

# GRAND DESIGNSTRATEGY OF ACCELERATING THE DEVELOPMENT

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## GRAND DESIGN STRATEGY OF ACCELERATING THE DEVELOPMENT OF BATIK SEMARANGAN CRAFTSMEN BASED ON ADVANTAGE OF SPECIFIC CREATIVE TECHNIQUE

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**Abstract:** Nowadays the position of Semarang batik is still classified as in embryo position. It happens because Semarang batik craftsmen in general have not grown yet, so it needs full attention from all stakeholders. This research was aimed to make a strategy model for the development of Semarang batik craftsmen based on the advantage of specific creative technique. The populations in this research were batik artisans residing in the city of Semarang and district of Semarang with a sample size of 70 Semarang batik craftsmen who had considered representative. The results show that the advantage of specific creative technique was indispensable in developing batik industry by using a new tool for cost efficiency, a new technique to improve the quality and uniqueness of the product, and is able to speed up the production process. The resulting product has a uniqueness and able to compete with other products. The formed strategy model is expected to be a reference in the development of the batik industry.

**Keywords:** Strategy of accelerating, specific creative technique, batik Semarangan.

### BACKGROUND

Batik is a process of drawing a picture or decoration on any media by using batik wax (*malam*) as the color barrier. In making batik, batik wax (*malam*) is applied to a fabric to prevent the absorption of color during dyeing process.

In the repertoire of batik, many thought that Semarang is the center of batik in Central Java. However, until recently, there has been nothing to indicate that Semarang has batik tradition, particularly a clear motive and grip. Based on the traces of batik history in Semarang by Pepin Van Roojen, there were some kinds of batik from Semarang as written in his book entitled *Batik Design* (1995). There

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were *sarongs* (sheath) made in the late 19<sup>th</sup> century in Semarang. The sheaths had *papan* and *tumpal* with the ornaments in the form of *bhuta* or similar to pointy pine leaves from Kashmir.

Regarding the history search of batik in Semarang, it can be used as a reference for the existence of *Kampung Batik* (it currently does not allow to develop the regions that could become a center of batik in Semarang due to limited land and less serious handling by the government). The other evidence which shows that batik handicraft industries grew in Semarang quite rapidly is the report of the Dutch colonial government. From the Dutch government report, it show that from 1919 to 1925, in Semarang the industrial sector of batik increased very rapidly, both in the number of industries and labor.

Since 2010, Batik Semarangan has just started to get the attention of Semarang government to provide assistance to batik craftsmen who have started to grow in the area of Semarang, namely, in the form of exhibitions, batik equipment, batik training, and capital. This support aims to revive Batik Semarangan that has not been developed.

There have been batik motifs that can characterize Semarangan batik depicting the landmarks of Semarang city such as Tugu Muda, Lawang Sewu, Blenduk Church, Cheng Ho Neng temple, Blekok (heron) of Sronдол and HaKikan, and there are about 50 batik motifs such as Tahu Gimball, the culinary motif of Lumpia (spring rolls), and the motif of Asem Arang.

Until now the position of Semarangan batik is still in embryonic level, based on the research conducted by Tjahjaningsih (2012), and based on the condition of the reality in the field showing that Semarang people and the wider community are not familiar with the typical batik motifs of Semarangan.

Batik business is one form of creative industries. To build the creative industries by developing the advantages of specific creative techniques in the form of production process model, tools of production and cost efficiency, it can produce a product that has uniqueness and is able to compete with other products. Based advocacy and research that have been conducted so far by Utomo, *et. al.* (2013) in the implementation of the use of e-commerce for the SMEs of Batik cluster in Semarang as one of the promotional efforts of promotion media and on-line transactions, and the research conducted by Tjahjaningsih (2012) on Semarangan batik position in Central Java, the problems was found that Semarangan batik is still in the embryonic position because Semarangan batik is, in average, a batik SME which has just grown. To raise Semarangan batik position to a higher position, it requires a form of accelerated development strategy.

The development acceleration was carried out by a strategy in the form of "Grand Design Strategy of Accelerating the Development of Batik Semarangan Craftsmen Based on Advantage of Specific Creative Technique". The aims in conducting this research were to develop a strategy to accelerate the development of Semarangan batik SMEs based on the advantage of specific creative technique and to provide the solutions with creative technique approach. The research urgency to be achieved was to position Semarangan batik with its embryonic growth position to be able to grow to higher position. The strategy model formed becomes the reference in the development acceleration of small and medium industries; not only in batik industry but it is also expected to be applied to SMEs in general.

## LITERATURE REVIEW AND THEORETICAL DEVELOPMENT

### State of the Art

The research with regard to establishing a strategy of accelerated growth to Semarangan batik position which is still at the level of embryo to grow was conducted on the basis of the previous research that has been conducted.

Company's decision to innovate and make choices to the forms of innovation can not be separated, so various innovations are necessary to achieve performance. The innovation in question is the strategy of product advantage, product development, product differentiation and appropriate production process that can achieve the performance of an organization (Tjahjaningsih, 2010). Innovation as the main activity of entrepreneurs in the form of a pooling of new idea discovery results about products, markets, methods, techniques and processes is expected to gain economic advantage.

In Tjahjaningsih's dissertation (2012), entitled the Strategy of Organizational Performance Improvement: Risk Taking of Innovating and Advantage Orientation of Specific Creative Techniques, it resulted in the findings that managed to explain that the performance of batik SMEs in Central Java can be achieved by increasing the orientation of the advantage of specific creative techniques. This means that the creativity of new products should be a novelty and significance. The model developed with new product development strategy, production processes, and the use of new technologies is to accelerate new production processes with the goal of cost efficiency.

The research oriented on the advantage of specific creative techniques can be generated if batik SMEs successfully build, maintain, and develop a range of specific advantages as a result of the organization's strategic asset (Tjahjaningsih, 2012). Creativity is a skill which is performed by individual/organization so

that it is an ability to create something new including relatively different idea/ notion/real work. Thus, creativity basically refers to someone's behavior who has the creativity or the ability to create a new product.

In the research of Tjahjaningsih (2013), in terms of customers alone, it can be recognized that customer will have a strong commitment to Batik SMEs when the customer is satisfied with the quality of the product and the product image given. Seeing these facts, Batik SMEs should be able to maintain their potential to further enhance their marketing strategy considering the number of batik competitors. Thus, it is clear that Semarang batik SMEs are demanded to have superior quality with the motifs and reflect the image of Semarang batik.

In line with rapid business development and competition, SMEs are required to develop their products continuously to be able to survive to prosper in both short and long term. Therefore, the efforts in the form of professional competence models and organizational environment adaptability for SMEs are required as the efforts to increase competitiveness (Tjahjaningsih, 2014).

### **Hypothesis Development**

1. **The Association of Creative Product Development with Organizational Performance** : Hertenstein and Platf (2000), Wolff and Timothy (2006), and Paladino (2007) state that the advantages of new products development provide success on organizational performance. Batik creative product is one form of the product of creative industries. Creative product development is necessary for a company to survive and be able to direct the improvement of organizational performance. Tjahjaningsih (2012) examined the MSMEs of batik cluster with "mature position" in Central Java province and it shows that the advantages of new product development affect the performance of an organization. Creative product development as a part of the advantages of specific creative techniques to an organization is in a position which is able to prioritize new product development advantages. It can be concluded that the development of creative products affects the performance of an organization. Thus, the higher the development of creative products, it is expected to have a positive impact on organizational performance. Based on the literature review and research results presented above, it can be hypothesized as follows:

**Hypothesis 1:** The higher the creative product development, the higher the organizational performance.

2. **The Association of Product Differentiation with Organizational Performance** : Product differentiation is a view of buyer to product differentiation offered by a company compared to the characteristics of either

physical or non-physical competitor's products including the price (Fisher, 1991). Competitors will also differentiate the products they offer to gain a competitive advantage from the same group of buyers. The concept of isolating mechanisms (Fisher, 1991) has been understood that superior skills or strategic resource that differentiates a company's products has the potential to protect and enhance an organization's various product differentiations. Higher skills and greater resources will affect the level of product differentiation of an organization.

The research results of Chaganti, Cook, and Smeltz, (2002) and Salavou and Avlonitis (2008) describe the differentiation of products that will improve organizational performance. Tjahjaningsih's research (2012) on the MSMEs of batik cluster with "mature position" in Central Java province has given the results that the advantage of the development of product differentiation has the effect on the performance of an organization. Batik SMEs will be successful when they are able to have batik product differentiation compared with other regions. The SMEs of Semarangan Batik are expected to be able to maintain the batik SME's image as the creative product of very high quality or uniqueness is able to offer high customer's satisfaction value. Tjahjaningsih (2013) explained that customers will have a high commitment to batik creative products when the customers are satisfied with the quality of the product and the product image given. The basis of differentiation advantage in batik industry is higher skills and unique resources. The SMEs of batik will be successful when they are able to have batik product differentiation compared with other regions. The SMEs of Semarangan batik are expected to be able to maintain the company's image as the products of very high quality or uniqueness compared with other companies will be able to offer high customer satisfaction value. It can be concluded that the development of creative product differentiation affects the performance of an organization. Therefore, the higher the development of creative product differentiation is expected to have a positive impact on organizational performance. Based on the literature review and research results presented above, it can be hypothesized as follows:

**Hypothesis 2:** The higher the development of creative product differentiation, the higher the organizational performance.

3. **The Association of Creative Technique Development Oriented to Cost with Organizational Performance :** Gana (2003) states that innovation includes several major activities including:
  1. problemsolving, integration means and new technological processes and integrating them,

2. conducting experiments and building prototype, importing and absorbing technology from out of the company,
3. studying from market
4. applying the product development and continuous refreshment of product development.

The results state that the higher the level of innovation, the higher the performance. The findings of Lado and Maydeu (2003), Pinho (2007), and Dibrell *et. al.* (2008), indicate that the increase in the level of innovation is associated with superior performance. The research of Tjahjaningsih (2012) on the SMEs of batik cluster with "mature position" in Central Java province has given the result that the advantage of creative process oriented to costs has positive impact on organizational performance. In the SMEs of Semarang batik, creative techniques development oriented to cost is needed to provide the guidance on improving organizational performance and has positive impact on organizational performance. Therefore, the higher the cost-oriented creative technique development, it is expected to give positive impact on organizational performance. Based on the literature review and research results presented above, it can be hypothesized as follows:

**Hypothesis 3:** The higher the development of creative techniques oriented to cost, the higher the organizational performance.

4. **The Association of Organizational Performance with Sustainable Competitive Advantage :** Organizational performance is improved when there are synergies between the elements in a system. Complementary factors of a quality system will improve operating elements to improve their performance. Tjahjaningsih's research results (2014) explain that organizational performance to the next head to a sustainable competitive advantage for building the competitiveness of the SMEs of Semarang batik. Sustainable competitive advantage is the result of an appropriate strategy formulation and implementation which is rooted in three-dimensional strategic management practices, namely the success of efforts to build a base for competition, the way to compete and the management of superior competition arena (Aaker in Ferdinand, 2003). Competitive advantage becomes very important when a company enters a highly competitive market where short-term and even long-term success will be determined by the ability of a company to build a strong base for better sustained advantage than that of its competitors in the markets served.

It can be concluded that organizational performance affects sustainable competitive advantage. Therefore, the higher the performance of an

Figure 1: Empirical Research Model



Source: Developed for this study (2015)

organization, it is expected to have a positive impact on sustainable competitive advantage. Based on the review of the literatures and research results presented above, it can be hypothesized as follows:

**Hypothesis 4:** The higher organizational performance, the higher the sustainable competitive advantage.

Furthermore, based on literature review and hypothesis development, a model of empirical research can be built as follows:

## RESEARCH METHOD

### Type and Source of Data

In this research, primary data was directly obtained from the respondents through questionnaires by the respondents.

### Population, Sample, and Determination of Sample Size

The populations in this study were all Semarang batik craftsmen in the regency and the city of Semarang with the characteristics of having capability of producing batik themselves (not just selling the products). The determination of the number of samples ranged from 30 and fewer than 500 in accordance with the opinion of Sekaran (2006) who states that it has been considered to represent.

The data collection method used in this research was questionnaire method using Likert scale of 1-5. Creative product development was measured using 4 question items developed by March and Stock (2006). Product differentiation



development was measured using three question items developed in the research of Cooper (1979) and Song and Parry (1997). Cost-oriented creative technique advantage was measured using three question items adopted by Dibrell and Craig (2008) and Mavondo (2005). Organizational performance variables were measured by using 4 item questions developed by Krauss *et. al.* (2005). Sustainable competitive advantage variables were measured using three question items developed by Ferdinand (2003).

### **Sampling Technique**

The sampling method in this research used purposive sampling method. The subjects in this study were Semarang batik craftsmen based on the consideration that, as the persons with the most roles and are responsible for making and managing entirely the problems of capital, marketing, and human resources.

### **Data Processing Technique and Data Analysis**

The data processing techniques used descriptive analysis and statistical analysis. Descriptive analysis was conducted to determine the general idea of identifying respondents by a variety of information on sex, age, length of work, education, and home ownership status.

The business identification which aimed to determine the characteristics of Semarang batik craftsmen was based on the forms of business organization, length of company's operation, the exported products to other regions/countries, type of business, product patents, the way to get business.

Statistical analysis was used to answer research questions by analyzing and testing empirical models with multiple linear regression analysis.

## **RESULTS AND DISCUSSION**

### **Respondent Identification**

The samples in this research were Semarang batik craftsmen in the regency and the city of Semarang based on superior industries of Semarang batik cluster classified at the stage of embryo/beginner accounted for 70 respondents. The number of questionnaires distributed to Semarang batik craftsmen was 120 questionnaires. The number of the questionnaires returned and filled completely was 70 sheets.

Most respondents in this research were 60 females (85.7%). This indicates that women as the pillars of family economy were capable of acting in batik business in accordance with their talents.

The ages of the respondents were largely on the age range of 41-50 years by 33 respondents (47.1%), while the smallest number was in the range of 21-30 years of 2 people (2.9%). The high number of the respondents was aged 41-50 years because that the age is the golden age of a person in business.

Most respondents' last education was high school education by 47 persons (67.1) and the lowest last education was junior high school by 10%. The high percentage of high school-educated respondents was due to the view that high school graduates were considered sufficient to have the ability to continue family business/starting a new business.

The respondents almost largely had their own home ownership status of 46 respondents (65.7%). This can be understood that, by having their own batik business with a quite long period of work, the respondents were able to have their own house.

#### **Respondent's Business Identification**

There were 68 respondents (97.1%) having their personal business, and only 2 respondents (2.9%) were in the entity of CV although some had the family backgrounds of similar businesses/family legacy that continues from generation to generation.

Only few craftsmen/owners who used statistical data to make sales forecasts for future planning and they were more reliant on business sense in decision-making.

The respondents who had their business by setting up their own businesses were 70 respondents (100%). The most relevant possibility to explain the existing facts is that these respondents had considerable experience and matured in the field of batik obtained from parents, families, the environment or working on other batik companies. And then, based on the experience, the respondents then opened their own business.

The respondent's businesses with the operational period of 2-4 years were 45 respondents (64.3%), followed by those with 5-7 years of operation were 18 respondents (25.7%), and the business of Semarang had a relatively short business period.

Most respondents (64 respondents/91.4%) did not export their products by the reason that they were not ready, did not know the ways of exporting the products, did not have the ability to export and did not get a lot of supports from the government to carry out export activities to other countries. Meanwhile, the remaining 8.6% exported their products to other countries such as Malaysia, or elsewhere in Indonesia.

All of the respondent's businesses were in the type of manufacturing businesses. The high percentage of the respondent's businesses involved in the

manu facture (100%) because most of them were good manu facturers that made their own products in the form of a sheet batik cloth, stamped batik, orprinting batik. In addition to making the products, the respondents also made apparel and various other products whichwere ready to be marketed and some otherswere also the retailers for their own products.

Some craftsmen of Semarangan Batik also hadtheir ownshowrooms/galleries to exhibit and sell their products which were managed themselves, in the location of batik manu facturers, or the show rooms in Kampung Batik with unfavorable treatment.

Most of the respondent's businesses did not have a patent accounted for 64 respondents (91.4%) for the reasons that they have not thought it, did not know the procedure, have not been submitted, their business with regional batik motif, it was still in process and the lack of assistance from the government to support the making of patents. Mean while those who had the patent were only 4 respondents (5.7%).

According to the category of the number of employees, the majority of respondents who employed 1-3 people were 35 respondents (50%). Most businesses had their employees who came from their own families (husband and children) for more efficient use of labor. There fore, it can be concluded that the business of Semarangan batik craftsmen, mostly, only had a small number of employees (1-3 people) either working full time or part time.

### Validity and Reliability Test

Based on the calculation, there is no loading factor value smaller than 0.50. the variable of creative product development has the loading factor ranged from 0.749 to 0.809; product differentiation development has the loading factor ranged from 0.720 to 0.791; the advantage of cost-oriented creative techniques has the loading factors ranged from 0.807 to 0.851; organizational performance has the loading factor ranged from 0.609 to 0.745, sustainable competitive advantage has the loading factor ranged from 0.659 to 0.815; and there is no reliability smaller than 0.70.

### Data Analysis

#### *Multiple Regression Analysis to the Effects of Creative Product, Product Differentiation, and Creative Technique on Organizational Performance.*

The effect of independent variable on dependent variable can be seen from the value of beta coefficient inputted in the regression equation formulation as follows:

$$Y = 0,232X_1 + 0,206X_2 + 0,452X_3$$

From the results, it can be interpreted that the regression coefficients of the variables of Creative Product, Product Differentiation, and Creative Techniques are positive. It indicates that the increase in Creative Products, Product Differentiation, and Creative Techniques will increase Organizational Performance. Any increase or decrease in these variables will cause the increase or decrease in the value of the dependent variables, namely, Organizational Performance. The largest contribution to Creative Techniques is the variable of satisfaction Organizational Performance by 0.452.

The Multiple Regression Analysis to the Effect of Organizational Performance on Competitive Advantage

The regression calculation to the effect of Organizational Performance on Competitive Advantage using SPSS program can be seen in the regression equation as follows:

$$Y_2 = 0,032Y_1$$

From the results, it can be interpreted that the regression coefficients of the variables of Organizational Performance is positive. It indicates that the increase in Organizational Performance will increase Competitive Advantage. Any increase or decrease in these variables will cause the increase or decrease in the value of the dependent variables, namely, Competitive Advantage.

### **Model Testing (Goodness of Fit)**

#### *Determination Coefficient*

Based on the results of regression analysis, the determination coefficient in model 1 of Adjusted R Square value is 0.482; it means that 48.2% change of the variable of Organizational performance can be explained by the variables of Creative Product, Product Differentiation, and Creative Techniques in the model, whereas the rest 51.8% is explained out of the model described above. Model 2 of Adjusted R Square value is -0.014; it means that 1.4% change of the variable of Competitive Advantage can be explained by the variable of Organizational Performance in the model, while the remaining 89,6% is explained out of the model described above.

#### *F-test*

Based on the analysis in Table 4, model 1 obtains F value with the significance level of much lower than 0.01 ( $0.000 < 0.05$ ), so the model meets the requirements of Goodness of Fit. Thus, it can be used to explain the effect of Creative Products, Product Differentiation and Creative Techniques on Organizational Performance.

Therefore, Creative Product, Product Differentiation, and Creative Techniques simultaneously have a significant effect on Organizational Performance.

Model 2 obtained F value with the significance level of much greater than 0.01 ( $0.791 < 0.05$ ), so the model does not meet the requirements of Goodness of Fit. Thus, it can not be used to explain the effect of Organizational Performance on Competitive Advantage. Therefore, organizational performance has no significant effect on Competitive Advantage.

### **Hypothesis Test**

To test the hypothesis, it was conducted through *t*-test. The results of the hypothesis test proposed in this research were as follows; the results show that hypothesis 1 of beta standardized coefficient shows the effect of creative product on organizational performance is 0.032 and positive with the significance level of 0.000. Hypothesis 2 shows that the beta standardized coefficient of the effect of product differentiation on organizational performance is 0.206 and positive with the significance level of 0.030. Hypothesis 3 shows that the beta standardized coefficient of the effect of cost-oriented creative techniques on organizational performance is 0.452 and positive with the significance level of 0.000 which is still much lower than 0.05. Thus, it is evident that hypothesis 1, 2, and 3 are accepted.

Furthermore, the research results show that hypothesis 4 has beta standardized coefficient of 0.759 and is positive with the significance level of 0.000 which is still much lower than 0.05 ( $0.000 < 0.01$ ). Thus, it is evident that hypothesis 4 is rejected, meaning that organizational performance has insignificant positive effect on Competitive Advantage.

### **Specific Creative Techniques Advantages**

Based on the findings in the field from the answers of the respondents to the open-ended questions on specific creative techniques based on creative products, the ways to make quality products by choosing quality materials, maintaining quality process, natural coloring, the motif which is not much produced, no complaints from customers, and comparative studies to batik entrepreneurs.

How to develop interesting motifs by creating the motif based on the surrounding. Semarang motifs have the characteristics of lower and side tumpal, create their own motifs, combine motifs and colors, are based on imagination and ideas, innovate motifs, seek an employee to make batik motifs, have contemporary motif/bright colors, combine traditional and modern motifs, do experiment with motif designs, open youtube, look for patterns, and dare to try new motif.

The ways in the development of new batik products according to market demands were in the ways according to customer wishes, together in making Semarangan batik but with interesting motifs, by following market demands, market observation, by fulfilling each orders, production of recent model, making product samples and market adjustment, adjusting the order of civil servants for their uniform, always change the style and color but do not leave the typical ones, always innovating in the design of clothing, and creating samples of the products and adjusting the market.

The natural dyes that have been used werethe materials of indigo, jalawe, tegeran, mahogany, wooden cup, teak, mango leaves, ketapang, tingi, mangrove, coconut fibers, leaves of guava, leaves of marigolds, synthesis, 20% natural, and still learned/trials.

The resulted product differentiations were by producing more innovative products in a way to be a good process, creating unique new designs that have story lines, according to recent design, the combination of different motifs and colors, making the product with no twins, developed from its pakem (standard), making new designs and techniques, updating models, discussions with friends to make new products, innovation, browsing the internet, following the fashion world news, investigating consumers directly, reading and following the development of batik, training and cooperation with craftsmen, continuing to learn and experiment, and creative.

The uniqueness/special characteristic owned by typical Semarangan Batik are abstract, coloring by gradation, the trademark of tumpal semarangan, hand painting, culinary motifs, painting batik, semarangan icons, typical residence themes, Alas Penggaron motif, brighter color with the dominance of dark blue color, the characteristic of Gema wang batik with floral motifs, and natural color with the motifs of clove and coffee flowers.

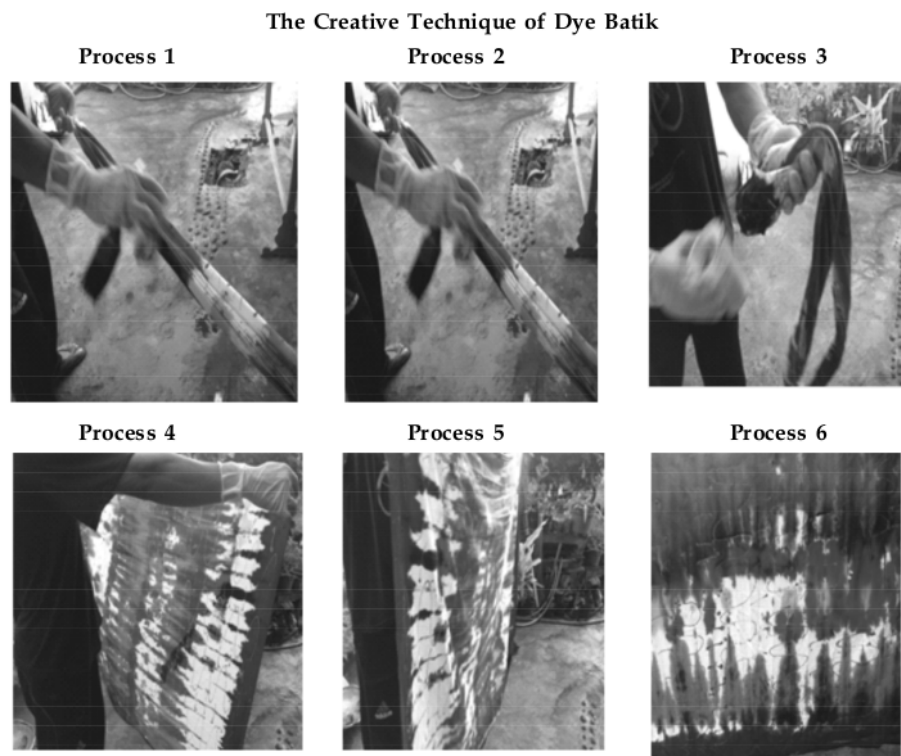
The ways to develop better products than competitors were good batik methods, batik developed diverse drawing batik, prioritized quality and customer satisfaction, good coloring and frequent experimenting, dared to join exhibitions, dared to innovate, creative in batik, joinedsocial networking, and quality Semarangan grip.

The development of cost-oriented creative techniques usedthe new tools such as electric canting, kerosene stoves to gas stoves, computers, dryers, and still left traditional sense.

The new techniques used to improve quality were by rainbow staining technique, splash technique, spray technique, jumputan combined technique and stamped

## The photographs of the Creative Techniques of Semarang Batik Craftmen

Figure 2: The Creative Technique of Dye Batik



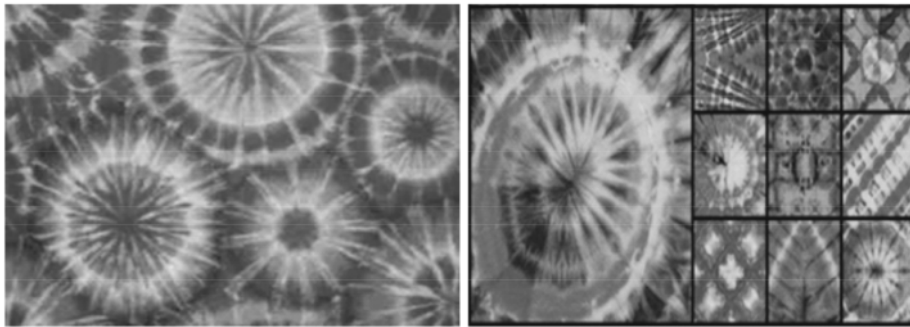
Source: Personal Document (2015)

batik, dyeing techniques using roll, dab technique using brush, sponge and spray, paraff in background technique, and abstract back ground technique.

The new technique/processes frequently used to speed up the process of new production were by wax screen printing, printing, wax printing technique using screen, batik waste processed by filtering, and the stamp guided by drawing canting and full of drawin gaccents.

TieDye (Celup Ikat) can provide insight and enrichment in motif to the craftsmen. The motifs resulted from this technique can be combined with wax scratch on the process of batik and added to the dyed or stamped batik. The motifs resulted from the technique of tie dye are described below.

**Figure 3: The Technique of Tie Dye**



*Source: Personal Document (2015)*

## **CONCLUSION AND SUGGESTION**

### **Conclusion**

Based on the results that have been achieved, it can be concluded that some of the strategies to accelerate the development of the SMEs of Semarang batik are based on specific creative technique advantage by improving the creative product, product differentiation and the advantages of cost-oriented creative techniques. The organizational performances of the SMEs that exist today have not been able to increase their competitiveness against other products. To position Semarang batik which is currently still in embryonic growth to be able to grow to higher position, it is necessary to do with the assistance using the advantage of specific creative techniques.

### **Suggestion**

Based on the results that have been achieved, the suggestions that can be given are as follows: batik craftsmen need to improve their skills of creative techniques to develop their creativity in innovating, Semarang batik SMEs have to immediately improve themselves to revive the batik in order to be more popular in the community with more attractive designs and coloring techniques, and they require facilitation, mentoring and coaching both from government of Semarang city/regency and the stake holders.

## **CLOSING**

In conclusion, the writers would like to thank the Director General of Higher Education as the source of funds for the implementation of this MP3EI research. Hopefully, this research will be useful for the development of the SMEs of

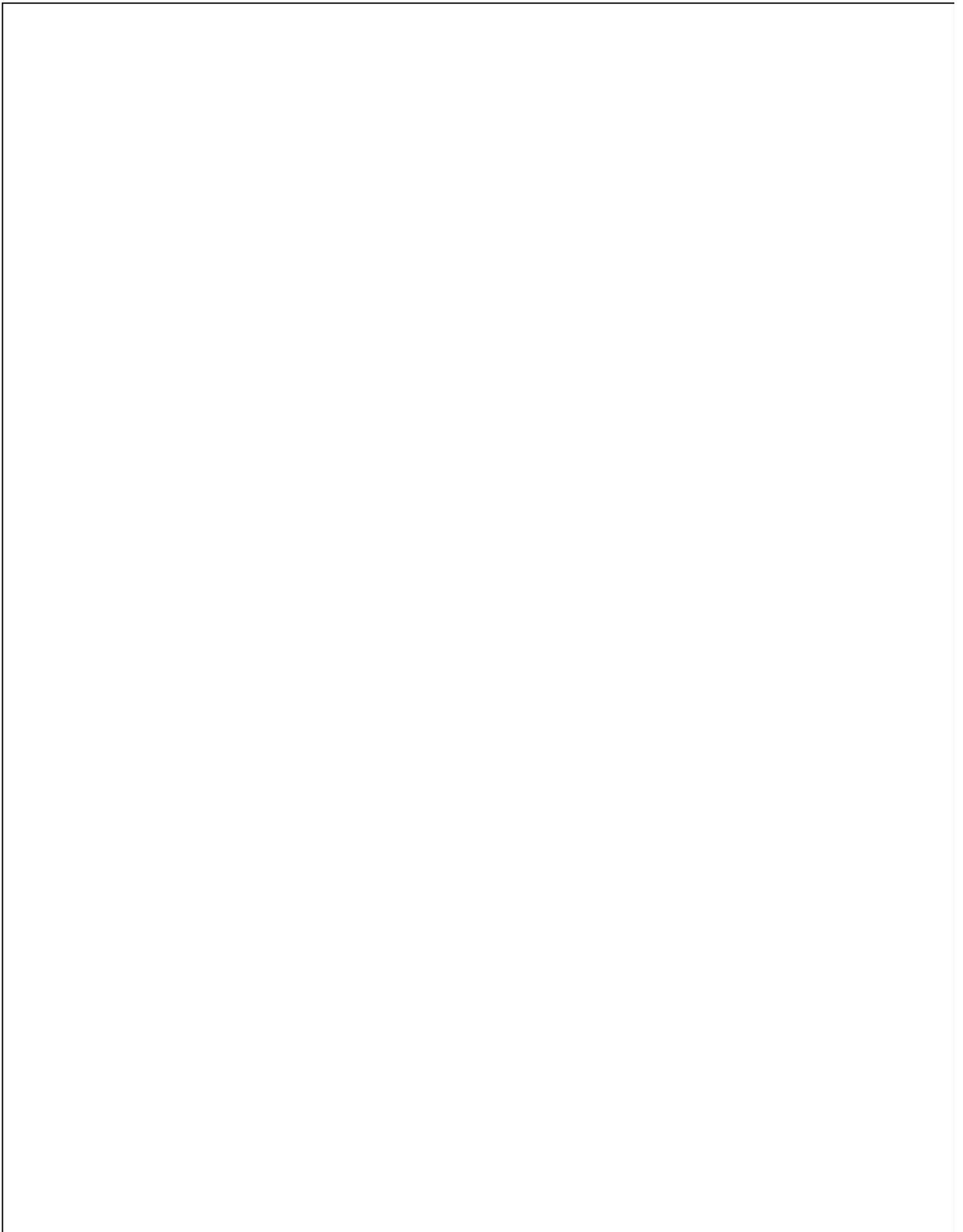


Semarang batik who are still in the position of embryo/ novice to be able to grow to higher position, provide a stimulus for the SMEs of Semarang batik to immediately improve themselves to take back the batik that had experienced the glory of the days of the Dutch, as a study material for the government of Semarang city and Central Java province related to the acceleration of economic development in textile industry, especially batik.

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