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Salient stakeholder involvement model using temporary and continuous financial approaches in globalization

Abstract

The current globalization in fashion trends that enter Indonesia threatens the sustainability of Batik products in Indonesia. Efforts to maintain the financial sustainability of batik so far involve the role of salient stakeholders. However, stakeholder involvement in preserving Surakarta batik has not been fully patterned. This research reviews stakeholders' efforts to develop Batik in Surakarta and how stakeholders empower the community to develop and financially sustain batik. The research method used qualitative descriptive with phenomenological design. The informants are batik stakeholder in Surakarta which includes Kraton Kasunanan, Pura Mangkunegaran, Surakarta Tourism Office, SMA Batik Surakarta, dan Kampong Batik Laweyan Development Forum (FPKBL). Data was collected with in-depth interviews, observations, and documentation. Data analysis activities include data reduction, data display, and inference.

The results showed that Batik investors involve salient stakeholders to maintain the Batik industry. Each stakeholder uses a varied approach to influence the community. The stakeholder approach in supporting the preservation of Surakarta batik is classified as a temporary and sustainable approach. This study shows that salient stakeholders have a significant role in maintaining and improving the sustainability of Batik Surakarta.

Keywords: Batik Investors; Globalization; Salient Stakeholder; Financial Sustainability; Batik Fashion

JEL Classification: R1; R11; R51

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1. Introduction and Brief Literature Review

Stakeholders can influence community behaviour (Crucke & Knockaert, 2021). Stakeholder interests become a subjective norm adhered to by community members so that stakeholder power is used as an effective decision-making tool in organizations (Painter et al., 2021). The role of salient stakeholders can be passive social observers, while on the other hand can be a strong influencer in a community. Salient stakeholder structure is sorted by power, urgency, and legitimacy. Collaboration between different stakeholder groups is effective and powerful in changing community behaviour (Nieth & Benneworth, 2020).

Stakeholder theory explains that each entity follows subjective norms to meet society's normative moral obligations. In this case, subjective models emphasize cooperation and shared values in achieving common goals (Freeman et al., 2021; Ma et al., 2018). Thus, the behaviour of entities tends to change following the subjective norms of stakeholders to survive in a highly dynamic society environment (Singh et al., 2019). Furthermore, stakeholders have power that can pressure the organization while supporting the organization (Roscoe et al., 2020). Therefore, stakeholder power can be involved in achieving organizational goals.

In short, stakeholder involvement is a strategic action in influencing people's efforts to solve social problems (Langrafe et al., 2020).

The fashion phenomenon of Indonesian society cannot be far from batik. Almost all regions in Indonesia have batik with their specific region. Nevertheless, batik originating from Java is the most famous type of batik. The journey of batik history is deeply rooted in Indonesian people's lives, and it has become a valuable cultural heritage. The development of Batik in Indonesia is also very rapid. At first, batik was only used by certain circles. Then, batik has been used by the wider community from various social groups. In addition, currently, the purpose of the use of batik by the community is increasingly diverse, ranging from batik as official clothing to batik as everyday clothing (Huang & Benyoucef, 2013). The contribution of batik's creative industry is huge in Indonesia's economic development. Batik creative industries are generally dominated by small and medium-sized business groups (Shaharuddin et al., 2020). The development of batik fashion also impacts the improvement of the batik industry in Indonesia. Especially since batik received UNESCO recognition in 2009 as a world heritage, opportunities for the batik industry in Indonesia are increasingly wide open. As a result, batik has become the identity of the Indonesian nation (Roscoe et al., 2020).

However, at this time, batik fashion trends decreased. This change in trends also impacts business in the batik industry. The decline is caused by the increasingly eroding understanding of the community, especially the younger generation, towards the meaning behind the use of batik. In addition, activities to increase the younger generation's understanding of batik are decreasing. On the contrary, the younger generation is increasingly fond of fashion trends abroad (Sharov, 2019). In the current era of digital technology that has been increasingly advanced, globalization's impact cannot be contained (Sembekov et al., 2021). Fashion information from all over the world is quickly received by the younger generation (Suh, 2020). Thus, the younger generation's interest in batik is very easy to turn to foreign fashion trends.

One strategy to maintain the sustainability of batik and increase the younger generation's interest in batik is to involve stakeholders (Linde et al., 2021). This strategy is well formulated to maintain consistency and sustainability in achieving the expected goals (Elliott et al., 2020). In addition, stakeholder involvement has a more substantial impact on solving social problems (Lindsey et al., 2021). However, stakeholder involvement in preserving Surakarta batik has not been fully patterned. As a result, the effectiveness of stakeholder involvement in maintaining and preserving Surakarta batik is not yet known.

Meanwhile, the flow of overseas fashion invasions that enter Indonesia is increasingly threatening the sustainability of Batik in Indonesia. Therefore, research on stakeholder involvement in preserving batik is essential. This research aims to find out the involvement of stakeholders in preserving and developing Batik in Surakarta.

2. Research Methods

This research uses a qualitative approach with phenomenological design. The informants are batik stakeholder in Surakarta which includes Kraton Kasunanan, Pura Mangkunegaran, Surakarta Tourism Office, SMA Batik Surakarta, dan Kampoeng Batik Laweyan Development Forum (FPKBL). Data was collected with in-depth interviews, observations, and documentation. Data analysis techniques are carried out interactively and occur continuously at every research stage, from the beginning research process to the completion process until the data is saturated (Mohd Nawi et al., 2019). Data analysis activities include data reduction, data display, and inference.

This research data was obtained from Stakeholder Batik in Surakarta. They consist of experts from diverse community elements: governments, academicians, Investors, and organizations concerned with the development of Batik in Surakarta. [Table 1](#) shows the informants profile of this research.

3. Results and Discussion

3.1. Karaton Kasunanan Surakarta

Karaton Kasunanan's efforts to develop batik related to product aspects, among others:

- 1) Teach the courtiers the princess of the dressing procedure;
- 2) Wearing batik every *jumenengan* event, all Kraton retainers and all those involved in the event must wear batik / sideways cloth clothing tailored to their respective duties and functions;

Table 1:
Batik informant profile in Surakarta

| No | Name | Gender | Age (Years) | Institutions/Agencies | Description |
|----|-------------|--------|-------------|--|---|
| 1 | Informant 1 | Male | 65 | Kraton Kasunanan Surakarta | Abdi dalem Kraton and Served in the library section |
| 2 | Informant 2 | Male | 43 | Pura Mangkunegaran | Secretary of Pura Mangkunegaran |
| 3 | Informant 3 | Male | 60 | Kampoeng Batik Laweyan Development Forum | Chairman of FPKBL and Batik Business Actors |
| 4 | Informant 4 | Male | 36 | SMA Batik 1 Surakarta | Staff Administration of Business |
| 5 | Informant 5 | Male | 38 | Surakarta Tourism Office | Promotions section |

Source: Compiled by the author

3) Batik in the Kraton environment is worn for Traditional Ceremonies and *wilujengan*, using certain Batik cloths following the *wilujengan* in the title. For example, *Tingkepan* (Missoni), Batik Cloth used is chosen whose motif contains the meaning of a good application, such as, *Sidomulyo, Sidomukti, Semen Romo, Wahyu Tumurun, Baboon Angrem*.

For example, *Tingkepan (Mitoni)*, Batik Cloth used is chosen whose motif contains the meaning of a good application, such as, *Sidomulyo, Sidomukti, Semen Romo, Wahyu Tumurun, Baboon Angrem* (Figure 1).



Figure 1:

Batik worn by abdi dalem in the ceremony there

Source: Compiled by the author

Kraton Kasunanan held the event to introduce and promote batik to the wider community, namely, among others. Grebeg events on every anniversary of Islamic holidays, such as Muharam (*Grebeg Suro*), Idhul Adha (*Great Grebeg*), Birth of the Prophet Muhammad (*Grebeg Mulud/Sekaten*), Ahead of Ramadan (*Grebeg poso*). This event is intended for the general public, all those involved in the event wear *jarit/nyamping*. That opportunity is used by karaton to nguri-nguri Batik/preserve Batik. Thus it is expected that batik can develop, not only worn by the Karaton family but outside the karaton / wider community. Batik Exhibition, an activity attended by Karaton Kasunanan, namely Batik Exhibition held every 2 years at karaton nusantara festival event. Solo Batik Fashion (SBF) Karaton Kasunanan, a participant by wearing Heritage clothing, aims to introduce Batik as Javanese clothing to understand better the variety of clothing following its use. These include: Dodot, Sabukwolo, Basahan, and Beskap.

3.2. SMA Batik I Surakarta

Sma Batik 1 Surakarta is an educational institution. Effort developed batik in Surakarta is not batik as a commodity but develops batik through education. Therefore, activities related to batik development efforts are divided into internal and external activities. Internal activities, among others:

- 1) Introducing batik at the Student Orientation Period (MOS) event;
- 2) Incorporating Batik lessons into the Curriculum, including The Practice of Baptizing;
- 3) Batik Creativity Competition, namely Batik Design Competition and Batik Fashion Competition;
- 4) Competition to make room;
- 5) Selection of Batik Sons and Daughters (Figure 2 and Figure 3).



Figure 2:

Student activities in the context of a Muslim fashion creativity competition with batik material

Source: Compiled by the author



Figure 3:

SBC and Muri Record

Source: Compiled by the author

3.3. Kampoeng Batik Laweyan Development Forum (FPKBL)

FPKBL is a paguyuban whose members are batik entrepreneurs in the village of Laweyan Surakarta. The development of batik carried out by FPKBL is not only batik as a commodity but development that is done comprehensively, namely how the character of batik should be, and batik actors must understand this. Aspects of the product developed to include:

- 1) Batik product character.
- 2) Positioning batik.
- 3) Media Mambatiknya.
- 4) Batik production process.
- 5) Batik Education / Batik Course / Outbond Mambatik.

Other activities carried out to develop batik are:

- 1) Batik Exhibition.
- 2) Introducing batik through Electronic and Non-Electronic Media.
- 3) Interkomunal between Business People in Kampung Batik Laweyan.
- 4) Integrated clusters (Promotion between Batik clusters is limited individually yet institutional).

3.4. Surakarta Tourism Office

Batik development efforts carried out by The Pariwisata Office are more emphasized on creative and innovative Batik design, both for fashion, Carnaval, festivals.

- 1) Solo Batik Carnival (SBC) aims to change the mindset of the community that batik, which was once a conservative fashion at certain moments, now batik can be designed for all moments and can even be designed for Carnaval.
- 2) Red Batik is carnival batik by using Batik design with a red background while the ornament uses household tools, such as broomsticks, *kreneng*, *tepas*, and others.
- 3) Solo Batik Fashion (SBF) SBF is an activity to stage the results of young designers who use batik materials for everyday fashion and party fashion (Figure 4).



Figure 4:
Batik Solo Carnival

Source: Compiled by the author

Other batik development efforts are:

- 1) Holding Batik Exhibition;
- 2) Workshop and Training;
- 3) Painting Becak Wisata with Batik motif;
- 4) Training Guide and Tourism Soldiers in Batik village;
- 5) Develop batik clusters, including Batik Laweyan village cluster, Kampung Batik Kauman cluster, and Canthing Kakung Sondakan cluster.

3.5. Pura Mangkunegaran Surakarta

Pura Mangkunegaran specially develops Batik, namely, during traditional ceremonies using typical Batik Mangkunegaran Temple. The goal is that guests will be impressed and inspired to make the same batik pattern. Another effort by Pura Mangkunegaran to promote Batik in Surakarta is to follow cultural activities between Karaton Senusantara, Pura Mangkunegaran showing off Batik displays, from its manufacture to finishing. As a cultural centre, Mangkunegaran Temple is widely used to reference motifs and patterns of mangkunegaran batik (Pretkovic & Skrinjaric, 2017). For this purpose, Pura Mangkunegaran opened an Art shop that sells classic batik. The goal is that people do not forget the traditional batik pattern typical of Pura Mangkunegaran.

4. Conclusions

The role of stakeholders in developing Batik in Surakarta is quite diverse according to their respective interests and abilities. Overall, they have the same goal of preserving and developing

batik and making Batik in Solo more widely known nationally and internationally. The purpose of the role of stakeholders, in the end, can increase sales of batik SMEs. Empowerment of Stakeholders to develop Batik in Surakarta identified that some seek temporary Batik development and some develop sustainable development. This study shows that prominent stakeholders have an important role in maintaining and improving the sustainability of Batik Surakarta. The stakeholder approach in maintaining the preservation of Surakarta batik is classified as a temporary and sustainable approach. This study shows that salient stakeholders have a significant role in maintaining and improving the sustainability of Batik Surakarta.

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