

# Transfer Knowledge the Craftswomen of Woven Pandan Leaves to the Bungong Chirih Group in Matang Gleum Village

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**Abstract.** The Matang Gleum peoples depend on agricultural products and pandan leaf crafts to live. Pandan leaf handicrafts produced by the people of Matang Gleum is one of a popular product in local creative economy. The purpose of this research is that the professional craftsmen of Matang Gleum Village can maximize their potential. Transfer Knowledge taught by professional craftswomen to novice craftswomen will improve their skill. This study uses ethnographic methods using domain analysis and taxonomy. Data collection was carried out through direct observation, in-depth interviews with informants and living with local communities. Then make ethnographic notes, analyze, interviews and writing ethnography. The results of this study indicate that the transfer of knowledge provided by professional craftswomen to novice craftswomen is very helpful to develop their potential to create the woven pandan leaves to produce the local and international level markets.

**Keywords:** Knowledge Transfer, Craftswomen, Pandan leaf

## 1 Introduction

Aceh is one of provinces in Indonesia and has an unique community around. The course of history forged Aceh as a region that has special characteristics in existence capable of displaying its identity in the archipelago. The memory of Aceh's cultural glory still left a clear mark until the 20th century so that Aceh's identity has good immunity. One of the unique identities of the Acehnese people is manifested in the form of decoration which is symbolized by the nine-fold royal seal (cap corner) and also appears in heroic stories and poems.

Traditional crafts are a potential source of employment to be developed, because they are a cultural heritage that exists in every ethnic group in Indonesia. The Special Region of Aceh Province has various types of traditional crafts. Traditional crafts are the process of making various kinds of goods by relying on hands and simple tools in the household environment. Handicrafts originating from Aceh include Acehnese gold thread embroidery, which is a type of knitting that uses two types of thread. Traditionally silk thread or metallic (silver) colored thread was used, but now it is common for gold thread to be mixed with a cotton based

material. Pidie silk weaving was exported to India until the 16th century and is said to be of higher quality and price than Indian silk weaving. Seuke woven (pandan leaves) is a raw material that is often used in making woven crafts. In the past, woven pandanus was only used to make mats, but now various kinds of goods can be produced from woven pandanus, including various bags, sandals, chair cushion covers, tissue boxes and so on.

One of the craft arts that is being developed in Indonesia is the craft of weaving mats made from pandan thorns. This craft is developing in several regions of Indonesia, including the Aceh region. Through the government's creative economy program, Aceh is one of the target areas for the development of cultural heritage. Apart from its famous dances, the diverse art of woven pandan thorn crafts is also a characteristic of the Aceh region which is rich in color and is also an ethnic element in Acehnese culture that has existed for a long time. One of the Acehnese crafts that researchers want to study in more depth is woven pandan mats in Matang Gleum Village, Peureulak District.

The skills possessed are informally socialized from generation to generation. The raw materials used in traditional crafts usually come from plants, sand, stone, animals and metal. In general, these raw materials are available locally. The fostering and development of these traditional crafts will expand employment opportunities so that they can accommodate job seekers and at the same time preserve the nation's cultural heritage. It cannot be denied that the growth of marketing channels is one of the factors driving the development of traditional crafts. Apart from being a cultural heritage that needs to be preserved, in its development,

Traditional handicrafts have undergone many changes due to innovations in the improvement of handicraft objects concerning the manufacturing process, shapes and symbols used. Many of the traditional handicrafts contain unique artistic values and some have entered the market so that they have economic values. In this way, the artistic traditional handicrafts do not only function in the cultural activities of the supporting community.

Efforts to preserve pandan leaf woven crafts certainly not only aim to increase economic growth and people's welfare, but also concern the preservation of existing culture and ancestral heritage so that they continue to exist and develop amidst the currents of globalization and have the potential to increase the economic growth of the community, especially those who earn middle down. In general, the majority of the pandanus mat woven craft industry are economically weak groups that need support and empowerment from the government, including the group of Acehnese pandanus mat weavers in Matang Gleum Village, Peureulak District, East Aceh District.

The craft of woven pandan mats is done by women who live in Matang Gleum Village, Peureulak District, East Aceh Regency. This craft is carried out by women or housewives who live in Matang Gleum Village as their main source of income apart from farming. Manufacture of mats made from pandan leaves This is a business passed down from generation to generation and is a business carried out by many women in the village.

The women in Matang Gleum village carry out pandan mat weaving craft activities by forming several groups which are named groups Seuke Terscreen, group Bungong Chirih and groups Bungong Seuk. The raw materials used by these craftswomen to make woven pandanus mats are available in Matang Gleum Village, which are ready to be processed into woven pandanus mats according to the wishes of consumers. The women in Matang Gleum

village weave mats, not only to continue regional traditional arts, but also to increase the economic income of their families, who generally work as farmers. The results of the woven mats are sold to the public and become one of the typical souvenirs of the East Aceh region. The sale of woven pandan mats is not only sold among the local community, but craftswomen also sell and get orders from regional services such as the industry and labor service, DEKRANASDA and others. The results of woven pandan mats that are creative and attract buyers who come not only from the East Aceh area but buyers come from outside the area and start trading online.

Matang Gleum Village is currently under the auspices of the Industry and Manpower Office and under the auspices of the Regional National Crafts Council (DEKRANASDA). The results of handicrafts from weaving mats are marketed through events or events such as regional-level exhibitions, provincial-level exhibitions, national and even international exhibitions. The uniqueness and quality of the results of woven mats is in great demand by the public and has become the most visited stand by the public. Even the products that are marketed run out in just a few hours, with full hope that this achievement will continue to be maintained and developed for the next generation. This happened at the 2023 International Handicraft Trade Fair (Inacraft) exhibition in Jakarta.

The main factor that is an obstacle in efforts to preserve the current culture of woven pandan mats in various assisted villages is the development of the times. This is characterized by the fact that there are no longer any restrictions on the use of information technology so that the entry of foreign cultures cannot be restricted. The growing interest of the millennial generation continues to decline and has the potential to abandon this woven craft activity. It cannot be denied that digital activities now offer various productive activities that have developed significantly, such as online shops, content creators, YouTubers and so on.

The art of plaits and activities of weaving pandan leaves are currently mostly carried out by female craftswomen with an age range of thirty to seventy years. The lack of knowledge and insight into the history (phenomena) of young women regarding their ancestral cultural heritage is also a strong factor in the lack of interest in engaging in the field of woven mats in the village. Besides that, in the midst of today's free trade, it is very easy for foreign products to enter Indonesia, making millennials more consumptive. Therefore, special and abundant raw materials in Indonesia, especially in Matang Gleum Village, Peureulak District.

Based on the description of the problem above, researchers are very interested in conducting research on efforts to preserve local culture. The focus of this research is on the preservation of woven pandan mats carried out by female craftswomen in Matang Gleum village, Peureulak District. So this research can unravel all the problems and obstacles faced by female craftswomen in the village.

Based on the background described previously, problems can be formulated regarding efforts to preserve the culture of woven pandan mat products by groups of women craftswomen in Matang Gleum Village, Peureulak District. How is the implementation of preserving pandan leaf mat weaving among female craftswomen in Matang Gleum village?

## **2 Materials And Methods**

### **2.1 Materials**

#### **Cultural Preservation**

Preservation comes from the basic word "sustainable", which means remaining unchanged forever (QT Media, 2014). Furthermore, in Indonesian language rules, the use of the prefix and the suffix -an means to describe a process or effort (verb). So based on the keyword sustainable plus the prefix and the suffix -an, what is meant by preservation is an effort or process to make something remain unchanged forever. It can also be defined as an effort to maintain something so that it remains as it is. Referring to the definition of preservation in the Indonesian Dictionary above, it can be defined that what is meant by the preservation of culture (or local culture) is an effort to maintain/so that culture remains as it is.

Regarding the preservation of local culture, Ranjabar (2006: 114) stated that preserving the nation's old norms (local culture) is maintaining artistic and cultural values, traditional values by developing dynamic manifestations, and adapting to situations and conditions that are always changing and developing. One of the goals of conservation is also to carry out revitalization. Regarding cultural revitalization, Alwasilah (2006:18) says there are three steps, namely: (1) understanding to create awareness, (2) collective planning, and (2) generating cultural creativity. Preservation is an effort to maintain fundamental culture with factors that support it both from within and from outside the thing being preserved.

#### **Woven Pandan Leaf Mats**

Webbing is the result of weaving work, while weaving means criss-crossing sheets of ribbon sticks or other materials regularly and repeatedly (Wihardi 1979: 7). Weaving can produce sheets such as mats, fans and others. And according to its use, it can be used for daily necessities.

The word weaving comes from the word woven, namely arranging pandan leaves, water hyacinth, bamboo, rattan, bark, and others.,by overlapping and crossing each other. Koko (2005:11), states that woven crafts are the result of the activity of making an item by weaving certain materials accompanied by perseverance, precision and skill which has aesthetic values and the design contains its own meaning. Weaving is an activity that provides a pleasant experience for both young and old people. This is not only made, but also because the work of weaving itself is a very valuable use of free time. Inventiveness/creativity does not appear prominent or does not occupy an important place, because the possibilities that can be obtained from these raw materials are very limited. Wicker is a handcrafted object using weaving techniques,.

#### **Women who make pandan mats**

The word woman in the Indonesian dictionary is known as woman, namely the opposite of man. Etymologically, women are defined as adult female humans. The use of the term woman is derived from Sanskrit and means "what men want". The meaning of the term woman like this positions women in a passive role as men's companions. Based on this approach, according to Mahmud et al (2013: 165), women as patient, passive caretakers are not expected to assert themselves and may have a profession but their role is less recognized [16].

The craft that developed in Gampong Matang Gleum is the craft of woven pandan leaf mats which is carried out by women and passed down from generation to generation. The women craftswomen weaving pandan mats come from members of the village community. The woven pandan mat products produced by this group include mats, tissue boxes, tote bags, glass covers and others. Currently there are 40 members of female craftswomen who work as pandan mat woven craftswomen and are members of the Bungong Seuke, Bungong Cirih and Seuke Terlayar women's business groups.

Based on the results of the questionnaire assessment lecturer's response to the assessment model digital-based ASES which has been developed, it can be known the average percentage by 88% and are in good qualification, so the assessment model digital- based ASES is not necessary revised. Based on the results of the trial assessment expert learning design, expert device software , trials on students and lecturers of the assessment model digital- based ASES which has been developed , it can be stated that the assessment model digital- based ASES is suitable for use as an assessment model in the Educational Research Methods course in the Pancasila and Citizenship Education study program Faculty Teacher Training and Education at the Universitas Islam Sumatera Utara.

## **2.2 Methods**

This research uses ethnographic analysis, namely qualitative data collected through interviews and participant observation. Researchers directly participated in observing the situation, circumstances, events and way of life of the community in the field so as to obtain holistic and empirical data regarding the preservation of woven pandan mats as a creative economic activity for women craftswomen. Then write it down in field notes, photo documentation, etc.

Ogden (Sugiyono 2012: 244) data analysis is the process of systematically searching and compiling data obtained from interviews, field notes, documentation and other materials, so that it is easy to understand and also useful for finding solutions to problems, especially problems regarding research, and the findings can be informed to other people. The people and behavior observed so that the researcher will later create a complex picture, examining words, a report filled with the informant's views [37].

## **3 Result And Discussion**

The woven craftswomen in Matang Gleum village always teach beginners who come to them to learn about local knowledge on how to weave. Usually the craftswomen from the Bungong Chirih group will provide basic knowledge about the art of weaving. Knowledge about weaving is instilled from an early age to beginners who want to learn and learn more about weaving typical pandan leaves from Matang Gleum village. The craftswomen in the village always remind us that weaving is not something we can do without self-consistency. For beginners who want to learn the art of weaving pandan mats, they must have a strong enough interest to be able to understand the meaning of the art of weaving.

Since its inception, the Bungong Chirih group, as a group that has its own characteristics in weaving pandan leaves, has only accepted beginner students from their village and villages around Matang Gleum village only. Until now, the only students who learn the art of weaving from the Bungong Chirih group in Matang Gleum village are women in the village. Distance

limitations make other students choose to study it through social media platforms. Since the use of social media, students or people who are interested in learning the art of weaving can learn the art of weaving self-taught through the social media platform provided by the Bungong Chirih group. Even though you can learn independently and self-taught via social media platforms,

Profetto (2004), explains that knowledge transfer is an activity that proceeds through exchange, ethical application and synthesis of knowledge in a complex relationship that continues to exist between the giver of knowledge and the recipient of knowledge or user [19]. The knowledge transfer provided by the women craftswomen from Matang Gleum village is a combination of the skills they learned from their predecessors as woven craftswomen in Matang Gleum Village and added to the training provided by previous tutors from Yogyakarta. The combination of the basic weaving skills possessed by the women of Matang Gleum village and the knowledge about the art of weaving provided by tutors from Yogyakarta produces a more aesthetic and attractive work of weaving art that has a higher selling value. The abilities possessed by each group member vary from person to person. The Bungong Chirih group produces a work of weaving art, making the woven products in this group very varied and have unique characteristics and are interesting to develop.

Based on an interview, that the training activities can increase their capacity and ability in weaving. The training that is attended will open up insight into developments of arts industry, especially weaving pandan mats. Members who volunteer and are curious about the progress and development of the art industry will be very helpful in understanding trends in the art of weaving. The increasing trend allows millennials to learn and develop their creativity in making woven works. Millennials who study the art of weaving from the Bungong Chirih group can invite and motivate their friends around them to join in so they can become a woman who has creativity and tenacity in doing an artistic work that has aesthetic value.

The highest productivity and quality of the woven art produced by the Bungong Chirih group in Matang Gleum village, indirectly it will improve the economic life of the people who are members of the Bungong Chirih group in particular and the Matang Gleum village community in general. Gradually, economic growth in Matang Gleum village will improve along with the development and increasing productivity results produced by people who are involved in the art of weaving. Based on the interview, weaving has reached the commercial stage. At this stage, any object can be combined with the woven product. Those interested in collaborating woven products have a higher selling value and are more attractive. Woven results is collaborated into materials for daily needs such as bags and wallets can be made by teenagers because they have a relatively short production time. The girls are more understand about the types of products that suit their needs. The results of woven products produced by a novice craftswomen before being marketed to the general public will usually be inspected first by a member of the Bungon Chirih group who has the ability to thoroughly inspect production results both in terms of quality and product durability

The basic capital to teach someone is to have the ability to transfer their knowledge so that the knowledge they want to pass on can be well received and maximized. There is something that is no less important than transferring knowledge, namely the Transfer of Value. explains that value transfer is an activity process carried out by individuals and groups to pass on the moral values contained in an activity to pass on kindness to others. In making a woven work of art

from pandan leaves there are also values and ideas contained in it. Novice craftswomen must be able to understand in advance that each woven work also has a value that can reflect the identity of where the work originates. Choosing quality materials is very important before assembling and making pandan mats into woven products that have aesthetic value. Quality materials illustrate that the soul of the person who will weave the pandan mats into a woven work is at a level of maturity and self-maturation that is capable of mingle in society. In choosing this material, beginners are taught by members of the Bungong Chirih group to be able to confirm that the art of weaving is not only limited to producing quality products that are pleasant to wear and comfortable to look at. The habits that arise from choosing good materials will teach a novice craftsman to consistently and continuously become a good person in the future.

Based on an interview, the leaves selection must be done properly. Having selected quality materials, a novice craftswomen are also taught to be able to think and conceptualize a motive that can truly describe the identity of motive. The selection of motives also must not violate the norms and values of life that exist in the Matang Gleum community, the majority of which adhere to the Islamic sharia religion. The abstract motifs that novice craftswomen will incorporate into the art of weaving must be able to relate the life of a woman to the environment around her. The results of this motif must be in accordance with the use of the goods to be produced in the form of works of art.

The choice of color in weaving must have a clear and straightforward purpose so that it describes the characteristics of the weaving from Matang Gleum Village. The bright colors in woven pandan leaves describe a prosperous and prosperous environmental condition. Meanwhile, choosing a color that is less bright describes the environmental conditions that exist in the community in an unfavorable condition, such as unstable economic conditions and yields that do not reach the target in the Matang Gleum village community.

The Matang Gleum community, which indeed partly lives by way of farming through agricultural rice. This is reflected in the selection of patterns and motifs as a form of respect for the surrounding environment. That sense of appreciation comes from every woven craftsman. The use of bright colors depicts the mood of the pandan mat woven craftswomen who is very close to the environmental conditions around them. The bright color as in the photo above, green, shows that the condition of Matang Gleum village is entering the process of planting rice as a whole in all the rice fields around the village. The community has hope in Allah SWT that the planting process in the village will run smoothly so that there will be no disturbance either by environmental conditions or pests that will disturb them.

### **The Role of Institutions and Organizations with Craftswomen Weaving Pandan Mats in Matang Gleum Village**

The institutional role (Ernan, 2009) is a simplified process by providing a clear division of tasks for each member or element that can encourage a group (organization) to achieve a goal. Every institution involved in the activity must be able to simplify their functions. This is intended to achieve common interests without any party being harmed. The attraction of the Bungong Chirih group as a group of woven craftswomen has led many institutions or organizations to become involved in the group development process. Institutions and organizations, both government and nongovernment, are interested because they think that the Bungong Chirih group, which consists of creative women from the village, has a home

industry business that leads to the world of creative economic industry. Matang Gleum Village, which is under the administrative area of the East Aceh Regency government, has caused the Regency Government to pay special attention to how female craftswomen can maximize their abilities and creativity in carrying out weaving activities..

The existence of craft institutions is very helpful for arts enthusiasts, especially crafts or woven crafts. This is known from their efforts, promoting and providing opportunities for craftswomen to continue working. The limited number of weaving groups in the Aceh province, especially East Aceh district, makes sponsors or donors see the seriousness with which the Bungong Chirih group continues to carry out activities. This cannot be separated from the cooperation built by each member of Bungong Chirih Group.

Sukirno (2002), argues that the Bargaining Position is a negotiation. The ability of one party to dominate another because of the influence it has. A power, status or size through a combination of different persuasive techniques. Another opinion also says that gambling activities are a form of social interaction when there are certain parties involved and both trying to resolve conflicting and different goals. The group involved has its own plus value so that it has a selling or bargaining value that can be taken into account by other groups or institutions. The Bungong Chirih group is one of the groups engaged in the industry the art of weaving. The weaving process carried out by the Bungong Siri group is carried out by women from Matang Gleum Village.

The women who are members of the Bungong Chirih group were initially craftswomen who worked independently without a group that could coordinate each work. Since the existence of the Bungong betel group in Matang Gleum Village, women craftswomen weaving pandan mats have gathered to make the Bungong Chirih group a forum for developing creativity and increasing the capacity of craftswomen in carrying out the art of weaving. The woven pandanus mats produced by female woven craftswomen from Matang Gleum Village have their own characteristics, namely the terawang woven motif. This Terawang motif cannot be found in other areas except in Matang Village which was produced and produced by the Bungong Chirih group. The making and processing of the Terawang motif is different from other motifs because just one Terawang motif requires a high level of precision and accuracy. Only a few members of the Bungong betel group can make terawang motifs. For beginners, they will be taught how to make simpler motifs such as floral motifs, star motifs, cow box motifs and map motifs. The female woven craftswomen who are still relatively young work mostly on floral and Bintang motifs. Craftswomen who produce map motifs also have to have a good and long service because making map motifs is a fairly difficult category of motif, although not as difficult as the terawang motif.

The specialty of the Bungong Chirih group is in producing very difficult and rare motifs like those in the picture above, the manufacturing process takes a long time and requires neatness and patience, so it becomes a special attraction for observers of the art of weaving to be able to know how the process works. making and stages in weaving pandan mats. The terawang motif is a very iconic attraction which made the Dekranasda make Matang Gleum village a target village directly under the Regional National Crafts Council of East Aceh Regency.

This promising bargaining position has attracted several academics in the Aceh region to take part in community service programs. The reason that made academics interested in the existence of the Bungong Chirih group was because of the Terawang motif which is indeed



very difficult to find in other pandan matproducing areas in the Aceh region. The high attention to the Terawang motif produced by the bungong chirih group cannot be separated from the cooperation carried out by the women craftswomen in the group. Good synergy and a high sense of belonging make the female craftswomen of the Bungong Chirih group able to innovate and be more creative.

The attention given by local universities is a form of the seriousness of educational institutions regarding the importance of weaving art at this time. The program carried out by students in the form of Kuliah Kerja Nyata (KKN) carried out in Matang Gleum village, which has the characteristic of being a woven-producing village, is a form of enthusiasm for prospective young academics. The lecturers who carry out the Tri Dharma of Higher Education activities through community service become a form of curiosity in developing the capacity of a competitive community. Since becoming an assisted village that operates in the creative economy, the art of weaving has made Matang Gleum Village improve the economic life of the people around the village. The economic life that has begun to improve in the community that has become an assisted village has made Matang Gleum Village more recognized as a village of woven craftswomen compared to before this village merged into an assisted village.

#### **4 Conclusions**

Based on the results of the research and discussion, it can be concluded that this research is as follows. The Bungong Chirih group still maintains the existing local wisdom the Matang Gleum community has made the production of woven pandan leaf crafts into a center for the creative economy industry. The very prominent role of women in preserving the local wisdom of weaving pandan leaves is highlighted in the motifs they produce. The motifs formed and made by female weavers in the Bungong Chirih group are the result of work that has been taught to them by their parents and ancestors since they were young. From an early age, female craftswomen have been taught to weave from simple motifs to making motifs that are classified as difficult or even rare. This difficult motif that only exists in Matang Gleum Village is continuously preserved by the Bungong Chirih group so that teenagers who want to learn rare motifs (terawang) can still gain knowledge from professional craftswomen in the village. Apart from the Terawang motif which is classified as difficult, it has its own local wisdom for Matang Gleum village. It turns out that the village also has local wisdom in cultivating the raw material for woven pandan leaves. The raw material chosen for pandan leaves is a natural product found in Matang Gleum Village. The choice of this raw material is also inherited from parents and ancestors so that the results in making works of art woven from pandan leaves can be maximized and produce quality production.

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