trust between young people, especially with community leaders as parents.	Norm and trust
Yu	The village's young leaders, as well as other members of the local apparatus, fully trust the digitally literate youth to grow the pottery company run by the women of the village and integrate it into the BUMDesa business unit and tourism packages in this village.	Leadership, Trust, Entrepreneurship
Su	Recording activities related to economic enterprises	Economic support of the family
	Mutual respect and trust between young people, especially with community leaders as parents.	equipment assistance as a new innovation and capacity building
	Pottery is a hereditary culture, so this tradition must be understood by the younger generation.	norm

The initiation of collaboration between women and youth has been realized through discussions and actualization of small business activities in Balkondes, and the introduction of pottery making to PAUD and kindergarten schools, as shown in Figure 3 below



Fig 4. Youth Meeting at the Balkondes and Introduction to Pottery Making for Kindergarten and Early Childhood Centers

3.3 Pottery as a Symbol of Family Economy

The meaning and symbolism of Klipoh village pottery lies not only in the richness of its traditions, but also in its important role as an economic support for families. The craftsmanship of the artisans is reflected in the beauty and uniqueness of each piece of pottery, opening up sustainable economic opportunities. Pottery here is not just an art item, it is the foundation that gives life to the craftsmen's families. Pottery products not only create opportunities to increase family income, but also maintain traditions passed down from generation to generation and support the sustainability of local cultural heritage. Pottery portraits not only decorate the space, but also form a pathway to economic sustainability for each artisan family. One informant stated that, as a housewife and pottery maker, working 6-8 hours per day to make about 50 pieces of pottery per day, it takes two days to dry and fire during the dry (hot) season. If sales are made once a week, it can produce 100 pieces of pottery at a price of 5 thousand rupiah per piece, thus obtaining total sales of five hundred thousand rupiah. Another informant said that at first, traditional tools were used to produce pottery, then he received training opportunities to use tools to rotate to form pottery motifs, speeding up the production process.

4. Discussion

4.1 Integration of Pottery and Digital Technologies in Local Culture

This research focuses on evaluating the collaboration between women pottery makers with mastery of local wisdom skills, and youth who have expertise in digital technology, as expressed by [2]. Pottery, as part of cultural heritage, is reflected in people's consciousness,

with the view that traditional skills are passed down through generations, especially by women. This approach is confirmed by [8], which states that cultural heritage is the collective mind of the people in Małopolskie Voivodeship with traditional professions of various craft products, including beekeeping, sculpture, embroidery, blacksmithing, pottery, weaving and weaving, and musical instrument production.

Related to how traditional skills and digital expertise can work together to create something of value, and how this collaboration has positively impacted the development of pottery products and the use of technology. Skills that are based on the knowledge and practices of a particular community or culture. In the context of pottery, this can include traditional techniques for shaping and firing clay, as well as knowledge of local materials and designs[9] [10]. The same is expressed [11] the previous typological analysis, that a series of daily roles and cultural contexts existing from a century of archaeological research, pottery has expanded its scope can form a local pottery life cycle.

Meanwhile, digital through social media such as Instagram, Facebook, and Pinterest can be used to promote pottery products and reach a wider audience. Artisans can showcase their work, share glimpses of their creative process, and interact with customers and fans. Social media can also be used to gather feedback and insights from customers, which can inform future product development [12]. Going forward, going digital with e-commerce platforms through online marketplaces such as Etsy, Amazon, and Shopify can be used to sell pottery products directly to customers around the world. This can increase the visibility and accessibility of pottery products, as well as provide a new source of income for artisans. E-commerce platforms can also provide tools for managing inventory, processing payments, and shipping products [13].

The integration of two things, namely pottery as a culture and digital in the development of dynamic information technology, these two aspects can realize maintaining local cultural heritage on the one hand, not only creating harmony in art and technology, but also providing new opportunities for economic development and cultural sustainability in Klipoh hamle.

4.2 The Relationship Between Social and Digital Capital of A Community

The relationship between social capital and digital capital in the Karanganyar village case community is the main focus of this research. Social capital refers to the benefits and resources that can be obtained from women and youth community members through social networks and interpersonal relationships among community members based on trust and norms, while digital capital refers to the resources and benefits that can be obtained through digital tools and technologies. The following search results provide insights into the relationship between social capital and digital capital:

Defines social capital as the practical outcome of informal interactions between people that can be linked to networks in the business world. This form of social capital enables[14]: (1) a group of people to work together effectively to achieve a common goal or objective; (2) a community or organization to function together as a whole through shared trust and identity, norms, values, and reciprocal relationships; (3) a group of people to work together effectively to achieve a common goal or objective; (4) a community or organization to function together as a whole through shared trust and identity, norms, values, and reciprocal relationships. Strengthening social capital in the community of women who create products and are

supported by the younger generation who have digital skills, brings new energy that can strengthen marketing opportunities for local pottery product [15].

Social capital, which includes norms, trust and networks within a community, can influence the utilization of digital capital. In this context, uncovering the social interactions within the community can shape the way people utilize digital technology in various aspects of daily life. Direct observations and in-depth interviews have illustrated how social capital not only influences technology acceptance, but also contributes to changes in behavior and social dynamics within communities. By understanding these relationships, we can identify ways to leverage the benefits of digital capital through strengthening social capital in order to support overall community development [16] [17]

A deeper understanding of how the integration between social and digital capital can strengthen communities, as well as its implications in aspects such as economic growth, social welfare and overall community sustainability. By analyzing the research results, we can detail more specifically the positive impact of the interplay between social and digital capital on community dynamics and sustainability. The conclusions of this research are expected to provide a clearer view of the importance of combining these aspects in order to strengthen, improve well-being and achieve sustainability in the context of communities..

4.3 Pottery as a Symbol of Family Economy Through Strengthening Empowerment

The importance of pottery as a symbol of the family economy can be seen from three aspects, namely: family involvement in pottery making is often a family business, with all family members having skills and knowledge of pottery making [18][19]. This can create a sense of shared purpose and empowerment within the family; rapid advances in digitization and computer techniques with collaboration with youth have content analysis of pottery to help improve the quality and efficiency of pottery production [16]; entrepreneurship and economic empowerment of pottery making can be a source of entrepreneurship and economic empowerment, providing opportunities for men and women to contribute equally to society and earn a living [20][14]. It can address social and economic disparities by creating new opportunities for economic empowerment, as well as impact the development of village communities.

The results of interviews and discussions to uncover the real and symbolic dimensions of the role of pottery in family empowerment, how pottery functions as a symbol of economic power and individual empowerment. Strengthening economic institutions is essential to ensure the sustainability of tourism development initiatives involving pottery packages as cultural heritage [21][22]. These efforts aim to foster a shared interest among residents of all generations in preserving the cultural heritage of pottery, while having the impact of contributing to the improvement of family economies [23][24]

5 Conclusion

This study provides important insights into the synergy between local knowledge and digital skills in advancing local pottery production. The successful fusion of these elements not only increases the value of the product, but also provides substantial benefits for economic growth and community empowerment. Using a social capital and digital capital approach that

includes trust, norms, and networks both within and from outside the community, this integration catalyses positive change in cultural heritage-based enterprises.

The problem map has paved the way for this research by identifying critical points in the collaboration between local wisdom and digital technology. Through descriptive analysis, the research was able to find innovative solutions to overcome barriers and strengthen this integration by strengthening the knowledge and skills of human resources from both women and youth. This strengthening is done through mentoring, so that it is expected that the community can be independent both in maintaining cultural heritage and developing digital technology to obtain better income.

This research makes an important contribution to science by illustrating how the integration between local traditions and technology can be a driving force for economic and social development. The findings can pave the way for further research in the area of local product development and community empowerment through a holistic collaborative approach. However, there are limitations to the research that require a more in-depth study of the factors that inhibit and encourage the sustainability of household-scale small businesses into digital-based small, micro and medium enterprises.

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