

Gambo Traditional Cloth as a Tourism and Business Product: A Local Wisdom Case Study in Musi Banyuasin

M Bambang Purwanto^{1*}, Fitria Marisya², Ariya Agustin³, Sri Porwani⁴

^{1,2,3}Universitas Palembang, Palembang, Indonesia

⁴STIE AKUBANK Mulia Darma Pratama, Palembang, Indonesia

Correspondence Email: mbambangpurwanto@gmail.com

Abstract: This study discusses the traditional *jumputan* gambo cloth which is a typical cloth of Musi Banyuasin Regency. Gambo cloth is a *jumputan* cloth made from *gambir* sap waste as a natural dye in the manufacturing process. The purpose of the study was to develop local wisdom on the use and productivity of *gambir* plants in Toman Village, Babat Toman District, Musi Banyuasin Regency. The result of the research is that the *gambir* plant is a plant that has many benefits such as being used as mixture of drugs, cosmetics and fabrics dyes. The process of making *jumputan* gambo cloth starts from the process making cloth patterns, the process of sewing the cloth, the process of binding the cloth, the process of soaking and drying the cloth. *Jumputan* gambo fabric continues to develop following the trend of the times according to the tastes of today's society. The developing is carried out to preserve the *jumputan* gambo fabric by providing training to the community in the process of making *jumputan* gambo fabric. The conclusion that *jumputan* gambo fabric is an icon of the handicraft industry based on community empowerment especially for Gambo fabric craftsmen and also gambo farmers. Promotion of *jumputan* gambo fabric must continue to be carried out especially for the local community because quite a lot of people do not know and know what *jumputan* gambo fabric is because *jumputan* gambo fabric is a local product typical of Musi Banyuasin Regency that must be developed and preserved.

Keywords: Developing, Traditional Cloth Gambo, Local Economy, Tourism, Business Product

Abstrak: Penelitian ini membahas tentang kain tradisional *jumputan* gambo yang merupakan kain khas Kabupaten Musi Banyuasin. Kain gambo merupakan kain *jumputan* yang terbuat dari limbah getah gambir sebagai pewarna alami dalam proses pembuatannya. Penelitian ini bertujuan untuk mengembangkan kearifan lokal pemanfaatan dan produktivitas tanaman gambir di Desa Toman, Kecamatan Babat Toman, Kabupaten Musi Banyuasin. Hasil dari penelitian ini adalah tanaman gambir merupakan tanaman yang memiliki banyak manfaat seperti digunakan sebagai bahan campuran obat-obatan, kosmetika dan pewarna kain. Proses pembuatan kain *jumputan* gambo dimulai dari proses pembuatan pola kain, proses menjahit kain, proses mengikat kain, proses perendaman dan pengeringan kain. Kain *jumputan* gambo terus berkembang mengikuti trend zaman sesuai selera masyarakat saat ini. Pengembangan dilakukan untuk melestarikan kain *jumputan* gambo dengan memberikan pelatihan kepada masyarakat dalam proses pembuatan kain *jumputan* gambo. Kesimpulan bahwa kain *jumputan* gambo merupakan ikon industri kerajinan tangan berbasis pemberdayaan masyarakat khususnya bagi pengrajin kain gambo dan juga petani gambo. Promosi kain *jumputan* gambo harus terus dilakukan khususnya bagi masyarakat sekitar karena cukup banyak masyarakat yang belum mengetahui dan mengetahui apa itu kain *jumputan* gambo karena kain *jumputan* gambo merupakan produk lokal khas Kabupaten Musi Banyuasin yang harus dikembangkan dan dilestarikan.

Kata Kunci: Pengembangan, Kain Tradisional gambo, Ekonomi Lokal, Pariwisata, Produk Bisnis

INTRODUCTION

The Indonesian nation is rich in cultural heritage which is one of the prides of the nation and society. One of the cultural heritages is the diversity of traditional fabrics. Some of these traditional fabrics include *Songket* fabric from South Sumatra, Ulos fabric from North Sumatra, Batik and Lurik fabric from Yogyakarta, *Gringsing* and *Endek* fabric from Bali, and *Ulap Doyo* fabric from East Kalimantan. It is undeniable, when talking about fabric, most people will still call batik fabric as a popular fabric icon. Even though there are still many different types of traditional fabrics that are no less interesting. One of them is Gambo Fabric, a typical fabric of Musi Banyuasin Regency, South Sumatra Province. The process of making gambo fabric takes approximately one week for a fabric that measures 3.5 meters. Starting from the process of making fabric patterns, Gambo Fabric is a product that uses waste gambier sap (gambo) as the basic dye with the dye technique (*Jumput*) to produce attractive colors. The dye tie technique (*jumput*) uses rope, to block certain parts of the fabric from absorbing other colors before forming a motif.

In addition, there has been a legend circulating for a long time that gambier plants in South Sumatra can only grow in Toman village. Using natural dyes, it is not surprising that Gambo fabric has nuances of earth colors, such as brown, green and ash. So that it produces very strong colors, contrasts and will not damage the fabric, the fabric sewing process (*jelujur*), the fabric binding process (fabric knotting), the fabric soaking process, and the fabric drying process. After it is finished, the gambo *jumputan* fabric can only be used as batik clothes, bags, shawls, robes, masks, boomber jackets and others. For the price of batik clothing product categories, robe shirts, boomber jackets starting from the price range of IDR 300,000-IDR 600,000, for the bag and shawl product category starting from the price range of IDR 200,000-IDR 400,000, for the mask product category starting from the price range of IDR 10,000-IDR 50,000. For the type of price, each product made of gambo fabric also depends on whether the manufacturing process is complicated or not.

Seen from the tourism side, gambo *jumputan* fabric raises the local wisdom of gambier plants in Toman Village, which is an ancestral heritage that must be preserved so that it can be better known by the general public by modifying and adapting to the ever-evolving fashion (Fitri Indriani et al., 2026; Supriyatno et al., 2026). Gambo Cloth Typical of Musi Banyuasin Regency is an *Eco Fashion* Product that is able to lift the farmers' economy because it is done by the skilled hands of mothers in the village. The results have increased family income and increased welfare (Agustina Sari et al., 2024; Indriani et al., 2021). In 2017 gambo fabric won the event championship at Jakarta Fashion Week and in 2021 gambo fabric won first place in the Best Stand Category of the Bandung Explore Indonesia Tourism Exhibition at the Citi Walk Bandung mall exhibition, In addition, gambo fabric was also exhibited at national events such as, Palembang Fashion Week 2018, Jakarta Fashion Week 2017, Inacraft 2019 in Bandung and others (Jamilah et al., 2026; Marsinah et al., 2024).

Through the marketing media of gambo cloth promoted through social media accounts, such as facebook, instagram, and youtube presented in the form of photos and videos showing all forms of gambo cloth ranging from clothes, bags, umbrellas and others, gambo cloth has become a fashion icon typical of Musi Banyuasin Regency with which we can raise the culture of local wisdom in the national and international arena.

On the basis of this description, the author is interested in taking a Final Report with the title "Development of Typical Fabrics of Musi Banyuasin Regency as an Effort to Improve the Local Economy (Case Study: Traditional Gambo Cloth in the Perspective of Tourism and Business)".

METHODOLOGY

The object of research in this report is the *gambo jumputan* cloth which is a traditional fabric typical of Musi Banyuasin Regency. The author conducted this research at UKM *Ginde Sugih* which is located in Hamlet I, Toman Village, Babat Toman District, Musi Banyuasin Regency, South Sumatra Province. According to Sugiyono (2015), research variables are everything in the form of anything that is determined by the researcher to be studied so that information about it is obtained, then conclusions are drawn. The research variables raised in this study are qualitative variables whose results are based on observations recorded by the researcher. The data analysis in this study is primary data analysis where the data obtained by the researcher is direct.

In this case, the author obtained the results of interviews that have been conducted directly with parties directly related to the problem being reviewed. The data analysis technique used in this study is using qualitative analysis, according to Purwanto et al. (2024) the qualitative research method is a method based on the philosophy of postpositivist or entrepreneurship, used to research the condition of natural objects, where the researcher is the key instrument, data collection techniques are carried out by triangulation, observation, interviews and documentation. The obtained tends to be qualitative, the analysis is qualitative, and the research results are in the nature of understanding meaning, understanding uniqueness, constructing phenomena, and finding hypotheses.

Descriptive Analysis According to Siagian, B., & Purwanto (2023), the descriptive method is a method that aims to describe systematically and factually the facts and relationships between the variables investigated by collecting data, processing, analyzing and interpreting data in hypothesis testing.

RESULT AND DISCUSSION

Result

Gambier plants are plants that have a lot of benefits such as being used as a medicinal ingredient, fabric dyes, and used as cosmetic materials. The development of gambier plants in Toman Village is inseparable from the character of "*GindeSugih*". *GindeSugih* is a figure who is instrumental in introducing gambier plants and how to process them to the people of Toman Village. With the existence of Ginde Sugih SMEs in Toman Village, gambier sap which was originally considered waste by *gambier farmers (gambo)* has now turned into a material that can be used in the process of making gambo jumputan fabric. *Gambo jumputan* fabric is an *eco-fashion product* that is used as a *fashion icon* typical of Musi Banyuasin Regency. Through several stages in the manufacturing process, starting from the pattern making process, the *jelujur* process (sewing), the pickling process, the process of soaking the fabric with *gambier sap (gambo)*, and finally the process of drying the fabric. After all the processes have been passed, the next process is the process of transforming the *gambo jumputan* fabric which is a semi-finished material into a ready-to-use product, such as clothes, bags,

umbrellas and other accessories.

Gambo *jumputan* fabric has its own peculiarities compared to other *jumputan* fabrics. The first is the dye that uses natural materials from gambier sap (gambo). Now gambo *jumputan* fabric is starting to be in great demand by the public because gambo *jumputan* fabric is developing following the fashion trends of the times according to the tastes of the people of the era. Gambo Muba is present in luxury booths in the capital, not only modern in the manufacturing process but also modern both in appearance and market reach. The existence of *Ginde Sugih* UMKM in Toman Village is a form of empowerment of the community, especially housewives who can increase their economic income, as well as take advantage of their free time by making high-value handicrafts.

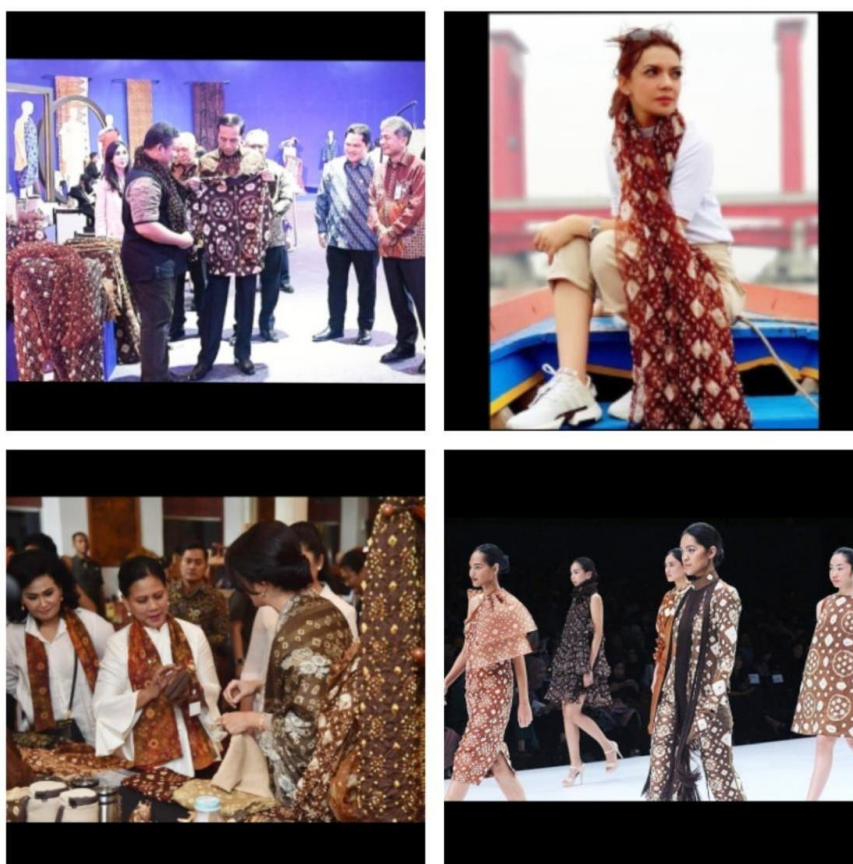


Figure 1. National Events of Gambo Muba Fabric

Development of *Jumputan Gambo* Fabric in Improving the Local Economy in Toman Village, Musi Banyuasin Regency

Gambo Muba is one of the icons of the handicraft industry that is based on community empowerment, especially women, and is built based on local wisdom by utilizing natural dyes from gambier sap waste (gambo). Gambo Muba is a micro, small and medium business product native to the people of Musi Banyuasin Regency which comes from gambier sap waste to give a color pattern to *jumputan* fabrics. The way to make it is not easy, the clothes to be able to realize good results. The motif is adjusted to market needs and according to the interests of buyers, including current trends. For the manufacture itself, patience and science are needed to preserve the culture of gambo Muba *jumputan*. Especially the level of local craftsmen because this craft is done

manually.

Muba *jumputan* gambo fabric is a type of *jumputan* that is done with a dyed tie technique to create an attractive color gradation and is not written with night like batik in general. The gambo *jumputan* fabric business can be used as a driving force for the local economy that raises local wisdom products and makes a positive contribution to gambier farmers and gambo fabric artisans. Therefore, it is necessary to develop gambo *jumputan* fabric so that later it will be better known by the wider community and can increase buying interest in gambo *jumputan* fabric typical of Musi Banyuasin Regency. There are ways that can be done in the development of gambo *jumputan* fabric, namely online because online product marketing opens up great opportunities to increase people's purchasing power. The training is often held by the Musi Banyuasin Regency Manpower Office.

Promotion Through the Youth, Sports and Tourism Office of Musi Banyuasin Regency in Local and National Kanca.

The Youth Sports and Tourism Office (Dispopar) are one of the drivers in promoting *gambo jumputan* fabric which is a fashion icon typical of Musi Banyuasin Regency. Promotions can be done directly such as setting up a special stand for *jumputan* gambo at every event or event held in Musi Banyuasin Regency, besides that fabric promotion can also be done through social media accounts such as Facebook (Dispopar Muba), Instagram (Dispoparmuba), and others. The promotion is carried out in order to introduce that Musi Banyuasin Regency has a *fashion icon*, namely *gambo* cloth which is no less beautiful than other fabrics such as Batik fabric from Yogyakarta and Ulos fabric from North Sumatra. Unlike other fabrics that use chemicals as dyes in the manufacturing process, gambo *jumputan* fabric utilizes gambier sap waste (*gambo*) as a natural dye in the manufacturing process so that it is more environmentally friendly.

Promotions are carried out as a process of introducing *jumputan* gambo fabric in local and national circles, promotions are carried out in 2 ways, namely directly and indirectly. Direct promotion is carried out by participating in events and exhibitions of fashion events such as Jakarta Fashion Week, or later establishing a promotion house for *jumputan gambo* fabric. Indirect promotion such as through the social media accounts of the Musi Banyuasin Regency Youth, Sports and Tourism Office such as Facebook (Dispopar Muba), and Instagram (dispoparmuba). The promotion is expected to introduce *gambo jumputan* fabric so that it is better recognized and in demand by the local and national community.

Development of Cultural Tourism Attraction the Process of Making *Jumputan Gambo* Fabrics Typical of Musi Banyuasin Regency

Cultural tourism is a travel activity carried out by a person or group by visiting certain places for recreational purposes, personal development, or learning cultural attractions by utilizing the cultural potential of the place visited. In Musi Banyuasin Regency, there is a culture, namely the processing of gambier waste into a high-value product, namely *gambo jumputan* fabric products. The process of making *gambo jumputan* cloth is as follows.

1. Pattern Making Process

Before the process of making the pattern of the motif begins, the first thing to do is

to prepare the basic material of white fabric, the basic material of the fabric consists of silk, cotton, cigars, glass glasses, and *pisikos*. After the basic material of the fabric is provided, the process of making the pattern is carried out, namely using a pencil and pattern mold made of plastic. The fabric motif consists of a butterfly motif, a one and a half motif, and is adjusted based on order.

The five-point butterfly motif has the meaning of one family consisting of 5 people, namely a husband, wife, and his three disabled children, namely *rio cikuk*, *rio bauk*, and *rio buluk*. *Gindesugih* is a figure who is closely related to the development of gambier in Toman village because he was the first person to introduce gambier plants and teach the process of processing gambier plants in Toman village. The length of the process of making patterns on cloth depends on the ease or complexity of the motifs made.

2. *Sewing Pattern Process (Jelujur)*

After the pattern making process is completed, it is continued with the pattern sewing process using needles and neat ropes. The pattern sewing process is carried out according to the pattern of the motif that has been made on the fabric. The patterns must be sewn one by one carefully. The length of time to sew the pattern is also based on the ease and complexity of the pattern that has been made.

3. *Fabric Binding Process (Jumping)*

After the pattern sewing process is complete, then the fabric tying stage (*jumput*) is carried out. The *klucking* process is carried out by pulling the rope on the pattern that has been made and then tying it tightly and firmly. The fabric *klucking* process requires patience because this process is quite time-consuming because the tying of the fabric must be done one by one on the pattern that has been made on the fabric. The more motif patterns that are made, the longer the fabric tying process (*jumput*) is carried out.

4. *Fabric Soaking Process*

After the three stages have been completed, the next step that must be done is to soak the fabric with gambier sap (*gambo*). Before soaking, you must boil water first until it boils, after boiling mix natural dyes namely gambier sap waste (*gambo*), limestone, *tunjung* stone and alum. Slowly add the dye until it is well dissolved in water. After that, dip the cloth in the color liquid that has been made earlier and let it soak for about 10-15 minutes so that the color is even and sticks strongly.

5. *Fabric Drying Process*

When the fabric soaking process is complete, the fabric is removed and rinsed using clean cold water, to be further drained and dried. The length of time the fabric is drying depends on weather conditions if the weather is good, the fabric drying process can be completed in 2 days, if the weather conditions are the opposite, the fabric drying process takes a long time more than 2 days. After the fabric is dry, the ties on the fabric are removed and the fabric is tidied up by ironing the fabric. After all the processes are completed, the fabric is ready to be made into ready-to-use products such as clothes, bags, masks and other products.



Figure 2. The Process of Making *Gambo Jumputan* Fabric

Supporting Factors and Inhibiting Factors for the Development of *Gambo* Traditional Fabrics in Improving the Local Economy in Toman Village, Musi Banyuasin Regency

Local wisdom is an interesting and important study because of the benefits that will be obtained when it can explore the potential of local wisdom that exists in a community (Inawati 2014). As it is known that gambier management in Toman Village is something that has been inherited from generation to generation, the processing of gambier that leaves waste, namely gambier sap waste (*gambo*) which originally could not be used, can now be reprocessed and used in the process of making *gambo jumputan* as a natural dye material. Thus, the development of *gambo jumputan* is needed so that it can continue to be maintained and preserved. There may be various supporting factors and inhibiting factors in developing traditional *gambo* fabrics, typical fabrics of Musi Banyuasin Regency.

1. Supporting Factors

1) Community Participation in Musi Banyuasin Regency

The participation of public interest in *gambo jumputan* fabric has developed rapidly, which used to be a very few *gambo jumputan* people who enjoyed it and only certain people used it. Now *gambo jumputan* has been in great demand by the wider community from all walks of life. With the increasing public interest in *gambo jumputan* fabric, it is able to increase the demand for *gambo jumputan* fabric. Market interest is increasing because promotions continue to be carried out at a number of national-scale exhibitions. In the past, *gambo jumputan* fabric was an ordinary *jumputan* fabric, but over time the *gambo jumputan*

fabric has changed following the current trends in accordance with the interest of the community so that it is able to attract public interest in *gambo jumputan* fabric.

2) *The Role of Local Government in Musi Banyuasin Regency*

The role of the local government in the development of *gambo jumputan* fabric is by providing facilities in supporting regional superior products so that they have meaning in the eyes of the community and continue to develop. Regional superior products are assets owned by a region. One form of support is through exhibition activities of gambo products, both local and national exhibitions. This is because the purpose of the exhibition is to promote the work of *gambo jumputan* craftsmen. Thus, it is hoped that other regional communities will know the product and become consumers. In addition to support from the local government, the community has enthusiasm in maintaining and advancing gambo products. With the desire of the community itself to develop, it can facilitate efforts in developing Muba gambo products. The government participates in helping to develop and preserve *gambo jumputan*, by providing training to *gambo jumputan* artisans to develop skills in developing *gambo jumputan* so that it is maintained and beneficial to the family economy.

2. Inhibiting Factors

1) *Lack of Investors*

Capital is something needed to finance operations in a business. Capital consists of money capital and labor capital. Money capital is needed to finance all business needs, while expertise capital is needed to manage or run the business. The obstacles that are often faced by the craft industry are seen from capital, because capital is the main key to running a business without capital, the business will not run smoothly. The capital used by craftsmen comes from their own capital to be used as capital in a business. Thus, investors are needed who can provide capital to develop the industry. With investors, they are able to provide opportunities for the behavior of a business in developing its industry so that it can develop and continue to survive and be able to compete with other businesses.

2) *Production That Is Still Small Scale*

Production is still small-scale due to sometimes a decline in people's purchasing power interest in *jumputan gambo*. Therefore, in the *ginde sugih* SME in Toman village, the production level of *jumputan gambo* fabric is not carried out on a large scale but is still on a small scale based on consumer orders. To attract the interest of people's purchasing power, artisans must be able to innovate to create products from new *jumputan* cloth so that it is more attractive to *jumputan* fabric lovers. Production that is still on a small scale is also due to the limited capital owned, with little capital, production cannot be carried out on a large scale.

3) *Lack of promotion in local communities*

Promotion is an important thing in introducing a product, with the hope of increasing sales. The lack of promotion in the local community, especially in Musi Banyuasin district, causes many people who do not know that Musi

Banyuasin Regency has a fashion icon, namely *gambo jumputan (gambir)* fabric which is no less beautiful than traditional fabrics from other regions. Therefore, it is necessary to continue to make efforts to promote local products so that they are better known, especially for the local people of Musi Banyuasin Regency.

The Development of Traditional Fabrics Seen from a Tourism Perspective

Seen from the perspective of tourism, gambo jumputan cloth raises local wisdom in Musi Banyuasin Regency which is located in Toman Village, namely raising the gambier plant (gambo) that thrives only in Toman Village in South Sumatra Province. The gambier plant has the Latin name *Uncaria gambir*, the gambier plant is a plant that has many benefits such as being used as a medicinal ingredient, a mixture in siring, and as a dye in the manufacture of gambo jumputan fabric, a traditional fabric typical of Musi Banyuasin Regency.

Gambier plants are plants that are believed to bring blessings and welfare to the people in Toman Village. The introduction and processing of gambier plants is inseparable from its relationship with the figure "*GindeSugih*", he is the first person to introduce gambier plants and how to process gambier plants in Toman Village. Gambier plants are an ancestral heritage that has existed for a long time that must be maintained and preserved, because gambier plants have a special feature that can only grow in Toman Village.

The Development of Gambo Traditional Fabrics Seen from a Business Perspective

From a business perspective, the development of *gambo jumputan* fabric can make a positive contribution to gambier farmers and gambo jumputan craftsmen. For gambier farmers, the development of *gambo jumputan* can be reused because it was only discarded because it could not be used. Now gambier sap waste can be sold to *gambo jumputan* craftsmen to be used as a dye in making gambo jumputan typical of Muba, this can help the economy of gambier farmers a little.

Meanwhile, for gambo artisans in the development of *gambo jumputan* which from day-to-day experience development where originally only a few people and certain groups only enjoyed gambo products, now all circles of society can enjoy products from *gambo jumputan* fabric. *Gambo jumputan* developers can also contribute housewives in Toman village to fill their free time with positive and useful things by becoming *gambo jumputan* craftsmen with that housewives can help a little bit of the family economy. In one month, Ginde Sugih SMEs are able to produce 200 to 300 meters of *jumputan* fabric that are ready to be used as various products ranging from bags, clothes, masks and other products.

With the existence of Ginde Sugih SMEs in Toman village, it is also a forum for empowering housewives so that they can use their free time with more useful things. In order to survive and be able to compete in the market share, this SME also continues to innovate in following the trends of the times according to the interests and tastes of the people today. In order to be better known, promotion is also needed both directly and indirectly. Direct promotion can be through various exhibitions, while indirect promotion can be through social media accounts such as Facebook, Instagram, Youtube and others. The more promotions that are carried out, it is hoped that it can increase sales of *gambo jumputan* fabrics.

Discussion

The research findings show that the development of *gambo jumputan* fabric relies on the transformation of gambier sap (*gambo*), which was originally considered by farmers as waste, into natural dyes with economic value. This transformation was mediated by the *Ginde Sugih* UMKM in Toman Village, which brought together local knowledge of gambier processing inherited across generations with the fashion product market. This pattern is in line with the view that the extraction of local wisdom benefits the community that owns it (Inawati, 2014). The position of *gambo* as an *eco-fashion* product also shows that cultural preservation and environmental considerations can go hand in hand, because dyes made from gambier waste are an alternative to chemical dyes that are commonly used in other fabrics. Thus, *gambo* is not just a traditional fabric, but an example of the use of local resources that turn the burden of waste into added value.

From a tourism perspective, *gambo* has three layers of attraction that reinforce each other. The first layer is the gambier plant and the narrative of the *Ginde Sugih* character who is believed by the community as the initial identifier of gambier processing in Toman Village. The second layer is the sequential production process, namely pattern making, *jelujur*, picking, soaking, and drying, which can naturally be packaged as an educational tourism attraction (Harapan et al., 2024; Indriansyah et al., 2025; Nuswantoro et al., 2023). The third layer is the meaning of motifs, for example the five-point butterfly motif that contains local stories. All three are in accordance with the concept of cultural tourism, which is a journey that utilizes the cultural potential of a place as a means of learning and recreation (McKercher & du Cros, 2002). However, it should be noted that the development of this cultural tourism attraction is still in the form of potential. The manuscript does not yet contain data on tourist visits, so the claims made should remain at the level of opportunities.

From a business perspective, *gambo* shows a value-added strategy through product diversification and price segmentation. *Jumputan* fabrics are processed into shirts, robes, and jackets in the range of Rp300,000–Rp600,000, bags and shawls at Rp200,000–Rp400,000, and masks at Rp10,000–Rp50,000, with prices that adjust to the complexity of the manufacturing process. This range allows *gambo* to reach buyers with different purchasing power, from premium products to affordable products. *Ginde Sugih*'s SME capacity of 200–300 meters of fabric per month shows that the business has been running sustainably, but with a made-to-order production system. This pattern reduces the risk of unsold stock, while explaining why the scale of production has not been able to be scaled. The selling value of *gambo* basically comes from the craftsmanship and uniqueness of its natural dyes, not from the volume of production (Afini et al., 2025; Purwanto, Yuliasri, et al., 2024; Umar, U., Purwanto, M. B., & Al Firdaus, 2023).

The impact of empowerment can be seen in two groups of actors, namely gambier farmers and artisans. For farmers, gambier sap that used to be discarded can now be sold to artisans, creating an additional source of income. For housewives in Toman Village, involvement as a craftsman is a way to take advantage of free time to increase family income. This simple value chain (farmers, artisans, finished products, markets) confirms that *gambo* works as a driver of the local economy whose impact is distributed to several parties (Aisyah et al., 2024; Herawati et al., 2025; Marisya et al., 2025). This finding is in line with the idea of sustainability that combines economic,

social, and environmental dimensions (Elkington, 1997). However, the contribution by the resource person himself was said to only "help a little" the family economy. Because there is no income data, the amount of economic impact cannot be assessed quantitatively.

The main supporting factor for the development of gambo is the increase in community participation and the role of local governments. Public interest in gambo has grown from a limited circle to a wider audience, especially because the motifs and products are adapted to market trends and tastes. Local governments play a role through training for artisans, including online marketing training held by the Manpower Office, as well as promotion through the Youth Sports and Tourism Office in exhibitions and social media. Both show that the development of gambo takes place through collaboration between business actors, the community, and the government, not a one-party effort. Achievements in the form of awards at Jakarta Fashion Week 2017 and Bandung Explore *Wisata* Indonesia 2021 show that the promotional support has resulted in recognition at the national level.

The inhibiting factors identified, namely the limitation of investors, small production scale, and lack of promotion in the local community, appear to be interrelated and form a circle that is difficult to break. Artisans depend on their own capital, so production cannot be increased. Small and order-based production makes income growth slow, so the ability to attract investors and innovate products is limited (Ninditama et al., 2025). On the other hand, there is an interesting promotion gap: gambo is already known on the national stage, but there are still many Musi Banyuasin people themselves who do not know about it. This condition shows that the local market, which is actually the closest and has the potential to be a stable demand base, has not been optimally worked on (Hanadya, D., Auliana, N. U., & Purwanto, 2022; Kosali et al., 2026; Malini et., 2026).

Overall, this discussion emphasizes that gambo development requires an integrated approach that connects human resource strengthening, local and national promotion, cultural tourism development, and access to capital. The practical implication is that promotion at the local level and packaging the production process as an educational attraction can be a low-cost first step (Novia, F., Nurdianti, D., & Purwanto, 2024; Nozylanty et al., 2026; Rahmawati, D., Syaputra, W., & Purwanto, 2025). This study has limitations because it only examines one SME with a descriptive qualitative approach, so it does not present quantitative data on income, tourist visits, or consumer behavior (Rosyidin & Purwanto, 2024; Supriyatno et al., 2026). Further research is recommended using a mixed approach, mapping the gambier value chain in more detail, and testing promotion strategies and cultural tourism development models in Toman Village.

CONCLUSION

Gambo Muba is an icon of the handicraft industry based on community empowerment, especially for gambo cloth artisans and gambo (gambier) farmers, which is built based on local wisdom by utilizing gambo sap waste as a natural dye in the process of making gambo fabric. The development of *gambo jumputan* fabric is carried out through the development of quality human resources, the role of promotion through the Youth Sports and Tourism Office in Musi Banyuasin Regency, the process of introducing *gambo jumputan* cloth locally and nationally, and the development of cultural tourism

attraction in the process of making *gambo jumputan* cloth, a traditional fabric typical of Musi Banyuasin Regency. Supporting factors in the development of traditional gambo fabrics in improving the local economy in Toman Village, Musi Banyuasin Regency, among others, community participation in Musi Banyuasin Regency, and the role of local government in Musi Banyuasin Regency. Inhibiting factors in the development of traditional gambo fabrics in improving the local economy in Toman Village, Musi Banyuasin Regency include the lack of investors, small-scale production, and lack of promotion in the local community. Seen from a tourism perspective, the development of *gambo jumputan* fabric raises local wisdom in Musi Banyuasin Regency, namely about gambier plants (*gambo*) which is one of the sources of livelihood for the people of Toman Village. Seen from a business perspective, *gambo jumputan* cloth is able to change gambo sap which was originally considered waste and can no longer be used anymore as a natural dye material that produces high-value handicrafts. In one month, Ginde Sugih SMEs are able to produce 200-300 meters of *gambo jumputan* fabric that is ready to be used as a variety of products ranging from bags, clothes, and others. It makes a positive contribution to gambier farmers (*gambo*) and artisans of *gambo jumputan* cloth with it can help the family economy a little.

REFERENCES

- Afini, V., Nurdianingsih, F., Ridayani, R., & Purwanto, M. B. (2025). Task-Based Language Teaching as an English Learning Method for Room Service and Reservations Employees: A Case Study. In *Language and Education Journal* (Vol. 10, Issue 1, pp. 89–105). <https://doi.org/10.52237/2wbzfm80>
- Agustina Sari, E., Rahma, M., & Purwanto, M. B. (2024). Assessing The Tourism Value of Temam Waterfall: Environmental and Economic Perspectives. *LIMEEMAS: Jurnal Ilmiah Pendidikan*, 2(2), 42–51.
- Aisyah, A., Despita, D., & Purwanto, M. B. (2024). The Implication of Paradigmatic and Syntagmatic Relations in Morphology to Language Teaching and Learning. *Language and Education Journal*, 9(1). <https://doi.org/10.52237/lej.v9i1.695>
- Elkington, J. (1997). *Cannibals with forks: The triple bottom line of 21st century business*. Capstone
- Fitri Indriani, R. A. R., Marsinah, M., Hatidah, H., & Purwanto, M. B. (2026). Hubungan Jam Kerja Berlebih, Kinerja, dan Hasil Kerja Karyawan; Studi Systematic Literature Review. *Jurnal Bisnis Dan Manajemen (JURBISMAN)*, 4(3), 1009–1034. <https://doi.org/10.61930/jurbisman.v4i3.1962>
- Hanadya, D., Auliana, N. U., & Purwanto, M. B. (2022). Kepuasan Mahasiswa Terhadap Pelayanan Sarana Dan Prasarana Perpustakaan Di Politeknik Darussalam Palembang. *Jurnal Ilmiah Mahasiswa Perbankan Syariah (JIMPA)*, 2(1), 171–182. <https://doi.org/10.36908/jimpa.v2i1.61>
- Harapan, E., Marisya, F., Marsinah, M., Malini, S., & Purwanto, M. B. (2024). Assessing Work Habits and Discipline: High School Teachers in South Sumatra Province Post In-Service Teacher Professional Education Program (PPG-DALJAB). *Gema Wiralodra*, 15(2), 726–737. <https://doi.org/10.31943/gw.v15i2.707>
- Herawati, N., Ghazali, K., Suryani, U., & Purwanto, M. B. (2025). Deep Learning untuk Solusi Cerdas: Workshop Penggunaan Aplikasi AI untuk Kehidupan Sehari-Hari. *Karya Nyata: Jurnal Pengabdian Kepada Masyarakat*, 2(2), 1–14. <https://doi.org/10.62951/karyanyata.v2i2.1329>

- Inawati, A. (2014). Peran perempuan dalam mempertahankan kebudayaan Jawa dan kearifan lokal. *Musâwa: Jurnal Studi Gender dan Islam*, 13(2), 195–206. <https://doi.org/10.14421/musawa.2014.132.195-206>
- Indriani, R. A. R. F., Hanadya, D., & Purwanto, M. B. (2021). Pelatihan Kewirausahaan Pembuatan Roll Cake di Komplek Nuansa Dago Blok. A9 Sukabangun, Kota Palembang. *Jurnal Pengabdian Kepada Masyarakat*, 1(1), 31–40.
- Indriansyah, A., Purwanto, M.B., Herawati, N., & Hatidah, H. (2025). Digital Marketing Management: Efektivitas Media Sosial Sebagai Strategi Promosi Kampus Swasta. *Jurnal Ilmiah Mahasiswa Perbankan Syariah (JIMPA)*, 5(2). <https://doi.org/10.36908/jimpa.v5i2.708>
- Jamilah, J., Fedrianto, A., Fitriyani, R., & Purwanto, M. B. (2026). Gambo Berdaya: Pemberdayaan Perajin Kain Tradisional Musi Banyu Asin melalui Pelatihan Desain Kontemporer, Digitalisasi Pemasaran, dan Edukasi Budaya. *ADM : Jurnal Abdi Dosen Dan Mahasiswa*, 3(3), 295–304. <https://doi.org/10.61930/jurnaladm.v3i3.1429>
- Kosali, A. Y., Indriansyah, A., Malini, S., Hatidah, H., & Purwanto, M. B. (2026). Analisis Efektivitas Program Pengembangan SDM dan Dampaknya terhadap Kualitas Pelayanan Publik di Era Transformasi Digital. *MANABIS: Jurnal Manajemen Dan Bisnis*, 5(2 SE-Articles), 261–273. <https://doi.org/10.54259/manabis.v5i2.7662>
- Malini, S., Rahman, A., Anggraini, J., Hairul, M., & Purwanto, M. B. (2026). Inovasi Produk dan Pelatihan Manajemen Bisnis untuk UMKM Pakaian Tradisional Palembang dalam Mengembangkan Potensi Wisata Fashion Lokal. *ADM : Jurnal Abdi Dosen Dan Mahasiswa*, 3(3), 283–294. <https://doi.org/10.61930/jurnaladm.v3i3.1431>
- Marisya, F., Novianti, R., Kosali, A. Y., & Purwanto, M. B. (2025). Kesiapan Sumber Daya Manusia dalam Menghadapi Implementasi Teknologi Digital: Studi Kebutuhan Pelatihan dan Pengembangan Kompetensi. *Jurnal Manajemen, Bisnis Dan Kewirausahaan*, 5(3), 639–651. <https://doi.org/10.55606/jumbiku.v5i3.6210>
- Marsinah, M., Indriani, R. R. F., Hatidah, H., & Purwanto, M. B. (2024). Pelestarian Kearifan Lokal Kain Tradisional Gambo: Upaya Meningkatkan Kualitas Hidup Dan Kebudayaan Masyarakat. *Jurnal Kabar Masyarakat*, 2(2), 277–285. <https://doi.org/10.54066/jkb.v2i2.1985>
- McKercher, B., & du Cros, H. (2002). *Cultural tourism: The partnership between tourism and cultural heritage management*. Haworth Hospitality Press
- Ninditama, I. P., Rahmawati, D., Indriansyah, A., Aimi, A., Agustina, S. B., & Purwanto, M. B. (2025). Literasi AI dalam Pemanfaatan Canva pada Siswa Jurusan Desain Komunikasi Visual SMK Muhammadiyah 2 Palembang. *Dinamika Sosial: Jurnal Pengabdian Masyarakat Dan Transformasi Kesejahteraan*, 2(4), 92–103. <https://doi.org/10.62951/dinsos.v2i4.2593>
- Novia, F., Nurdianti, D., & Purwanto, M. B. (2024). English Learning and Innovation Skills in 21st: Implementation of Critical Thinking, Creativity, Communication, and Collaboration. *Asian Journal of Applied Education (AJAE)*, 3(2), 113–124. <https://doi.org/10.55927/ajae.v3i2.8318>
- Nozylianty, N., Purwanto, M. B., Rifqi, M., Yusri, Y., & Afini, V. (2026). Psychological Transformation of Indonesian Vocational EFL Learners Through Self-Directed Learning: A Case Study on Speaking Proficiency. *Jurnal Pendidikan Teknologi Dan Kejuruan*, 23(2), 128–140. <https://doi.org/10.23887/jptk-undiksha.v23i2.106091>
- Nuswantoro, P., Marsinah, M., Rahmi, E., & Purwanto, M. B. (2023). School Principal Leadership Style In Improving Teacher Professionalism. *International Journal of Technology and Education Research*, 1(2), 19–27.

<https://doi.org/10.99075/ijeter/issue/view/16.v1i01.305>

- Purwanto, M. B., Yuliana, Y., Soleimani, H., & Yusri, Y. (2024). Psychological traits of willingness to communicate: An assessment of students' speaking performance. *Jurnal CULTURE (Culture, Language, and Literature Review)*, 11(2), 55–65. <https://doi.org/10.53873/culture.v11i2.635>
- Purwanto, M. B., Yuliasri, I., Widhiyanto, W., & Rozi, F. (2024). Interactive Learning for Hospitality Students: An Action Research on Combining Role-Play with Multimedia Technology. *UNNES-TEFLIN National Conference*, 6, 635–645.
- Rahmawati, D., Syaputra, W., & Purwanto, M. B. (2025). Pelatihan Peningkatan Kompetensi Komputer dan Literasi Digital untuk Siswa SMK. *Jurnal Pelayanan Masyarakat*, 2(2), 14–23. <https://doi.org/10.62951/jpm.v2i2.1601>
- Rosyidin, I., & Purwanto, M. B. (2024). Implementation of System Comparative Linguistics: An Overview in Language Learning. *Journal of English Teaching and Linguistics*, 1(01), 35–45.
- Siagian, B., & Purwanto, M. B. (2023). Lextutor English Learning Pronunciation and Vocabulary: A Language Data Base Program. *PUSTAKA: Jurnal Bahasa Dan Pendidikan*, 4(1), 116–130. <https://doi.org/10.56910/pustaka.v4i1.1062>
- Sugiyono. (2017). *Metode penelitian kuantitatif, kualitatif, dan R&D*. Alfabeta.
- Supriyatno, S., Marsinah, M., Marisya, F., & Purwanto, M. B. (2026). Managing Ai-Driven Digital Transformation in Vocational Education: A Juridical Perspective on Academic Digitalization. *Ekonomika Sharia: Jurnal Pemikiran Dan Pengembangan Ekonomi Syariah*, 12(1), 31–48. <https://doi.org/10.36908/esha.v12i1.1808>
- Umar, U., Purwanto, M. B., & Al Firdaus, M. M. (2023). Research And Development: As The Primary Alternative to Educational Research Design Frameworks. *JELL (Journal of English Language and Literature) STIBA-IEC Jakarta*, 8(01), 73–82. <https://doi.org/10.37110/jell.v8i01.172>