Localization of SDGS Through Traditional Weaving: Collaborative Governance and Local Wisdom of Minangkabau in Nagari Ampalu, West Sumatra Indonesia

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DOI: https://doi.org/10.47772/IJRISS.2026.101100346

Received: 12 October 2026; Accepted: 18 October 2026; Published: 26 November 2026

ABSTRACT

The localization of Sustainable Development Goals (SDGs) at the local level requires an approach that not only relies on government policies but also recognizes the assets, knowledge, and practices that have developed within local communities. This study aims to analyze the role of Minangkabau local wisdom in the development of Puspa Weaving in Nagari Ampalu and examine how collaborative governance among stakeholders supports the SDG localization process. This study uses a qualitative approach with a case study design. Data were collected through semi-structured interviews and observations involving 23 informants selected through purposive sampling, including artisans, the nagari government, local government, BAZNAS, traditional and community leaders, and other related parties. The primary data were supplemented by government documents, BAZNAS publications, empowerment program documents, and relevant academic literature. Data were analyzed thematically using the perspectives of collaborative governance and the SDG localization framework. The findings show that Ampalu Weaving is not merely a handicraft product but also a cultural asset that reflects Minangkabau local knowledge, particularly through the relationship between weaving motifs, the natural environment, and the philosophy of Alam Takambang jadi Guru. The development of Puspa Weaving also demonstrates collaboration among the local government, nagari government, BAZNAS, artisan groups, and the community through training, mentoring, facility support, and resource exchange. However, challenges remain in strengthening artisans' participation in decision-making and developing greater group independence. The findings indicate that traditional weaving can serve as a medium for SDG localization when local cultural assets and institutional resources are integrated through collaborative governance. This study highlights the importance of local asset-based development that preserves cultural sustainability while strengthening community livelihoods.

Keywords: localization of SDGs; traditional weaving; Minangkabau local wisdom; collaborative governance; Nagari Ampalu; local development.

INTRODUCTION

The achievement of the Sustainable Development Goals (SDGs) is not only determined by the policies formulated at the global and national levels, but also by how those goals are translated into the lives of people at the local level. The 2030 Agenda does provide a universal development framework, but each region has different social, economic, institutional, and cultural conditions. Therefore, the implementation of the SDGs cannot be done in a completely uniform way. Governments and local communities need to find ways to connect global goals with the problems and resources they have. It is in this context that the concept of SDG localization becomes important. Localization is not just about including SDGs indicators in regional planning documents but is the process of adapting the global agenda to local needs and capacities through governance, participation, and cooperation between stakeholders (Farneti et al., 2022).

This perspective is becoming increasingly important because most development issues related to the SDGs take place at the local level. Poverty, employment opportunities, inequality, community empowerment, cultural preservation, and institutional quality are issues that cannot be solved through policies from higher levels of government alone. Local governments are able to be closer to the community and have knowledge of local conditions, but at the same time they do not always have all the resources they need. Therefore, the achievement of development goals often depends on the ability of governments to work with other actors, including communities, civil society organizations, religious institutions, and the non-governmental sector. In this perspective, the localization of the SDGs is also essentially a matter of how various actors build joint capacity to translate the development agenda into actions that are appropriate to the local context.

The local context becomes increasingly important when the global development agenda deals with communities that have values and institutions that have been formed long before the SDGs were introduced. Global values do not enter an empty social space. They meet customs, norms, knowledge, economic practices, and institutions that have lived in society. Research by Tisnanta et al. (2025) on village governance in Indonesia shows that a vernacularization process is needed so that global development values can be translated into local social and institutional contexts. In this process, communities not only accept the global agenda, but also interpret and adapt it to the conditions they face. These findings show that local institutions and cultures can be part of the process of translating the SDGs, not just the backdrop where development takes place.

Consequently, discussions about the localization of the SDGs need to pay attention to the way in which relationships between actors are built at the local level. Not all forms of multi-stakeholder involvement can be called collaboration. The government can invite people to an activity, non-governmental organizations can provide assistance, and community groups can be recipients of the program, but such relationships do not necessarily result in shared goals or collective actions. Farneti et al. (2022) point out that the localization of the SDGs requires coordination across levels of government and across sectors, while Horan (2022) positions local governments as important actors that can connect different parties in partnerships to achieve development goals. The problem then is not just who is involved, but how those relationships generate the capacity to act together.

This is where the concept of collaborative governance becomes relevant. Ansell and Gash (2008) explain that collaborative governance occurs when public and non-public actors are jointly involved in the decision-making process to achieve goals that are not easily achieved by one party alone. The process does not take place automatically. Dialogue, trust, commitment, leadership, and mutual understanding are important parts of the formation of collaboration. Emerson et al. (2012) then expanded this perspective through the concept of the Collaborative Governance Regime which emphasizes principled engagement, shared motivation, and capacity for joint action. The framework helps explain why a program involving multiple agencies does not necessarily result in effective collaboration. What determines is not simply the number of actors, but how they build mutual understanding, trust each other, share resources, and be able to take action collectively.

This problem becomes interesting when the object of development that is developed is not just infrastructure or public services, but cultural heritage that has become part of people's lives. Traditional crafts, for example, bring economic value as well as social and cultural value. The production techniques, motifs, knowledge, and meanings inherent in a product are inherited through the community and form the identity of the community. Therefore, efforts to develop traditional crafts are not always easy. Increasing production and expanding the market is indeed necessary so that these activities can provide economic benefits, but changes that go too far can also eliminate the cultural character that is the main strength of the product.

Research on the sustainability of traditional weaving in Indonesia shows this problem. Kusumastuti and Umanto (2018) found that the sustainability of woven songket is related to the social environment, cultural values, markets, value chains, and government policies. They point out the importance of indigenous co-creation, which is a development process that still places people's knowledge and experience as part of innovation. The findings show that the development of weaving is not seen as a matter of production and marketing. There are social processes in it, including how traditional knowledge is maintained, how innovations are introduced, and how various actors work together to maintain the sustainability of these cultural products.

Mardiana et al. (2022) also show that the meaning of quality in traditional Indonesian weaving is not only related to the material quality of the product. For artisans, quality is also related to cultural identity, traditional values, and the ability of products to maintain their local character. These findings are important because they show that culture-based economic development has a different character from ordinary economic development. Economic value and cultural value cannot be separated just like that. Sustainable development must be able to maintain both.

These problems can be found in the context of the Minangkabau community. Nagari is not only a local government unit, but also in a strong social environment with customs, kinship relationships, and community knowledge. In Minangkabau culture, the principle of Alam Takambang Jadi, Guru places nature and the environment as a source of knowledge. This value is not only present in cultural expressions, but can also be found in various forms of arts and crafts of the community. Weaving is a form that shows how the environment and local knowledge are translated into symbols and motifs that have meaning for the community.

This is clearly seen in Nagari Ampalu Weaving, Lareh Sago Halaban District, Lima Puluh Kota Regency, West Sumatra. Youlandri, Erwin, and Jupriani (2015) found that Nagari Ampalu weaving motifs are inspired by various natural elements and have a relationship with the philosophy of Alam Takambang jadi Guru. The study identified eight flora motifs, two fauna motifs, and five geometric motifs. Ampalu weaving is not only used as clothing, but also has a cultural function. The findings show that weaving in Ampalu is not just an item produced for sale, but part of the way people store and express their knowledge and cultural identity (Youlandri et al., 2015).

However, this cultural strength does not automatically make Ampalu weaving economically developed. At the time of the research by Youlandri et al. (2015), Nagari Ampalu Weaving was not widely known as Kubang Weaving in the Fifty Cities Regency area. The relatively remote geographical conditions of Nagari are one of the contexts that influence the development and introduction of these products. This finding shows an interesting problem: the community has strong cultural assets, but does not necessarily have market access, institutional capacity, and sufficient resources to transform these assets into sustainable livelihoods.

Efforts to strengthen Ampalu weaving then began to receive attention from the government. The Fifty Cities Regency Industry and Manpower Office (2023) noted that there was a Weaving Design Development Training and Material Assistance in Nagari Ampalu on May 23, 2023. The activity involved 25 craftsmen or weaving actors. The design and material provision training shows the government's efforts to improve production capabilities while strengthening the attractiveness of weaving products. In other words, the development of Ampalu weaving is starting to move from community cultural activities to greater attention to local economic development.

This development continues with the involvement of the National Amil Zakat Agency (BAZNAS) through the Puspa Weaving Group. In 2026, BAZNAS RI reported that the Puspa Weaving Production House in Nagari Ampalu will continue to produce even though some equipment has been damaged. Two shawl looms that are still functioning are able to produce three pieces of fabric each in one production cycle, while the construction of production houses has reached around 95 percent (BAZNAS RI, 2026). This support shows that the development of weaving has begun to involve resources from outside the local government, especially through zakat institutions that bring an orientation to community economic empowerment.

In July 2026, the involvement will develop through the Zakat-Zakat Community Development (ZCD) Village Program in Nagari Ampalu. BAZNAS RI reported that the program involved BAZNAS, the Ministry of Religious Affairs, local governments, BAZNAS Fifty Cities Regency, and the community, with the Puspa Weaving Group being one of the parts of the development of local economic potential. The program targets 45 beneficiaries with a total budget of IDR 638,279,390 (BAZNAS RI, 2026). BAZNAS West Sumatra (2026) also places the strengthening of the Puspa Weaving Group as part of efforts to increase business capacity, productivity, and market access.

This series of developments shows interesting changes. Ampalu weaving, which was initially mainly understood as part of the community's cultural heritage, is now also part of various development interventions. The government provides training and materials, BAZNAS provides assistance and economic support, while artisan groups are the main actors in production. At this point, Nagari Ampalu provides an interesting space to see how local cultural assets are brought together with the resources and interests of various institutions.

However, the involvement of many actors is not enough to conclude that collaborative governance has occurred. Ansell and Gash (2008) emphasize the importance of dialogue, trust, commitment, and mutual understanding, while Emerson et al. (2012) place shared motivation and capacity for joint action as important parts of the collaboration process. Therefore, what is interesting to study in Ampalu is not just the existence of the government, BAZNAS, local governments, and artisan groups in one program. In addition, if weaving is only seen as a product that needs to be increased in production, then its contribution to the SDGs is likely to stop at the economic aspect. But if weaving is understood as an asset that contains knowledge, identity, social networks, and livelihoods, then its development can have a broader meaning. Artisan empowerment can be related to poverty reduction and decent work; women's involvement can be related to gender equality; preservation of traditional motifs and knowledge is related to the sustainability of communities and cultures; while partnerships between the government, BAZNAS, nagari, and communities are related to SDG 17. However, such relationships should not be taken for granted. It needs to be seen through experiences and changes that are actually happening at the community level.

SDG localization studies have extensively discussed local planning, government capacity, coordination, partnerships, and governance (Farneti et al., 2022; Tisnanta et al., 2025). Research on collaborative governance has shed light on how various actors can build joint actions (Ansell & Gash, 2008; Emerson et al., 2012). Meanwhile, studies on traditional weaving have shown the importance of culture, local knowledge, innovation, and economic sustainability (Kusumastuti & Umanto, 2018; Mardiana et al., 2022). However, the three domains meet in development practices in a local community. Ampalu weaving is not only an object of preservation, but also a development asset that has cultural roots. Minangkabau local wisdom provides a context of value for these assets, providing an institutional space where various interests meet, while collaborative governance helps explain how resources and decisions are negotiated by actors. In this framework, SDG localization is understood as the process by which global development goals take on a more concrete form through local community assets, institutions, and experiences.

This study does not depart from the assumption that Puspa Weaving will definitely contribute to SDG 1, SDG 5, SDG 8, SDG 11, or SDG 17. Instead, the contribution will be seen based on empirical evidence regarding changes in livelihoods, employment, empowerment, cultural sustainability, and the quality of partnerships that occur on the ground.

This kind of approach allows the research to see not only what is being done, but how those processes produce change and what conditions make those changes possible.

On that basis, this study aims to analyze how the localization of the SDGs takes place through the development of traditional weaving in Nagari Ampalu, with collaborative governance as a mechanism and Minangkabau local wisdom as a socio-cultural context. This research focuses on three main issues: how Minangkabau local wisdom is reflected in the practice and development of weaving; how the relationship between the government, the nagari government, BAZNAS, artisan groups, and the community shapes a collaborative process; and how the process contributes to local development relevant to the SDGs.

This research is expected to contribute to two debates. At the theoretical level, the research expands the discussion of SDG localization by showing that cultural assets can be part of the process of translating the global development agenda. At the same time, the research enriches the study of collaborative governance by showing that cultural values and local knowledge can influence the way actors build common goals and collective action capacities. At the empirical level, the case of Nagari Ampalu shows how a long-lived Minangkabau cultural product in society is being replaced on the development agenda through the relationship between the government, zakat institutions, nagari institutions, and artisan communities. Based on this description, this research departs from the question of how cultural assets that have lived in the community for

a long time can play a role in the process of localizing the SDGs. In particular, this study aims to analyze how Minangkabau local wisdom is inherent and manifested in the preservation and development of traditional weaving in Nagari Ampalu, as well as analyze how collaborative governance between the government, nagari institutions, BAZNAS, weaving artisans, and the community shapes the process of localizing the SDGs through the development of traditional weaving. By placing local wisdom as a cultural context and collaborative governance as a mechanism of interaction between stakeholders, this research seeks to show how weaving is not only maintained as a cultural heritage, but also developed as a local development asset that can connect knowledge, identity, community livelihoods, and sustainable development agendas.

RESEARCH METHODS

This study uses a qualitative approach with a case study design to understand the process of localizing SDGs through the development of traditional weaving in Nagari Ampalu, Lareh Sago Halaban District, Lima Puluh Kota Regency, West Sumatra. Nagari Ampalu was chosen purposively because it has a weaving tradition rooted in local Minangkabau wisdom, especially the philosophy of Alam Takambang jadi Guru, as well as being the location for the development of the Puspa Weaving Group through the involvement of the government, the state government, BAZNAS, and the community. The case study design was chosen because it allows the research to understand a process in depth in the context of real life, especially the relationship between cultural assets, local institutions, and collaborative governance (Yin, 2018).

The research data consisted of primary and secondary data. Primary data were obtained through semi-structured interviews and field observations. The informants were selected purposively based on their involvement and knowledge regarding the development of weaving and empowerment programs in Nagari Ampalu. The informants included artisans and managers of the Puspa Weaving Group, the nagari government, local governments, BAZNAS, the Ministry of Religion related to the program, traditional or community leaders, and relevant community members. A total of 23 informants participated in the study and were selected purposively based on their involvement and knowledge regarding the development of weaving and empowerment programs in Nagari Ampalu. Interviews were directed at the actors' experience in building common goals, the division of roles and resources, the decision-making process, trust between parties, community involvement, and perceptions of the benefits of weaving development. Observations were made on production activities, artisan interactions, mentoring activities, and forms of involvement of actors in the development of Puspa Weaving.

Secondary data were obtained from local government documents, state government documents, BAZNAS reports and publications, Kampung Zakat-Zakat Community Development (ZCD) program documents, artisan group documents, and relevant academic literature. The documents were used to complete the information on the results of the interviews as well as to compare the program design and the practices that took place in the field.

Data analysis was carried out thematically with reference to the collaborative governance framework of Ansell and Gash (2008) and the Collaborative Governance Regime of Emerson et al. (2012). The analysis process began by reading and reviewing all the data repeatedly, then coding information related to the initial conditions of collaboration, dialogue, trust, commitment, mutual understanding, principled engagement, shared motivation, and capacity for joint action. The codes are then compared and grouped into themes that describe how actors interact, pool resources, build common goals, and face barriers in weaving development. The results of the analysis are then interpreted in the perspective of SDG localization to see how the collaborative process translates cultural assets and community needs into local development practices. The analysis does not assume from the outset that the development of Puspa Weaving has resulted in the achievement of the SDGs; its linkage to SDG 1, SDG 5, SDG 8, SDG 11, and SDG 17 is determined based on empirical findings.

The validity of the data is maintained through triangulation of sources and methods by comparing information from artisans, the government, BAZNAS, community leaders, and other related parties and matching it with the results of observations and documents. Clarification of important information is also carried out through member checking. The entire process of data collection and analysis is documented to maintain the traceability of the research process. The research pays attention to the ethical principles of research through informant

approval, confidentiality of information, and respect for the knowledge and cultural values of the local community.

RESULTS AND DISCUSSION

This study found that the development of Puspa Weaving in Nagari Ampalu took place at the intersection between the preservation of cultural knowledge and efforts to strengthen the livelihood of the community. Weaving does not stand as an economic product separate from the social context of the community, but is a local asset that brings knowledge about nature, Minangkabau identity, production skills, and social relations. At the same time, its development increasingly involves actors outside the community, especially the government, the state government, BAZNAS, the Ministry of Religious Affairs, and other related institutions. Therefore, the results of the research are discussed through two main findings, namely the local wisdom of Minangkabau in the sustainability of Ampalu Weaving and collaborative governance in the development of Puspa Weaving. The two findings are then used to explain how the process of localization of the SDGs takes place at the nagari level.

3.1 Minangkabau Local Wisdom as the Foundation for the Development of Ampalu Weaving

The findings of the study show that Ampalu Weaving has a different position from handicraft products that are solely developed based on market considerations. The value of weaving is rooted in the knowledge and identity of the local community. This can be seen from the character of motifs that have a relationship with the environment and Minangkabau philosophy. Youlandri, Erwin, and Jupriani (2015) found that the Nagari Ampalu Weaving motif is inspired by elements of flora, fauna, and geometric shapes, and has a relationship with the philosophy of Alam Takambang jadi Guru. The study identified eight flora motifs, two fauna motifs, and five geometric motifs. The findings show that nature is not only a space for people's lives, but also a source of inspiration and knowledge that is translated through weaving works.

In this context, Alam Takambang jadi Guru can be understood not just as a philosophical expression, but as a framework of knowledge that gives meaning to the relationship between society and the environment. When natural elements are translated into motifs, the process shows that local knowledge works through cultural practices. Weaving thus becomes one of the mediums that allows this knowledge to remain present in people's lives. These findings reinforce the view that local wisdom can be part of the process of localization of development. Tisnanta et al. (2025) show that the global development agenda requires a process of vernacularization, which is the adjustment of global values and agendas to the local social and institutional context. In the case of Ampalu, the process does not start from a development agenda that is entirely external. Instead, economic development meets cultural assets that have already been owned by the community.

This position is important because Ampalu Weaving has not previously developed optimally as an economic product. Youlandri et al. (2015) showed that at the time of their research, Ampalu Weaving was not widely known as Kubang Weaving in Fifty Cities Regency. The relatively remote geographical condition of Nagari is one of the contexts that affect the fame and development of weaving. These findings show that there is a gap between the ownership of cultural assets and the ability to convert these assets into sustainable livelihoods. Changes began to be seen when the government provided support for the capacity development of artisans. The Industry and Manpower Office of Fifty Cities Regency recorded the Weaving Design Development and Material Assistance Training in Nagari Ampalu on May 23, 2023 involving 25 craftsmen or weaving actors. The support shows that weaving is beginning to be placed not only as a cultural heritage, but also as a potential local economy that requires strengthening skills and production capacity.

This development then continued through the Puspa Weaving Group. BAZNAS provides support through technical assistance and strengthening production facilities. In 2026, the Puspa Weaving Production House will continue to produce even though some equipment has been damaged. Two shawl looms that are still functioning are reported to be able to produce three pieces of fabric each in one production cycle, while the construction of production houses has reached around 95 percent (BAZNAS RI, 2026). These conditions show that weaving is beginning to obtain infrastructure and institutional support that allows these cultural assets to be developed as economic activities.

However, economic development brings its own problems. The greater the market demand, the greater the possibility of changes in design, technique, and production orientation. In this context, maintaining cultural identity is an important part of sustainability. Mardiana et al. (2022) show that the quality of traditional weaving is not only determined by the quality of materials, but also by cultural identity and the ability of products to maintain local character. Meanwhile, Kusumastuti and Umanto (2018) emphasized the importance of indigenous co-creation, which is development that continues to place people's knowledge and experience as part of the innovation process.

These findings show that the development of Puspa Weaving should not be understood as a process of replacing tradition with market innovation. It is more appropriate to see it as a negotiation process between cultural continuity and economic adaptation. Innovation is important to increase competitiveness, but innovation will be more sustainable if it is built on the knowledge that the community already has.

In this context, Minangkabau local wisdom has two functions. First, it is a source of identity that distinguishes Ampalu Weaving from other products. Second, it is a source of knowledge that can be used to maintain the character of the product when there is an innovation process. Thus, local wisdom is not just a cultural ornament attached to economic products, but is part of a development asset that can provide added value while maintaining cultural sustainability.

3.2 Collaborative Governance in the Development of Puspa Weaving

The development of Puspa Weaving also shows the wider involvement of actors. Local governments, state governments, BAZNAS, Ministry of Religious Affairs, BAZNAS of West Sumatra Province, BAZNAS of Fifty Cities Regency, artisan groups, and communities emerged in the weaving development ecosystem. In July 2026, the relationship will be strengthened through the Zakat Village-Zakat Community Development (ZCD) Program in Nagari Ampalu. The program involves BAZNAS, the Ministry of Religious Affairs, local governments, BAZNAS Fifty Cities Regency, and the community, with the Puspa Weaving Group as one of the potential local economies developed.

The involvement of many actors shows that the development of Puspa Weaving is no longer entirely dependent on the internal capacity of the artisan group. Each actor brings different resources. Artisan groups have production knowledge and skills; the government has the authority and policy instruments; BAZNAS brings empowerment resources; the Nagari government has proximity to the community; while other institutions provide institutional and network support. This condition is in line with the concept of collaborative governance by Ansell and Gash (2008), which views collaboration as a process when public and non-public actors work together to achieve goals that cannot be optimally achieved by one actor alone. In the case of Puspa Weaving, the need to improve the quality of production, facilities, skills, and market access does require a combination of resources from various parties.

However, the research findings also show the importance of distinguishing multi-stakeholder engagement from substantive collaborative governance. The large number of institutions present in a program does not automatically indicate that decisions are made together. Ansell and Gash (2008) place dialogue, trust, commitment, and mutual understanding as important elements in collaborative processes. Emerson et al. (2012) then explain collaboration through principled engagement, shared motivation, and capacity for joint action. From this perspective, the development of Puspa Weaving shows several collaborative elements that are quite clear. The first is the exchange of resources. The government provides training in design development and material assistance, while BAZNAS provides technical assistance and support for production facilities. Artisan groups then use this support to maintain production activities.

The second is continuous interaction and mentoring. BAZNAS Fifty Cities Regency recorded monitoring of the training of the Puspa Weaving Group in February 2026, while BAZNAS RI reported continuous technical assistance to improve production quality in the same year. This pattern shows that the relationship between parties does not only take place in the form of one-time assistance, but develops through interaction, monitoring, and mentoring. Third is the emergence of intersecting goals. BAZNAS directs the program to increase economic capacity, productivity, market access, and community independence. The government has an interest in the development of local economic potential, while artisans have an interest in the sustainability

of their production and livelihood activities. These goals can meet in one common interest, namely making weaving a more sustainable source of livelihood. Nevertheless, this study shows that the aspect of shared decision-making is a point that needs to be considered. The available documents show that artisans are the main actors of production and part of the empowerment program, but have not adequately demonstrated the extent to which artisans have a position in determining the type of assistance, development priorities, or strategic direction of the group. This is important because collaborative governance is not just about whether The community is involved, but does the community have room to influence decisions.

Thus, the relationships formed in Ampalu can be understood as developing collaborative governance. There are intersecting cooperation, resource exchange, mentoring, and goals, but strengthening the deliberative dimension and shared decision-making is still needed. These findings also provide a more critical perspective on empowerment programs. The success of the program should not be measured only by the amount of assistance or activities implemented, but by the program's ability to build local capacity to make decisions and sustain activities after external support has diminished.

3.3 Traditional Weaving as a Media for Localization of SDGs

The two main findings of local wisdom research and collaborative governance show that the localization of the SDGs in Nagari Ampalu takes place through interconnected processes. Local wisdom provides context and assets, while collaborative governance provides a mechanism to connect these assets with development resources. Weaving is the meeting point of the two. On the one hand, weaving brings Minangkabau knowledge and identity that is rooted in the community's relationship with nature. On the other hand, weaving requires support for production, design development, marketing, facilities, and institutional strengthening in order to provide sustainable economic benefits. These needs open up space for the government, BAZNAS, nagari, and the community to combine their resources.

In the perspective of SDG localization, this process shows that the global agenda acquires concrete form when translated through local assets and needs. Farneti et al. (2022) emphasize the importance of cross-sectoral and government-level coordination in the localization of the SDGs. Horan (2022) also places local governments as an important actor in connecting various parties to achieve development goals. The case of Ampalu shows that the process can take place through cultural assets, not just through formal development planning.

The contribution to the SDGs is mainly seen in the economic and institutional dimensions. The development of weaving groups is directed at increasing business capacity, productivity, market access, and independence. Therefore, there is a potential relationship with SDG 1 (No Poverty) and SDG 8 (Decent Work and Economic Growth). However, this study does not consider the existence of the program as automatic evidence of the achievement of these two goals. The contribution must be seen from real changes in the livelihood, income, business capacity, and sustainability of the work of artisans.

The cultural dimension provides a possible relationship with SDG 11 (Sustainable Cities and Communities). The preservation of motifs, knowledge, and weaving practices can be part of the sustainability of the community's cultural heritage. In the case of Ampalu, the relationship has an empirical basis because previous research has shown the relationship between weaving motifs and Minangkabau natural elements and philosophy.

Meanwhile, women's involvement in weaving activities opens up space for linkages with SDG 5 (Gender Equality). However, this study looks at these linkages carefully. Women's presence in economic activities does not in itself indicate the achievement of gender equality. What is more important is whether these activities increase women's access to income, resources, skills, decision-making, and economic opportunities.

The dimension of partnership is most clearly seen in SDG 17 (Partnerships for the Goals). The development of Puspa Weaving brings together the government, the state government, BAZNAS, the Ministry of Religious Affairs, artisan groups, and the community. However, the findings of the study show that the existence of partnerships needs to be distinguished from the depth of collaboration. SDG 17 will have a more substantive meaning if the partnership produces resource sharing, shared goals, capacity building, and the ability to take joint action.

Thus, the localization of SDGs through Tenun Ampalu can be understood not as a process of "applying SDGs to the community", but as a process of translating development goals through assets that the community already has. This perspective is important because it places the community not as an object of development, but as the owner of local knowledge and assets that are the basis of the development process.

One of the important findings of the study is that the sustainability of Puspa Weaving is highly dependent on the ability to convert external support into internal capacity. Government and BAZNAS support have helped provide training, mentoring, and facilities. However, long-term sustainability cannot depend on continuous assistance. In this context, the existence of the Puspa Weaving Production House and the group's ability to maintain production when some equipment is damaged indicate that there is an internal capacity that is beginning to form. However, dependence on external support is still a problem that needs to be considered. Therefore, the success of collaboration should not only be seen from how much external resources come in, but also from how much local capacity is left behind after the intervention ends.

This perspective is consistent with Emerson et al. (2012), who place the capacity for joint action as one of the important elements in a collaborative governance regime. Capacity for joint action is not only the ability to carry out activities during the program, but also the ability of actors to organize resources, maintain relationships, and continue actions in a sustainable manner. In the case of Puspa Weaving, this capacity can be strengthened through four aspects. First, the capacity of group organization, including the ability to manage production and finance. Second, market capacity, especially the ability to build networks and access consumers more independently. Third, knowledge capacity, which is the ability to maintain and develop cultural knowledge.

Fourth, decision-making capacity, so that artisans are not only beneficiaries but also actors who determine the direction of development. This shows that cultural preservation and economic empowerment do not need to be placed as two conflicting goals. Both can strengthen each other if economic development is built on local knowledge and identity. On the other hand, if economic development completely follows market logic and ignores cultural meaning, then the assets that are the source of excellence of Ampalu Weaving have the potential to weaken.

Therefore, this study views the sustainability of Puspa Weaving as the result of the interaction between cultural embeddedness and collaborative capacity. Cultural embeddedness ensures that innovation remains rooted in community identity, while collaborative capacity allows communities to acquire resources that are not available internally.

This study shows that Ampalu Weaving has a strategic position as a link between culture and development. Minangkabau local wisdom gives meaning to these assets, while collaborative governance determines how these assets are developed and who has space in the development process. These findings also expand on previous research on traditional weaving. The study of Youlandri et al. (2015) has provided an important basis for the form, motifs, meanings, and functions of Ampalu Weaving. This research goes further by looking at how these cultural assets are placed in the process of contemporary development through the relationship between communities, governments, nagari, and BAZNAS.

In the end, Nagari Ampalu points out that the localization of the SDGs does not necessarily require the creation of new institutions or programs. Under certain conditions, the process can start from cultural assets that have long lived in the community. The challenge is to ensure that development interventions strengthen, not replace, the capacity of the community as the owners of those assets. In other words, weaving can be an instrument of SDGs localization when culture is maintained, the economy is strengthened, and development decisions are further developed together.

CONCLUSION

This research shows that Ampalu Weaving has a strategic position in the local development process because it is at the meeting point between cultural heritage, community livelihoods, and development governance. Weaving cannot be understood only as a handicraft product that has economic value, but as a cultural asset that brings knowledge, identity, skills, and people's relationship with the environment. The relationship between

the motif of Weaving Ampalu with natural elements and the philosophy of Nature Takambang So Guru shows that Minangkabau local wisdom provides the basis of identity as well as a source of knowledge for the sustainability of weaving.

The research also found that the development of Puspa Weaving increasingly involves various actors, especially the government, the state government, BAZNAS, the Ministry of Religious Affairs, and the community. Training, material assistance, technical assistance, strengthening production facilities, and the development of the Puspa Weaving Production House show that there is an exchange of resources and efforts to build local economic capacity. This involvement has a collaborative character because there are intersecting goals and a continuous mentoring process. However, this study also shows that the number of actors involved has not automatically resulted in fully substantive collaborative governance. Strengthening the position of artisans in decision-making, building trust, and the ability of groups to sustain activities independently are still important aspects for the sustainability of collaboration.

The findings lead to the conclusion that Ampalu Weaving can be a medium for localizing the SDGs. Local wisdom provides cultural context and assets, while collaborative governance provides a mechanism to connect these assets with development resources. Weaving development has relevance especially with strengthening people's livelihoods and economic activities, the sustainability of cultural heritage, and partnerships between stakeholders. However, research does not view the existence of programs as automatic evidence of the achievement of the SDGs. Contributions to the SDGs must be seen through tangible changes in livelihoods, business capacity, cultural sustainability, empowerment, and partnership quality.

Theoretically, this study expands the discussion of SDG localization by showing that cultural assets can be an entry point for the localization of the global development agenda. At the same time, the research enriches the study of collaborative governance by showing that cultural values and local knowledge are not only the context in which collaboration takes place, but can influence how development assets are defined, developed, and maintained. In the case of Nagari Ampalu, the relationship between cultural embeddedness and collaborative capacity is important: local wisdom keeps innovation rooted in community identity, while collaborative capacity allows communities to access resources that are not available internally.

Thus, the main lesson from the Nagari Ampalu case is that the localization of the SDGs does not always have to start with an agenda or program designed from outside the community. Localization can be built on assets that have long lived in the community, then strengthened through institutional relationships that allow communities and external actors to take joint action. The sustainability of the process depends on the ability to ensure that economic development does not eliminate cultural identity and that external support is gradually converted into self-sustaining local capacity.

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