

Entrepreneurial Creativity Towards A Global Market: Regionalism-Based Marketing of Clothing Products

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Abstract

Batik is a local wisdom product based on "local wisdom" that has potential for the global market. The United Nations of Educational, Scientific, and Organizational Culture (UNESCO) has officially recognized that Batik Nusantara "Indonesia" as part of the Intangible Cultural Heritage of Humanity. The aim of this study is to uncover the creativity of traditional and regional batik entrepreneurs in the perspective of micro and small business management (SMEs). Qualitative methods are applied using a phenomenological approach, and an interpretive philosophy is the constructivism approach. The research data were obtained by interviewing the informants in batik business units in the Regional Region of Surakarta and surrounding areas, Central Java, as one of the iconic regions of batik in Indonesia. The results of the study identify, and describe theoretically and conceptually the essential factors determining the creativity of batik entrepreneurs, that are the ability of production techniques, the role of government, weather and natural situations, product quality and style, profit results, product competition, the rationality of cost of goods; and marketing knowledge. The conception and theorization of the results of the study contribute to the science of entrepreneurial behavior and economic empowerment, as well as the practical implications for the management of SMEs, especially batik businesses. Including, strategic marketing perspective as a theoretical deepening. The creation of batik product creativity towards the global market as a unique character of entrepreneurship, and at the same time becomes a new perspective to build SME's theory.

Keyword: entrepreneurial creativity, batik, clothing products, local wisdom, entrepreneurial character, behavior entrepreneurs, strategic marketing.

1. Introduction

The United Nations of Educational, Scientific, and Organizational Culture (UNESCO) has officially recognized that Batik Nusantara as part of the Intangible Cultural Heritage of Humanity. Batik is a patterned fabric that can be worn as clothing that can fight age-based discrimination (ageism) and gender, including one's professionalism in the upper or lower classes. That is, batik is a typical type of clothing that is intended for all walks of life from children to old age for the sake of their daily appearance, both formal and informal. In addition, the imposition of batik clothing is closer to cultural events and parties, even in its development has become official work clothes in government and private institutions. This phenomenon shows that the market segmentation of batik products has a very broad and large scope.

Batik cultural values are interpreted as artistic combined with efforts to empower themselves and the community for their economic interests. The development of culture becoming popular is only a reflection of the commodification of the worst aspects of the impact

of economic capitalism to build a unique and valuable identity (Banash & Enns, 2002). This became the initial argument that the royal family in the palace environment and including the Princesses were educated and trained to write their artwork on sheets of cloth or called the original batik manual, the type of written batik.

Departing from the flash history of batik, Batik Nusantara has now been transformed into the area of entrepreneurship and textile and clothing industrialization on a national and international scale. Batik entrepreneurship from SMEs has been developed by certain entrepreneurs into large business groups. Batik business with famous brands has adopted the industrialization of manufacturers and home industries for types of batik printing (mass production). Region of Surakarta in Central Java has a long historical background for batik arts from 2 major kingdoms of the Kasunanan and Mangkunegaran (Trihatmoko et al., 2016).

The growth of batik business outside the Surakarta palace, for example in the cities of Batik Laweyan and Kauman could not be separated from the elements of the kingdom and also the Islamic civilization and ethnic Chinese society at that time (Wijaya, 2009). Then, batik business developed where they lived and spread to other cities in the Surakarta area. Sariyatiml (2002) states that the existence of the Chinese batik industry in Surakarta from 1900-1930 was supported by their ability to make relations with local authorities, the superiority in trade from indigenous entrepreneursthe availability of cheap resources, namely laborers, the availability of raw materials and the dominance of the batik trade business in Surakarta and Central Java, and the ability and capital for business units or companies. This review of the cultural and entrepreneurial literature of batik is at once to give a signal that batik fashion is part of the strength of local and national economies in Indonesia. This study aims to uncover the creativity of batik entrepreneurs in the design creation techniques and the empowerment process based on tradition and regionalism in the perspective of the management of micro small and medium enterprises (SMEs). The results of the study identify and describe the main factors in building batik entrepreneurial creativity. The achievement of this result is considered important to know the ins and outs of the creativity of batik entrepreneurs who are legendary and develop until the present time. The results of this study contribute to entrepreneurial management knowledge and economic development based on local wisdom and work culture. The theorization and conception of research results have implications for batik business patterns, namely the development of design and product quality in an effort to build the latest creative ideas in accordance with the development and desires or potential of the batik market.

2. Literature Review

Entrepreneurial behavior refers to the theory of planned behavior (TPB) developed by Ajzen (1991). Behavior is determined by intention, perceived behavioral control, subjective norm, and attitude toward the behavior (Trihatmoko and Harsono, 2017; Ajzen, 1991). Jakopec, Miljkovic, and Susanj (2013) studies on entrepreneurial behavior explain that the characteristics of entrepreneurship are entrepreneurial tendencies and abilities, as potential entrepreneurs.

Entrepreneurial potential includes about entrepreneurial personality which contains aspects of character to build entrepreneurial abilities, namely entrepreneurial awareness, entrepreneurial creativity, opportunism, and need for progress (Trihatmoko and Harsono, 2017;

Jakopec et al., 2103). Theoretically it is described that entrepreneurial potential influences entrepreneurial intentions (Jakopec et al., 2013). This study aims at the view that entrepreneurial creativity is a personal behavior of business owners and their organizations (Bujor and Avasilcai, 2016). Entrepreneurial personality traits and / or organizational roles have a significant influence on entrepreneurial intentions (Phuong and Hieu, 2015). Phuong and Hieu (2015) identified that creativity impacts entrepreneurial intentions. Creativity is a certain way to provide new and different or unique understanding, so that it can evoke strong emotional or physical responses (Bujor and Avasilcai, 2016). In the context of this paper it is quite clear that the entrepreneurial creativity of batik illustrates new and unique elements by local wisdom in the Javanese tradition, emotionally responded by textile entrepreneurs and by consumers as their markets.

The relationship between product outcome's business activities with the market is a strategic approach in marketing management. Product mix strategy is the creation of products to meet market needs and desires, so that products are created to provide quality value and customer satisfaction (Kotler and Armstrong, 2013; Trihatmoko and Harsono, 2017). However, entrepreneurship as a producer in the creation and innovation of products considers its orientation towards the achievement of commercial profits (Trihatmoko and Harsono, 2017). In the strategic marketing perspective it is positioned that production management in form of product creation is a controllable factor in the management environment, while the customer is outside the management or un-controllable environment (Evan and Berman, 1992). This study will identify in the discussion the results of research on controllable and un-controllable factors in the creativity of "entrepreneurial behavior".

In the end, this paper seeks to uncover the uniqueness of batik business to be authorized in order to build a conception of entrepreneurial creativity. The uniqueness meant to be a limitation of the review of previous theories about entrepreneurial creativity. Therefore this research is exploratory with qualitative methods in order to make it possible to build new theoretical and conceptual knowledge about batik entrepreneurial creativity. Furthermore, the results of the research need to be discussed about content management in entrepreneurship and behavior, as well as strategic marketing as a generalization of the theory or concept.

3. Method

The strategy in this qualitative study is to use a phenomenological approach, and its interpretation philosophy uses a constructivism approach (Trihatmoko, 2019; Kalu and Bwalya, 2017; Taylor, Bogdan and DeVault, 2016; Gupta and Awasthy, 2015; Creswell & Poth, 2016; Fatchan, 2011). The phonemenology of batik business is the experience of the entrepreneurs and their organizational members who have the meaning behind the phenomenon in operating batik business management (Fatchan, 2011). Their experiences are constructed in each of their behaviors (cognitive) to be interpreted as the theoreticians of this research. The research data were obtained by interviewing the informants in batik business units in the Regional Region of Surakarta and its surroundings, Central Java. This region is one of the "iconic" areas of batik in Indonesia, because of its fame is still thick with local culture and culture associated with philosophical values in the Palaces of Mangkunegaran and Kasunanan. Therefore, batik from areas around the city of Surakarta is identical with Surakarta batik or

popularly known as "Solo Batik". This cultural argument at the same time limits this research to concentrate on the traditional or manual batik industry, namely written batik and modification between writing and stamps, meaning that it is outside the content of the batik printing industry that is mass produced with machine technology. Data collection techniques namely in-depth interviews of batik business owners and employees in order to explore their creativity in developing batik businesses. The selected participants are located in 4 batik business center areas, involving 88 personal as informants. Informants are expected to convey their experiences of production techniques and processes, supporting environments, product features, results of operations, product prices and employee wages, marketing, and production standards, so that the exploration of questions leads to their objectives.

The findings of the meaning of the data are directly assessed and identified using descriptive statistical tools to compile tabulations of research themes or called coding. The researcher conducts an "scoring" assessment on an ordinal scale on the theme categorization, and intervals between 1 to 5 (Sekaran and Bogucic, 2010). The use of descriptive statistical methodology here is "not" interpreted as a quantitative research approach, but only as a data reduction aid. More precisely, the tabulation of data reduction as a componential analysis approach of the meaning of data to be constructed into a series of theories and concepts or called axial coding (Fatchan, 2011; Trihatmoko, 2019). In full, the theme tabulations and research participants are summarized in results to show the implementation of the data collection, analysis, and validation procedures of this study. Meanwhile, data validation procedures have been carried out using data triangulation techniques, as well as focus group discussions with batik experts, namely entrepreneurs and employees (see, Fatchan, 2011; Creswell & Poth, 2016; Trihatmoko, 2019). The data validation procedure is at the same time to build or theorize batik entrepreneurship behavior at the focus of this study, which covers four batik business centers.

4. Results

In the foregoing presentation, a little has been mentioned about the types of batik products, namely the type of writing, writing and stamp modification, and mass printing. Handwritten batik is entirely done manually by craftsmen, starting from white cloth written or carved with tools and materials. After that it is carried out drying and after drying it is processed by a washing system, until finally it becomes a finished product in the form of batik cloth sheets. For this type of modification that is a large part of the fabric area is stamped with a tool that is designed, then in some parts it is written manually. In the industrial development, large sheets of cloth are directly printed using automatic production machines; So that the results are mass in large fabric rolls for the next cut to fit the standard size of clothing desired by the market.

This shows the difference in the originality of each batik on the market, so that it has a difference value for the price of each type. One sheet of written batik cloth costs nearly 4 times that of a modified batik, or even cannot be compared because of its artistic value, originality and quality. For consumers who have experience having batik products, it is quite easy to identify "where and what" original batik, modification, or printing. Conversely for new consumers, they will get an explanation from the seller to distinguish each type of batik.

This study explores traditional batik as a characteristic of micro-small and medium-scale entrepreneurs, so that it is different from the type of batik printing carried out by medium-large

entrepreneurs (manufactures). The results of the study identify and describe aspects of traditional batik entrepreneurial creativity, namely the ability of production techniques, the role of government, the weather and natural situation, product quality and style, profit results, product competition, rationality of cost of goods, marketing knowledge . Furthermore, aspects of creativity are related to the description of the intensity and productivity of batik entrepreneurs. The first themes are described textually, and structural descriptions are in the form of theoretical premises (Pa. -) and theoretical propositions (P1 .-).

Table: Identification and description of the theme of creativity and entrepreneurial attitudes from the phenomenon of batik business

No.	Objective	Exploration of Questioners	Creativity theme
1	Production Techniques and Processes	<ul style="list-style-type: none"> - Supporting environmental aspects - Production engineering constraints - Obstacles to maintaining quality - conventional process 	<ul style="list-style-type: none"> 1) Technical capability of production 2) Weather and natural situation
2	Environment	<ul style="list-style-type: none"> - Support from the government - Support of natural situations - Internal organizational support 	<ul style="list-style-type: none"> 1) The role of government 2) Weather and natural situation
3	Style	<ul style="list-style-type: none"> - Risk of quality failure - Not experienced (new) - Decreased target orientation 	<ul style="list-style-type: none"> 1) Product quality and style 2) Technical capability of production
4	Outcomes	<ul style="list-style-type: none"> - Adequate design - According to the standard - Difficulty maintaining quality manufacturing standards 	<ul style="list-style-type: none"> 1) Profit results 2) Product quality and style 3) Competition of manufactured products
5	Product prices, and employee wages	<ul style="list-style-type: none"> - Price stability - Not comparable or vice versa - Always profitable - often changes (fluctuating) 	<ul style="list-style-type: none"> 1) Profit results 2) Rationality of cost of goods
6	Marketing	<ul style="list-style-type: none"> - Difficult marketing - An affordable price - Supply chain is not good - Mutual support of existing marketing 	<ul style="list-style-type: none"> 1) Marketing knowledge 2) Profit results 3) Product quality and style
7	Production standard	<ul style="list-style-type: none"> - Amount or quantity per time - Nominal wages per time - Product quality 	<ul style="list-style-type: none"> 1) The rationality of cost of goods 2) Profit results 3) Product quality and style
Content and behavior		Focus assessment	Attitude theme
Participant - I		- Without Obstacles	Productive
Participant - II		- Medium productivity	Productive
Participant - III		- Main business	Intense
Participant - IV		- Only helps effort	Productive

4.1. Creativity in Production Engineering Capabilities, Government Roles, and Weather & Nature Situations

The craftsmen or batik workers need practical experience in batik production, meaning that they are not enough with instant training. The previous generation was trained by parents or family, or their seniors in the batik business complex. In the development of modern businesses, this has rarely been done, so the current generation needs special training venues. In this context local governments provide support for informal training or education facilities. Nevertheless, the support is considered not yet optimal or programmed in synergy between the government, entrepreneurial groups, and young people who are prospective batik experts. Nevertheless, the support is considered not optimal or has not been programmed synergistically between the government, entrepreneurial groups, and young people who are prospective batik experts.

Technical batik products are also related to the situation of the place of production and the weather situationally. Production sites require open land to dry cloth that has been processed early in production. Thus the temperature and sufficiency of sunlight are needed as an energy source for drying batik cloth, before finalization. The obstacle for beginner entrepreneurs is the aspect of land, it needs relatively expensive costs in the township. Constraints in general, namely the proper use of solar energy "morning, afternoon, or evening", as well as in the situation of the rainy season makes it difficult to deal with the drying of the intended fabric.

The textual description above provides two perspectives, namely the link between the technical production and the presence of the government and the weather & natural situation. So, the premise and the first proposition of this research are: (Pa) The role of the government in facilitating training and materials for prospective batik workers as an effort to improve the ability of batik production techniques for entrepreneurs / employees; (Pb) The weather and natural situation according to the season become obstacles or support in the process and technique of batik production.

P1: The role of the government is to improve the ability of production techniques

P2: Natural and weather situations affect the ability of production techniques

4.2. Production Engineering Capabilities, Weather & Natural Situations, and Product & Pattern Quality

Technical abilities of the workers become an absolute demand to maintain the quality of finished goods later. For example, detailed patterns and gradations of colors must be precise in a design mode, as well as the smoothness of the paintings. Difficulties in maintaining product quality also depend on the maintenance of fabrics when dried in all weather situations and natural phenomena. For example, delays in picking up clotheslines when it rains, or turning over cloth when it is sweltering has the potential to risk mis-quality goods.

Theoretical description of the phenomenon of the batik production process is directed, namely: (Pc) The individual technical abilities of the workers in the production process will display the quality of the product and its style; and (Pd) Care and handling clotheslines in all weather situations is an important concern for maintaining the quality of the bathk.

P4: The technical capability of production determines product quality and style.

P5: The weather and natural situation determine directly the product quality and style.

4.3. Product Benefits, and Product Quality & Pattern

The price of handmade batik is said to have no market standards, it is highly dependent on the manufacturer in creating quality and style, as well as the complexity of the production process details. Entrepreneurs know intuitively the pricing for traders and their potential customers. However, the difference between the price levels by each producer has an equality at the level of producer credibility for the market. For example, the written batik group at a certain regional business center and certain business groups have relatively similar batik prices. The unique thing that is difficult to measure the parameters is that a batik with written type criteria is very likely the price is much more expensive than similar items. However, for the type of batik stamp with written modifications on the main parts of the mode, the price is relatively competitive or does not differ greatly between the results of production in one region with certain areas of "producers".

The phenomenon of the uniqueness of the quality of written batik or modification is directly related to determining the price, so the profit opportunity becomes the calculation of entrepreneurs. So, (Pe) The creation of quality and style in each batik design is relatively targeted at achieving product profits in marketing.

Q6: Product quality and style determine product yield

4.4. Profit Results, Product Competition, Rationality of Cost of Goods, Marketing Knowledge, and Product Quality & Pattern

The ideas of entrepreneurs in developing the quality and style of batik are dynamic and innovative. The motifs and patterns of batik are always modified in their coloring and artistic arts, although they cannot be separated from the cultural use of their potential customers, as well as the philosophical meaning of the cultural approach. The development of quality and style is built from the orientation of entrepreneurs towards competition, especially the presence of printing and stamp-modified stamp products themselves. They, also consider the idea of the possibility of adding or reducing production costs when compared with the previous model. Apart from that, marketing expectations or target markets are also a consideration. For small-medium scale entrepreneurs or beginners, they often face constraints on market knowledge, be it the reach or the trading network.

The textual description is logically related directly to the expectations of product profit results, so that the premises and propositions of the creative theme can be formulated, namely: (Pf) Competition of products between styles, as well as the types of batik are the initial considerations in creating product quality and batik patterns, so that they are taken into account into product profit expectations; (Pg) The idea of creating product quality and features through the calculation of cost of goods, because it relates to the expectations of profits; (Ph) Batik entrepreneurs in developing product ideas and patterns need knowledge of marketing systems and networks, so that marketing success can be expected to achieve profits.

P7: Competition between types of products determines the quality and style of the product, and directly to the results of profits.

P8: The rationality of cost of goods determines the quality and style of the product, and directly to the results of profits.

P9: Product marketing knowledge determines the quality and style of the product, and directly to the profit results.

The overall textual description of creativity above illustrates that batik is an industrialization of traditional cloth and clothing based. The creativity of batik entrepreneurs is not only by the business owner, but is inherent to all workers in an internal technical production. In addition, external support factors and the surrounding natural situation become stimulants in building creative ideas in business development. So, the following is theorization as the final proposition of this research, as well as building the construction of batik entrepreneurial behavior (see, Figure).

P10: Production technical skills, the role of government, weather and natural situations, product quality and "Write" style, profitability, "Print" product competition, cost of goods rationality, marketing knowledge encourage entrepreneurial creativity character.

4.5. Intensity and Productivity

Batik business center in each district provides information of working hours in the batik industry in a full time and temporary way or part-time per hour. It has no implications on the intensity and productivity of developing products for the intended entrepreneur. That is, the work pattern is intended as an effort of entrepreneurs in regulating the efficiency of cost of goods. Specifically explained that at no constraint in the level of middle class production and batik work as a main business.

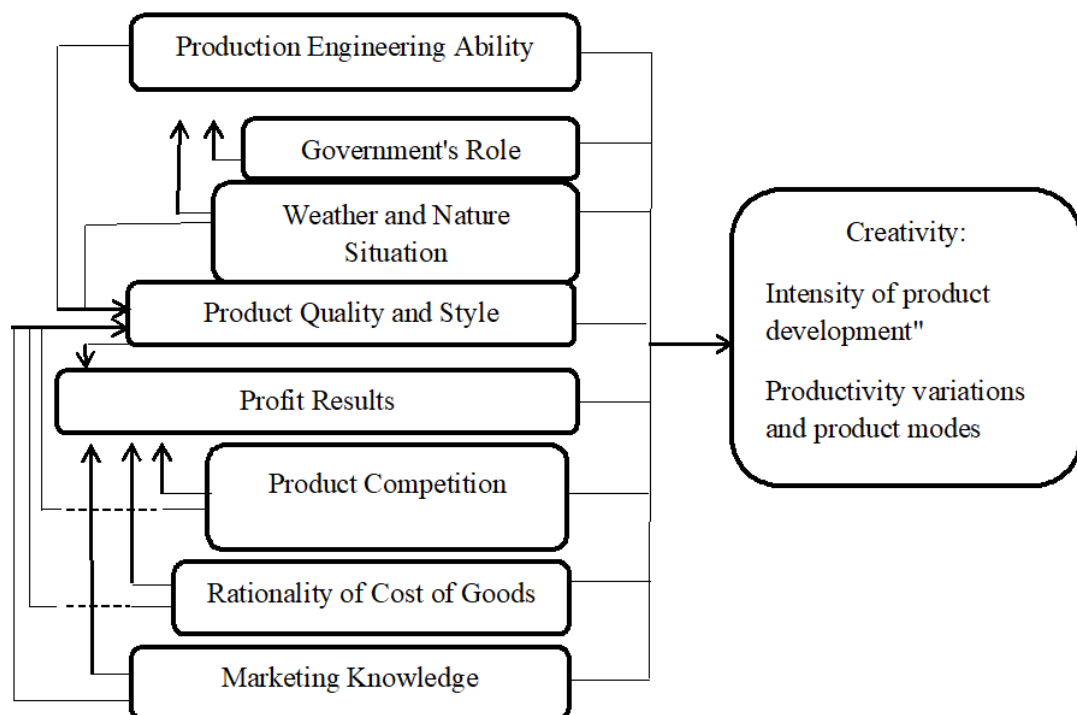


Figure 1. Model of Entrepreneurial Creativity in Fashion Products - Batik

5. Discussion and Implication

The entrepreneurial creativity model that was successfully developed from this research is very relevant to countries that have the potential for local wisdom-based economic development, such as Indonesia. In the context of fashion products, almost in every region in Indonesia has a classic fashion as a characteristic of their respective regional fashion products. This general discussion is intended as a contribution that entrepreneurial creativity expands the knowledge of entrepreneurial management, as well as the approach to economic development of a country or region based on local wisdom and work culture respectively. "*Batik Tulis*" are of higher value than fashion products produced by modern manufacturers. These findings are potential for entrepreneurship to be used as inspiration to build entrepreneurial abilities in the context of local-based products or local wisdom (Jakopec et al., 2013). Moreover, the phenomenon of the fashion industry sector is currently adopting a collaborative structure that implements the development of a fast and innovative business orientation (Sheridan, Moore, and Nobbs, 2006; Leung, Yee and Lo, 2015).

The theorization of research results identifies that product quality and features are dynamic or improvised every time a new design is created. Such impetuous courage requires creative and speculative awareness (opportunism) from time to time or progressive and sustainable by organizations, namely employees and business owners. This finding theoretically confirms entrepreneurial behavior about entrepreneurial potential and entrepreneurial personality (Trihatmoko and Harsono, 2017; Bujor and Avasilcai, 2016; Jakopec et al., 2103).

The results of the study illustrate that entrepreneurial creativity includes about entrepreneurial intentions, and productivity for creativity. Terroretically, it is meant that personality / personality, entrepreneurial potential and creativity are related to entrepreneurial intentions (Bujor and Avasilcai, 2016; Jakopec et al., 2013; Phuong and Hieu, 2015). Indeed, between the character of entrepreneurial creativity with an attitude of intense and productive theoretically has a different essence of description. However, both of them can be estimated to have a close interest in theorizing the entrepreneurial behavior about shaping the character of entrepreneurship (Trihatmoko and Harsono, 2017).

Next, the results of this study clearly contribute to marketing knowledge in entrepreneurial management. The conception of entrepreneurial creativity (Figure) shows that the outcome of the creativity process is centered on two variables namely product quality and style and profit results. The two variable findings are as a description of strategic management and marketing related to the internal and external environment or controllable and uncontrollable factors (Trihatmoko and Harsono, 2017; Kotler and Armstrong, 2013; Evan and Berman, 1992). The research findings identify the internal environment, namely the ability of production techniques, the rationality of cost of goods, marketing knowledge, and the external environment, namely the role of government, weather and natural situations, and product competition.

Discussion of the theories of entrepreneurial behavior and strategic management above as well as generalizing theories of entrepreneurial behavior and local resource-based management are expected that each outcome's creative products are able to enter the global market. Thus, the theories and concepts that have been successfully constructed in this study point to the implications of entrepreneurial management practices, "as in the batik business sector". Economic empowerment based on local wisdom or regional implications for government policy or public sector management; As a stimulant for the creativity of entrepreneurs. The managerial and organizational implications of entrepreneurship are about production, marketing, and financial management; As the essence of the process of creativity in building product excellence for its target market, as well as the establishment of business by achieving the profitability of each creative product it creates (see, Trihatmoko and Harsono, 2017).

6. Conclusion and Recommendation

The deepening of the theorization (P) and conception leads to the conclusions of this study. Entrepreneurial creativity in order to fulfill the desires of the batik market considers two main factors namely product quality and style, as well as profit results. To achieve the best product quality and style with relative profits through business management processes and calculations that include production engineering capabilities, the role of government, weather and natural situations, product competition, cost of goods rationality, and marketing knowledge. The entire determinants of creativity in question contain content of the intensity of product development and the productivity of variations and product modes, in terms of entrepreneurship for local wisdom-based fashion products.

The achievement of the best quality products and features with relative advantages, one of which is determined by the ability of production techniques, in this case related to the role of government. A policy and programs from the regional government 'in particular' are recommended to be comprehensively designed and implemented in a sustainable manner to advance the technical capabilities of batik entrepreneurs. For example, employment courses for prospective batik-making experts are held by local governments in collaboration with the Ministry of Industry and the Ministry of Manpower, as well as with batik entrepreneurs and their prospective workers.

Knowledge of marketing for batik entrepreneurs is assessed that there are still opportunities to be expanded more broadly. This is shown by the phenomenon of entrepreneurs with the use of digital technology, so it is very relevant for batik marketing. An idea is recommended for batik entrepreneurs to collaborate with international networking startups, hoping to seize global market opportunities. In this case also, the role of the Central Government in the Ministry of Trade and the Ministry of Communication and Information is recommended to respond and construct connections between batik entrepreneurial groups with potential target markets abroad.

This paper is still limited to exploring the determinants of entrepreneurial creativity. The next phenomenon indicates that the content of creativity includes the intensity of product development and productivity of product variations and modes, not yet described. So that the intensity and productivity meant to provide further research opportunities. Next, the

theorization of the results of this study provides future research opportunities with quantitative methodology as the development of research hypotheses for further testing. More broadly, it is recommended to researchers to deepen other opportunities about entrepreneurship and economic empowerment for fashion products and / or other products that have local regional characteristics or local wisdom.

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