



# Burden Sharing as the Effort in Bridging Locality and Internationalization: The Penetration of Kampung Batik Laweyan into Global Market

Hermi Susiatiningsih<sup>1</sup>✉, Nurdien Harry Kistanto<sup>2</sup>, Muhammad Faizal Alfian<sup>1</sup>,  
Khairunnisa Andini Damayanti<sup>1</sup>, and Safriska Desna Putri<sup>1</sup>

<sup>1</sup> International Relations, Universitas Diponegoro, Semarang, Indonesia  
herminisusi@lecturer.undip.ac.id, mfaizalalfian@gmail.com,  
khairunnisaandni@gmail.com, safriskadp@gmail.com

<sup>2</sup> Anthropology, Universitas Diponegoro, Semarang, Indonesia  
nurdienkistanto12@gmail.com

**Abstract.** Globalization of information, culture, products, and services move faster and easier, influencing the firm adjusts to uncertain conditions. Adapting to globalization is critical for the firm to sustain a business environment. Kampung Batik Laweyan is a community engaged in the garment industry sector. It consists of several manufacturers who produce batik-painted cloth and fabric distributed not only in the local market but also in the global market. With the burden-sharing approach, Kampung Batik Laweyan attempts to reach the worldwide market while bridging local and internationalization. This research focuses on the strategy of penetrating Indonesia's cultural and art products. This research has two purposes (1) the process of internationalizing the local values through Solo batik painting to penetrate the global market and (2) to examine the innovations of the products made by Kampung Batik Laweyan through the burden-sharing Strategy. We found Kampung Batik Laweyan, through Puspa Kencana and Batik Mahkota, bridging locality and Internationalization through innovations of the products which contain elements of locality into product and reach the global market. Moreover, the principle of the burden-sharing mechanism is implemented in the production strategy between Kampung Batik Laweyan with producers and other actors in other countries. It would promote cultural and local values to preserve the nation's culture.

**Keywords:** Burden Sharing · Kampung Batik Laweyan · Batik-Painting · Locality · Internationalization

## 1 Introduction

Along with the development of technology, transportation, and communication, the boundaries between countries are becoming increasingly thin. This causes the exchange of information, culture, products, and services faster and easier. Residents in a country can share information or exchange culture with residents in other countries quickly.

The Lowy Institute Asia Power Index in 2021 published the results of a survey on the countries with the most vital cultural influence, which were assessed based on their ability to lead international public opinion through cultural interaction. In the survey, the United States took first place as the country with the most cultural influence, with a score of 85, followed by China (57.7), Japan (43.5), India (35.8), and Australia (30) in the third position. Indonesia occupies the 12th position with a score of 15.9 [1]. Even though Indonesia is in the same position as in 2020, Indonesia's score has decreased, whereas, in 2020, Indonesia got a score of 18.8 [1].

The data shows that Indonesia can still not introduce and promote its culture on the international stage. This is unfortunate, considering Indonesia has abundant cultural wealth from Sabang to Merauke. This cultural diversity can be processed and promoted in such a way so that Indonesia can become a country with a strong cultural influence.

This cultural promotion can be utilized through international trade. International trade is an outflow of goods and services from companies to consumers in other countries and involves global markets [2]. International trade can only occur if the culture or values of the country of origin can adapt to the culture and values of the country that is the target market because culture will affect consumer behavior. Especially in a country with a multi-cultural population, culture will influence the policies made by the government [3]. As with domestic trade, producers must pay attention to market interests and demands. In addition to government policies based on national culture, certain beliefs held by each culture can also influence the behavior patterns and decisions of the community as consumers. Suppose producers can understand and adapt to the cultural values of the target market country. In that case, producers can make products based on these values [4].

The company's involvement in international business will bring many benefits to the development of the national economy. With the ability of a business to adapt to the new cultural values of the target market country, a company will get two main advantages. The first advantage is the fulfillment of consumer needs in various countries. Understanding and respecting other cultures is essential for a business when entering the market. Because every cultural value is a significant value that has been rooted in the life of its people, in addition, the ability to understand and adapt to new cultures will also develop the capacity of producers to create products that are by the cultural background of each country, so that producers have the advantage to compete with other competitors in the global market [5].

Meanwhile, the second advantage of using culture by a business is promoting culture to the international realm. Adapting and respecting the culture of other countries does not mean that an effort must eliminate aspects of the culture of its origin as a whole. Producers can combine two cultures to introduce their original culture to the international realm [5]. One example of cultural incorporation can be seen in the production of Indonesian batik cloth using native Indonesian materials but using motifs that are adapted to the culture of each target market country. Thus, manufacturers can thrive in the global market without giving up their identity or distinctive products.

One of Indonesia's traditional cultures known to the world community is batik. Batik was recognized by UNESCO at the Fourth Session of the UNESCO Inter-Governmental Committee held in Abu Dhabi, UAE, as an Intangible Cultural Heritage of Humanity on

October 2, 2009 [6]. The day was later commemorated as National Batik Day. UNESCO considers that the art of batik is closely related to the Indonesian way of life and cultural identity. The philosophical values contained in different batik motifs are also considered to describe each stage of life in Indonesian society [6].

With batik producers in Indonesia generally being home industries, batik exports in Indonesia are still less stable. This is known as “cultural penetration,” usually carried out by small-medium scale companies. In contrast to large companies that have been able to export products in large quantities, small and medium-scale businesses that carry out cultural penetration have just started pioneering their products’ export in small quantities and tend to be unstable. This is evidenced by data from the Ministry of Industry, which shows that Indonesia’s batik exports continue to decline from 2018 to 2021. In 2018, Indonesia managed to reach US\$ 803,284,985. This value decreased in 2019, only US\$ 776,199.912; in 2020, it was valued at US\$ 532,662,499. A drastic decline occurred in 2021 when batik exports only reached US\$ 157,840,368 [7]. The recognition of batik as one of the world’s cultural heritage certainly provides a positive value and encouragement for Indonesia to market its culture, which has the potential to become a superior product in the realm of export. Based on the description above, Indonesia needs to be more aggressive in promoting cultural values and localities to preserve the nation’s culture in the era of globalization. One way is to promote the art of batik, especially batik painting, which has been recognized as a UNESCO world heritage.

Various studies have looked at innovation and internationalization in business practices. Still, the difference is that this research focuses on observing Batik Lukis Puspa Kencana and Batik Mahkota Laweyan Solo, bringing locality elements into production to reach the global market. The main focus presented by this research is the idea of locality in the burden-sharing mechanism by Batik Lukis Puspa Kencana Laweyan Solo for product internationalization. This study will then analyze the process of internationalizing locality values by exporting painted batik cloth by Puspa Kencana Laweyan Solo to face globalization.

## 2 Discussion

### 2.1 Cultural Penetration of Laweyan Painting Batik in Burden Sharing Efforts

In 1990, Puspa Kencana, one of the batik producers in Kampung Batik Laweyan, began to expand its market to several other countries, such as Malaysia, Thailand, Vietnam, and South Africa. The effort to develop product marketing to the international market was successful, as evidenced by Puspa Kencana’s total exports, which reached 80 percent of the entire production. In addition to exporting finished products, Puspa Kencana also transfers knowledge or exchanges knowledge and information to several batik producers in Malaysia, especially in the Kelantan and Trengganu areas. Puspa Kencana initiated this activity because Malaysia also has Malaysian batik, one of the country’s cultures, although it has several characteristics that are different from Indonesian batik. Generally, Malaysian batik is dominated by motifs in the form of leaves and flowers, in contrast to Indonesian batik motifs, which tend to be more diverse [8]. Therefore, Puspa Kencana has the initiative to transfer knowledge in the form of training on Indonesian batik methods and send cantings and other batik tools, hoping to promote Indonesian batik

and expand production sites abroad. Unfortunately, this effort was unsuccessful because of Indonesian and Malaysian batik's differences in culture and work ethic. The canting used by Indonesian batik has a smaller hole than the canting used by Malaysian batik. It requires precision and patience because the batik method in Indonesia takes longer. This work ethic doesn't suit Malaysian batik makers who are used to more enormous patterns and shorter times.

Apart from Puspa Kencana, which transfers knowledge in the form of cantings and batik tools, batik producers from abroad also transfer knowledge in the form of motifs and designs that Puspa Kencana can use in the process of internationalizing their batik products. This process is also known as acculturation. The acculturation process occurs when two or more groups and individuals with different cultural backgrounds come in contact. This contact will later result in several changes in either or both groups' cultural patterns [9]. In the case of Puspa Kencana, the form of acculturation can be seen in batik designs and motifs exported to Malaysia and South Africa. Puspa Kencana batik products shipped to Malaysia use animal and flower motifs, and most use yellow. This is due to Malaysian culture, which is influenced by the social environment. Most Muslim people tend to rarely use clothes with animal or human motifs due to the religious prohibition of using clothes with these motifs [9].

Meanwhile, Puspa Kencana batik products exported to South Africa generally use large motifs and striking colors. This is due to South African culture, which is influenced by the natural environment, namely the habit of people in coastal areas wearing bright-colored clothes. This is because coastal regions tend to have high temperatures, and light-colored clothes will reflect heat. So, if you wear clothes with soft colors, you will feel cooler [10]. The transfer of knowledge carried out by foreign batik producers to Puspa Kencana is based on market demand from each country. This makes it easier for Puspa Kencana to market its products to a broader international market.

With the result that the transfer of knowledge from Puspa Kencana in the form of the exchange of batik methods and tools failed, while the transfer of knowledge from foreign batik producers in the form of exchanging motifs and designs was successful, at first glance, it appears that Puspa Kencana batik does not have strong locality values. This is because the motifs and designs of exported batik products are primarily the results of acculturation with foreign cultures. Although the motifs and designs used to result from acculturation, there are still many local values in every Puspa Kencana batik product. The local values are in the form of batik techniques using canting typical Indonesian batik, sources of raw materials derived from local materials, and the Puspa Kencana productivity principle, namely "*alon alon waton kelakon*" or "slowly but finished." This principle reflects the patience that is part of the Javanese culture.

In addition to the local values that Puspa Kencana carries in its production process, Batik Mahkota, another batik producer in Kampung Batik Laweyan, also raises similar values. Unlike Puspa Kencana, which incorporates local values in the production process, Batik Mahkota focuses more on using its products as a tool to promote Indonesian history. Alpha Febela, the owner of Batik Mahkota and Chair of the Laweyan Batik Development Forum, believes that to appreciate a nation, one must first know and understand the country's history. Under his management, Batik Mahkota has made several wayang geber stories in the form of batik. There are various stories of wayang Geber, ranging

from stories about the process of making Indonesian batik to stories about the struggle for Indonesian independence.

Locality values contained in Laweyan batik products, especially Puspa Kencana batik products and Mahkota Batik, are a tangible form of the effort to absorb local culture into the international market. Cultural penetration itself can be interpreted as the release of a cultural element on a small scale and small volume. Cultural infiltration is generally carried out by small-to-medium scale companies, such as batik producers in Kampung Batik Laweyan.

## 2.2 Efforts to Internationalize Batik Painting Laweyan Solo

The textile industry is one of the strategic industries in Indonesia because it is one of the basic needs in fulfilling clothing. One of Indonesia's textile products is Batik. Batik is a textile product that is worldwide because it has a combination of characteristics between industry and innovative products. Batik was first introduced to the world by the former President of the Republic of Indonesia, Suharto, at the United Nations Conference on September 25, 1992. Batik later became one of the souvenirs given to leaders of friendly countries. This is certainly one way to internationalize Batik into the global arena.

In 1994 batik was a gift for 17 leaders of countries participating in the Asia-Pacific Economic Cooperation Summit (APEC Summit) in Bogor. In its development, October 2, 2009, was designated as Batik Day, a Humanitarian Heritage for Oral and Intangible Culture by UNESCO [7]. Over time, batik has the potential to be marketed to several parts of the world, such as Europe, Asia, Africa, and America. Batik is an attractive icon because it has a traditional quality and elegant characteristics for the wearer. Although small and medium industries currently dominate batik products, this is important for the country's economy because it can contribute to foreign exchange.

Internationalization is the stage of a company or institution toward the international domain. Batik, as one of the primary commodities of Kampung Laweyan Solo, made several efforts to internationalize Laweyan painted batik. There are 5 efforts made by Kampung Batik Laweyan with examples of Batik Puspa Kencana and Batik Mahkota. First, by conducting and intensifying eco-fashion for millennials. Eco-fashion or eco-friendly fashion is aimed at creating fashion products that can make the environment healthier and cleaner. In addition to being used as eco-fashion, Batik Mahkota also offers classes or courses for domestic and international residents. Class details start from small to large fabric sizes, printing, coloring, and finishing [11]. Of course, this is one of the main attractions for tourists.

Second is the management of "Batik Toeli." Batik Toeli is a Batik Mahkota program that empowers people with hearing impairments. People who are deaf are nurtured and trained so that they can produce batik. Batik Toeli is not only domestic but also collaborates with "The American Association of the Deaf-Blind" (AADB). People with disabilities can have various batik products such as masks, shirts, outers, and other clothing [12]. This is one of the second attractions for batik laweyan in the international arena because it can foster and help improve the abilities of people with disabilities.

The third effort is the role and contribution of the diaspora to the internationalization of Batik Laweyan. Diaspora is one of the sources of information, especially in the procurement of exhibitions or targets to market products. Fourth is to transfer knowledge

with other countries, such as Malaysia. So, because Puspa Kencana and Batik Mahkota were considered capable of mass production, these two producers were asked to teach batik and design to Malaysia. In return, Malaysia directs the patterns and colors that are in demand by the Malaysian people so that later batik can be sold out. The center of Malaysian batik, a place of knowledge exchange, is the Kelantan and Trengganu Batik Center.

Fifth, internationalization efforts are carried out through social media and mass media. Batik activities and the process of batik were covered by international TV stations such as The Learning Channel, National Geographic, and the tourism booklet *My Lost Planet*. Of course, the coverage of batik activities carried out by Puspa Kencana, and Batik Mahkota is one of the efforts to internationalize Batik Laweyan, Solo.

### **2.3 Laweyan Painting Batik as a Cultural Diplomacy Tool**

Diplomacy is one of the arts or ways of the state to achieve its national interests. In *The Oxford English Dictionary*, diplomacy is defined as the management of the sphere of international relations through negotiations that are coordinated and regulated by ambassadors and representatives, business, or the arts of diplomats (Badri, 1994). Another opinion is that diplomacy is interpreted as the art of negotiating, especially regarding agreements between countries or political expertise. Meanwhile, in his book “*Guide in Diplomatic Practice*” Sir Earnest Satow mentions diplomacy as an application of intelligence and wisdom to connect correlations related to positions among the governments of independent countries [13]. Initially, diplomacy only focused on state actors, but other actors who can carry out diplomacy have emerged in its development, better known as multi-track diplomacy.

Multi-track diplomacy is a diplomatic strategy involving various non-state actors such as multinational companies, educational institutions, and civil society [14]. There are nine pathways in multi-track diplomacy, namely government, professional, business, community, research, activism, religious, funding, and mass media pathways. Cultural diplomacy is one way that civil society can do it. Cultural diplomacy is carried out to create an image and create state trust by bringing out the potential and achievements of each country. Thus it affects several national interests such as economic, political, social, and the country’s image in the eyes of the world. As the opinion of McDonald (2012) in interpreting multi-track diplomacy, cultural diplomacy is not only carried out in mechanisms between countries and governments, or government to society but society to society can be done [15].

Diplomacy is considered easy and effective because it can be carried out by various parties and is easily recognized by the international community. Cultural diplomacy consists of spreading customs, values, and ideas through cultural diplomacy to make it easier for a country to define what is considered strategically essential or efficient to represent itself abroad. As a country with many cultures, Indonesia has diversity in language, race, ethnicity, cuisine, religion, and culture. Indonesia’s traditional arts, customs, and indigenous cultures are one of the most incredible wealth that is still being favored. These various Indonesian cultures are the main attraction for the international community insee Indonesia.

Cultural diplomacy is one part of public diplomacy where cultural diplomacy is an attempt by international actors to introduce a country's culture to be known in the international arena [16]. Therefore, cultural diplomacy is often practiced as diplomacy through multicultural events such as cultural exhibitions, art performances, tours, and various cultural festivals. This becomes important because diplomacy is used as a way of relations between countries when there are military or economic problems. Thus, cultural diplomacy is one way to carry out diplomatic activities using soft power to achieve the country's national interests. One of the cultural potentials that Indonesia has and is also known popularly through various multicultural activities is Batik.

Batik Laweyan Solo is one of the tools of cultural diplomacy for Indonesia, which can be seen in the previous subchapter of the various efforts made by Batik Laweyan Solo in internationalization efforts and processes. This is exemplified when doing batik classes for foreign tourists. Indirectly Batik Laweyan Solo is conducting batik diplomacy for foreign tourists. In addition to teaching batik classes, introduction through various international exhibitions and coverage of Batik Laweyan Solo in several mass media is one way for Batik Laweyan to be known internationally.

According to Gultom [17], cultural diplomacy has three instruments, namely, informing, understanding, and influencing foreign audiences. So it can be seen from the concept that the diplomatic activities of Batik Lukis Laweyan are as follows, reporting, the introduction of Batik Lukis Laweyan, of course, using the dissemination of information through social media and mass media such as The Learning Channel, National Geographic, and the tourism booklet *My Lost Planet* where the channel is broadcast on the international scene so that it can provide information for foreign tourists.

The second stage is understanding, cultural diplomacy, and then providing learning and teaching for foreign tourists or cooperation with other countries, such as the example of Batik Puspa Kencana in transferring knowledge with Malaysia in batik making. Then what was done by Batik Mahkota was to make short courses for foreign tourists in making batik, starting from coloring to editing. This has successfully attracted foreign tourists from various countries such as America and some European tourists.

The final form of cultural diplomacy is influencing, where Indonesia, especially Batik Kampung Laweyan, can introduce batik and provide a strong influence on society. An example is the use of batik for some foreign tourists who come to Indonesia. With these three stages and forms, Batik Kampung Laweyan, with the examples of the cases of Batik Puspa Kencana and Batik Mahkota, can carry out cultural diplomacy through the production of creative batik.

### 3 Conclusion

Even though it has been established for a long time, Kampung Batik Laweyan Solo can develop various methods to continue to innovate and renew its batik motifs. The innovation is in the form of knowledge transfer in the form of training on Indonesian batik methods and sending canting and other batik tools, as well as in motifs and designs that Puspa Kencana can use in the process of internationalizing its batik products. It has been done for successful cooperation and market expansion. In addition to knowledge transfer, Batik Laweyan products are also a means of permeating local Indonesian culture. This

can be seen from the batik technique using canting typical Indonesian batik, the source of raw materials derived from local materials, and the Puspa Kencana productivity principle, namely “*alon alon waton kelakon*” or “slowly but finished.” This principle reflects the patience that is part of the Javanese culture.

The innovations and cultural penetrations that have been carried out have succeeded in bringing Batik Laweyan products to the international market. Especially from Batik Mahkota, there are three steps taken: conducting and intensifying eco-fashion for millennials, managing “Batik Toeli” as empowerment for people with hearing impairments, and utilizing the role and contribution of the diaspora for the internationalization of Batik Laweyan. Batik Mahkota also made several wayang geber stories in the form of batik. There are various stories of wayang Geber, ranging from stories about the process of making Indonesian batik to stories about the struggle for independence. Thus, Batik Laweyan has a tool of cultural diplomacy for Indonesia.

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