

The Influence of Social Media Marketing and Digital Textile Printing on Consumer Engagement: A Study of Indonesian Batik Industry

Keisya Amara Syaiful^{a*} and Nilanthi Ratnayake^b

^a*School of Business and Management, Institut Teknologi Bandung, Indonesia*

^b*University of Hull, United Kingdom*

E-mail address: keisya_amara@sbm-itb.ac.id

Abstract - The Indonesian batik industry is undergoing technological-oriented changes, namely utilization of social media marketing and digital textile print strategies. Consumers argue that it threatens the traditional batik's cultural sustainability and alters the original quality and storyline. The purpose of this research is to analyse the effects of the technological modernization of the batik industry to the consumer engagement, attitudes, and loyalty chain. The examined data collected will help raise awareness and actions taken from various stakeholders to ultimately help preserve and protect the sacred art and business of Indonesian batik. This qualitative research uses a natural semi-structured interview method with credible Jakarta-based batik consumers to represent the descriptive primary data collection, while secondary data gained from online peer-reviewed journals and articles are all analysed using the content analysis method. Findings imply that social media marketing and digital textile print technologies have a highly effective cognitive influence to the different coexisting batik market segments engagement chain. They are more likely to engage with online influencers and enthusiast communities as it catalyses emotional attachments to the brands thus impacting purchasing decisions. Both segments still prefer the hand-made products but some are empathetic towards the digital printed ones' circumstances

Keywords - Consumer Engagement, Digital Textile Print, Indonesian Batik, Social Media Marketing

I. INTRODUCTION

1.1 Research Background

Batik is a traditional Indonesian craft technique of applying hot wax onto hand dyed garments. The authentic patterns and motifs produced all possess their own distinctive process and aesthetic cultural value. However, as modern technology advances, the Batik industry has adopted several technology-based methods to persevere the business operations such as utilizing social media for marketing purposes and digital textile printing for production processes. These changes indicate transformation in its product values and public perceptions; leading to the threat and uncertainty of the tradition's long term survival and cultural sustainability in the modern fashion era where it is competing against both local and foreign rivals (Engel-Enright, 2016.).

1.2 Research Rationale

This research specifically focuses on the underlying influences of social media marketing and digital textile print technology adoption towards the Batik consumer engagement chain. The focus has been set on the Indonesian cultural heritage because firstly the researcher has a personal and innate passion for the traditional garment industry that has been experiencing notable and interesting changes for the past few years. Studies show that these changes indicate transformation in its product values and public perceptions; leading to the uncertainty of the technique's long term survival and cultural sustainability in the modern fashion era where it is competing against both local and foreign rivals (Engel-Enright, 2016.). Secondly, past research has been conducted regarding the complex relationship between these variables, however, it has never been focused on the local traditional batik industry. This research is aimed to fill that gap whilst also furthering the knowledge and understanding as a whole within the context of young Indonesian batik consumers. Moreover, the findings will help local batik craftsmen and brands better understand their audience and overall help anticipate the inevitable external and internal changes within the context of cultivating and preserving the Indonesian heritage.

1.3 Problem Statement

In brief, the main concern of the emergence of these contemporary approaches in cultivating the art and business of Indonesian batik garments is that it provokes consumer disputes regarding the damage it causes towards the cultural heritage and hand-made authenticity (Engel-Enright, 2016). It is important to highlight that the main selling point of batik besides its beautifully designed pattern is the initial handcrafted production method by local artisans. The origins and cultural storyline behind every garment is one of the key values that makes batik so precious and nationally treasured. By technologically modifying these core processes, it produces different outcomes that will not have as much cultural impact and aesthetic significance. Moreover, it disregards the original batik's unique qualities which differentiates them from any other types of western fabric craftsmanship. This will also threaten the future preservation of Indonesian batik amongst a rapidly changing younger market that is more induced in technology compared to traditional arts.

1.4 Purpose of Study

The purpose of this research is to analyse the direct influences of social media marketing and digital textile print technology on the consumer perceptions of Indonesian batik and utilise the findings to help familiarize and aid the conflicting issue to young batik enthusiasts and local batik brands. By doing

so, an intimate and personal conversation will initiate a proper understanding regarding the relationship between these two variables within the context of maintaining the cultural heritage of Indonesian batik. Moreover, the data results and findings will help better understand the current consumer climate towards the modernized circumstances that would help local Indonesian batik craftsmen and brands who are facing these inevitable changes. Analysis of the collected data will help raise awareness about this particular issue thus hopefully getting more attention and effort from various stakeholders to help find a middle ground for all parties involved to ultimately preserve and protect the sacred art and business of Indonesian batik.

1.5 Research Questions

- A. "To what extent does social media marketing influence the consumer engagement chain of Batik enterprises?"
- B. "How does the implementation of digital textile printing affect the Batik brand's consumer engagement chain?"

1.6 Research Objectives

- A. To conduct an explanatory research regarding the significance of social media marketing to the chain of consumer engagement, attitudes, loyalty, and perceptions towards the local Indonesian batik industry.
- B. To analyze the variety of consumer perceptions towards digitally textile printed in contrast to hand made wax batik.

1.7 Conceptual Framework

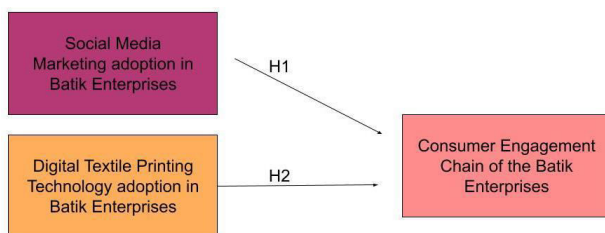


Figure 1: Research Conceptual Diagram and Variables

Independent variables: Social Media Marketing and Digital Textile Printing Technology adoption in Batik Enterprises

Dependent variables: Batik Consumer engagement chain

H1: Social Media Marketing adoption in Batik enterprises effects the consumer engagement positively

H2: Digital Textile Printing Technology affects the Batik consumer engagement

1.8 Action Plan

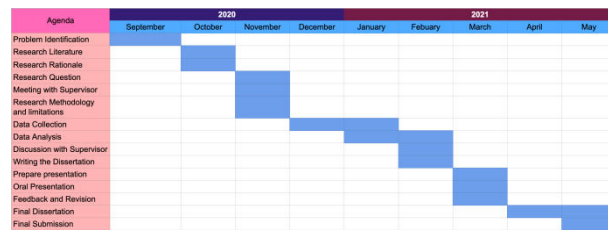


Figure 2: Work Gantt Chart

1.9 Limitations of the Research

This research is limited to only the study of Indonesian batik industry due to the different conditions and circumstances that stand in other types of creative-artistic businesses. Although some of the findings may be relevant and applicable to similar industries, ultimately this study focuses only on Indonesian batik itself. Moreover, the scope of the research participants and data collected would also be limited to Jakarta-based batik enthusiasts and consumers as that region in particular is profoundly known for having the most advanced technology in the country. Moreover, it could be implicated that most of the answers provided by the interview respondents would most likely be relatable to only other Jakarta based young batik consumers, but may not be eligible enough to represent the whole Indonesian batik consumer base. Furthermore, as the study would analyze the changes and impacts of the variables overtime, it would be best that the time constraint would be limited to a maximum of the past 5 years in order to clearly visualize and maintain relevant results.

II. LITERATURE REVIEW

2.10 The Chain of Consumer engagement, Attitudes and Loyalty

Innovation within social media seems to have created a profound gateway for firms to establish substantial relationships with their widespread potential consumers. Studies show that emotional engagement helps consumers determine their personal judgement and perceptions regarding a brand's credibility and services satisfaction; ultimately cultivating into the level of their overall purchase intention (Dwivedi, 2019). Furthermore, studies have proven that engaged consumers have a higher tendency to develop positive attitudes which are evidently effective towards the business' performance; ultimately leading to the increase of brand loyalty and positive price perceptions (Bergel, Frank, and Brock, 2019).

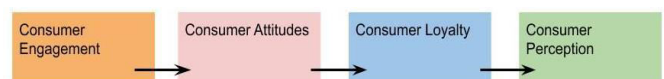


Figure 3: The consumer engagement chain

These prominent opportunities are influencing major business segments, including one of Indonesia's most prestigious commercialised cultural heritage, namely the Batik industry. In this literature review, most of the scholarly journals

included help generate conclusive findings of both positive prospects and challenging likelihoods of social media marketing and technologically enhanced manufacturing to the consumer engagement chain in batik enterprises.

2.2 Social Media Marketing Adoption in the Batik Industry

Batik enterprises have been proven to utilize social media onto their internal business strategies with the purpose of enhancing their marketing performances (Meutia & Ismail, 2015). Moreover, it is also stated in another study that social media marketing granted traditional Indonesian fabric businesses higher opportunities and competitive benefits within a global market (Nurita & Lundia, 2017). Studies suggest that online fashion shops manage their online content to be produced consistently in order to conduct accurate market research regarding its influence towards its targeted audience; thus granting reliable information about customer preferences and brand loyalty (Chan & Astari, 2017). Moreover, these statements are supported by other recent studies that found that a corporate social media business account helps enhance the firm's overall value in the eyes of various stakeholders (Uyar, Boyar, & Kuzey, 2018).

These estimations prove how social media marketing would help catalyze batik brands' business performances in terms of customer loyalty and online engagement. Moreover, social media could be utilized as a public relations tool that allows a two-way communication platform for both the Batik brand themselves and their online followers consisting of primary and secondary stakeholders. Studies state that these concepts are far more effective in an emerging market environment (Uyar, Boyar, & Kuzey, 2018). This corresponds well with the current market condition of Indonesian batik consumer bases.

2.3 The Relationship between Social Media Marketing and Consumer Engagement, Attitude, and Loyalty

A recent study has proven that social media marketing significantly influences brand loyalty and customer purchase intention (Almohaimmed, 2019). Moreover, it also suggests that brand loyalty affects the overall outcome of consumers' purchase intention. Consumer engagement through corporate social media accounts illustrates their motivations for promising brand loyalty. Several components that help build sufficient online engagement include the following: brand recognition, community identification, and self-efficacy (Liu, Liu, Lee, & Chen, 2019). All of these factors contribute to the process of managing a successful and sustainable social media presence in today's ever changing market behavior. Moreover, other studies also obtained results that show a firm's online social media engagement has an absolute positive impact towards their value proposition, especially in their profitable relationships with their customers that are represented as online followers (Uyar, Boyar, & Kuzey, 2018). These findings further support the concept where a firm's strong online presence could indirectly help influence their chances in gaining their desired results and corporate objectives.

However, a rather conflicting issue that is often neglected is that a company or an organisation's social media audience participation and engagement rate does not always automatically translate into the business' monetary gain (Il-Hyun & Zamrudi, 2018). This statement of study correlates to another where it discusses how measurements of social media engagement have not been confirmed to directly correlate with business loyalties nor sales (Barger, Peltier, & Schultz, 2016). Numerous studies confirm that social media platforms stimulate positive consumer-brand engagement as well as user-brand relationships, indirectly constructing a consumer-brand promise and trust narrative (Jibril, Kwarteng, Chovancova, and Pilik, 2019).

2.3.1 Social Media Influencer Marketing effects on Consumer Engagement, Attitudes, and Loyalty

Research proves that one of the most effective forms of digital marketing methods is the modern phenomenon of influencer marketing campaigns (Vodák, Novýsedlák, Čakanová, & Pekár, 2019). The results found that this relatively new promotional approach in social media marketing highly influences the company's brand reputation and communication with its loyal customers. Moreover, it can be assumed that it also attracts a wider branch of audiences that are originally affiliated with the influencer themselves, making a gateway for continuous consumer segment expansion. Furthermore, other studies suggest that social media based influencer marketing has a large influence on consumer decision making processes (Pick, 2021).

This means that the chosen influencers that represent the brand's image will help determine the consumer behavior. Not only that, but it is discovered that Instagram is currently the most popular social media platform for creative and fashion-oriented brands to conduct their influencer marketing campaigns (Jin, Ryu, and Muqaddam, 2021). This shows how influencer marketing contributes to the brand's perceived online presence and trustworthiness. This statement can be traced back to the findings where social media marketing influences the followers' emotional attachment to the brand thus positively increasing the customer loyalty and trust rates (Jun & Yi, 2020).

2.4 Digital Textile Print Technology Adoption in Batik Manufacturing

Furthermore, a recent study has shown that one of the outcomes of digital textile print developments has granted local Indonesian batik enterprises the chance to implement product innovations (Borshalina, 2019). However, a rather overlooked insight towards this matter is that digitally printed textile batik garments suffer the risk of a decrease in artistic values and cultural morals (Susilawati, Ramdani, Ulfa, & Nurhasan, 2019). With its modernized contemporary features, technologically enhanced batik caters to consumers as a heritage-based piece as well as a unique fashion statement (Rahadi, Rahmawati, Windasari, & Belgiawan, 2020). This led to the impression that they have the ability to alter customer preferences with their innovative approaches, whether it be from globalized fashion-forward dressing and/or creative promotional content.

These research findings suggest that the changes in consumer preferences could allow a gateway for businesses to

shift accordingly as well as the other way around. Moreover, recent studies state that the emergence of digital textile print technology has indirectly encouraged creative-artistic industries to implement product innovation strategies to develop a more sustainable business model (Binns, 2018). This highlights the environmental and human resource opportunities for Batik producers where they could decrease the amount of human workload and effort.

2.5 The Relationship between Digital Textile Printing and Consumer Engagement, Attitude, and Loyalty

Recent studies have agreed that digital textile printing has undeniably revolutionized the garment industry, where it now possesses a newfound motive to pursue business in a sustainable fashion (Binns, 2018). This information corresponds to the implication where these changes potentially alter the predetermined consumer perception towards Batik brands who choose to adopt these modern technologies. Based on a study conducted it is stated that modern consumers prefer exclusivity and desirability within their products (Sun & Zhao, 2017). This correlates to the fact that technologically enhanced pieces have the upper hand of greater creative and variety freedom with lesser cost of traditional manufacturing methods, which could appeal to a wider spectrum of modern consumers.

Furthermore, it is also important to note that studies prove how consumer loyalty towards cultural textile products would help sustain the livelihood of local textile artisans (Engel-Enright, 2016.). This leads to the concept of the decrease of artistic values correlating to the decrease of consumer demands and purchase intention. The modern innovation of batik printing technology has increased production efficiency compared to hand-made batik, but has also decreased values of market demands (Gatut & Aryanto, 2010).

2.6 Summary of limitations in Past Studies

Several theories have claimed that the changes have granted promising competitive advantages for batik SMEs all over Indonesia (Nuryakin, 2018). However, past existing literature lacks specific focus on the current consumer behavior of batik consumers. The only ones available are analysis on fashion consumers but none are intimately related to Indonesian local batik consumers. That being said, it led to the limitation of background research regarding the current consumer environment of specifically Indonesian batik consumer behavior and purchase intentions. Previous studies also lack the analysis of key factors that consumers prioritize during the process of purchasing batik garments and or products. Consequently, the literature review only over-generalized the current consumer behavior and engagement chains of relevant creative-fashion consumer bases.

III. METHODOLOGY

3.1 Introduction

It is relatively known from past studies that a qualitative research method is needed in order to obtain descriptive data (Taylor, Bogdan, & Devault, 2016). These data are ideally collected through direct conversations with credible

participants through written or verbal media of communication. Moreover, the process of data collection will be clearly elaborated within the report's structure along with the raw data's interpretation relevant to the study.

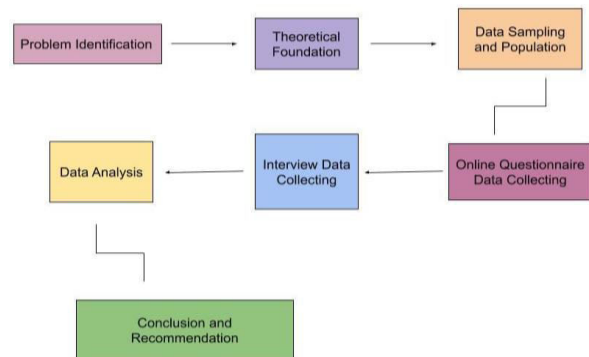


Figure 4: Methodology Mindmap

3.2 Adopted Research Methodology

The specific methodology adopted for this research is a qualitative research approach which will be conducted through virtual one-on-one semi-structured interviews using the online platform, Google meet. With the consent of the participants, the meetings will be ethically screen-recorded with the intention of keeping the data archives for analysis. Furthermore, the primary data collected will then be translated and transcribed into a dialogue form text and examined using the appropriate coding tools. The reasoning behind this chosen method is because the study requires intimate in depth personal perception based information represented by a credible group of participants in which other methods cannot fully explore.

Essentially, the participants' personal opinions, perceptions, feelings, and expectations are one of the key factors to achieve the main research objectives. Furthermore, the data collecting process requires a flexible mixture of complex planning and improvising in order to achieve the best results in terms of the quality of content retrieved and new sustainable relationships established.

The initial questions for these interviewees are formulated based on the relevant prior literatures. By doing so, the questions will be guided by an intangible scheme of ideas to help answer the research questions. However, the study itself is intended to be descriptive in nature, meaning that the interviewees' answers themselves are expected to be very natural and dynamic with no theoretical background involved. The estimated time and length of study spent in the field for the data collection will be approximately 5 days in total. Moreover, the method of selecting the interview participants was conducted by indirect observation on relevant online communities and entities on social media. From there, an online questionnaire filled with clear questions about the study's informants criterion are published to ultimately determine the credibility of the potential participants. The number of participants will be 7 individuals since each of the interviewees will give in depth and detailed information for the study therefore a relatively small sample size would be enough for data examination.

3.2.1 Primary Sources

The original intention of this qualitative research is to capture consumer-perspective data that came from credible primary sources relevant to the study of Indonesian batik industry. Therefore, the researcher approached a number of batik enthusiast community founding fathers and notable members in order to gain a credible perspective that may be appropriate to represent the voice of young Indonesian batik consumers. Moreover, a potential interviewee that classifies as a regular occasional batik consumer will also be approached with the intention to gain the natural perspective and representation of a more common and seasonal Indonesian batik consumer base. The specific method of approaching these potential informants was by contacting them through each of their personal and/or business social media accounts and directly introducing the researcher's identity and explicit intentions.

The relationship between the researcher and the research participants are mostly nonexistent prior to the interview. The individuals who were approached were all provided with the invitation form, information sheet and consent form where they were guided to digitally sign the documents under their own will to ensure that the data collecting process is agreed by both parties involved. These protocols are also conducted to ensure that the research participants feel comfortable sharing and elaborating their personal information and in depth opinions.

3.2.2 Secondary Sources

The method of secondary data collection adopted for this research consists of mainly understanding existing literature and prior knowledge frameworks produced by others relevant to the main issues of this study. The mechanisms of accessing relevant secondary sources for this study is by browsing the internet and searching concise keywords relevant to the main theme and topic of the study in online journals and university libraries. The sources mainly consist of credible peer-reviewed journals, articles, news and books that were published within a relatively moderate timespan ago. Most fashion-oriented literature are similar to the batik industry's current condition, therefore their theories and findings are applicable to some of the situations found in the Indonesian batik consumer base.

3.3 Reliability and Validity Test

The purpose of validating the data quality and reliability is to reassure that the recollected information serves well with the existing theories in a comparative analysis fashion. Factors put into consideration include examining the data's stability in terms of coding consistency, the reproducibility in terms of grouping the codes, and the accuracy of the transcribed texts produced. Moreover, other factors examined include the closeness of each code grouping, the implications produced from each category, and the generalizability of each category concept (Berelson, 1952).

Since this research is generally assessing the relationship between two distinct variables, an existing framework that will be applied is the linear regression method in the form of " $Y = a + bX$ ". The linear regression method assesses two significant variables, which in this case is social media marketing and digital textile printing as independent

variables whereas the competitive positioning as the dependent variable.

3.4 Sample Selection

The researcher has determined key informants that will take the role of the interviewees of this study, which consists of 7 independent viable participants. These samples are selected after thorough background check, criterion questionnaire, consent forms fulfillment. Moreover, each of the samples are not affiliated directly with one another, and do not have any prejudices against each other nor the researcher.

Furthermore, this research will focus on analyzing the perceptions of batik consumers in Indonesia as a population. That being said, the samples would be a full perception-based random segment representative to the predetermined population. Based on past research, it is seen that the population aged between the range of 15 to 25 years old are the dominant group (59.4%) and followed by the later generation of 26 to 35 year olds (25.1%) which ultimately concludes as a mixture of generation Z and millennial subgroup (Haverila, McLaughlin, Haverila, & Viskovics, 2020). Moreover, it is also stated that millennials are the dominant generation in the current market, especially the fashion-creative industry where as much as 65.1% of the consumers are within the female demographic (Baykal, 2020). It is also stated that the region that is predominantly active in the current market are Jakarta-based consumers, where the occupation ranges from mostly students (41.4%) and employed (35.8%).

3.5 Ethics and Confidentiality

The personal identification of each informant is not publicized for ethical and confidentiality reasons. The purpose of keeping the confidentiality is to ensure a safe and comfortable environment for the participants to freely exchange information and participate in this study honestly without any hesitation. Detailed information regarding the risks of participating in the study, data usage, personal information analysis, and more are included in the information sheet which was provided to them along with the invitation and consent form.

3.6 Data Analysis Method

The qualitative research data analysis method adopted for this study will be the content analysis of the interview results. With this particular framework, the researcher will be analyzing conceptual systems and themed storylines provided directly by the interviewees. By determining the presence of certain keywords, the researcher will be able to examine the information given within the interviewees' complex and elaborated answers. Since the interview questions are mostly open-ended, their explanations will have to be transcribed into text forms of dialogue and translated into the appropriate language and would therefore be broken down and coded into keyword categories which studies have referred to as code categories (Berelson, 1952). This data analysis method has been considered as a natural and interpretive approach to observe complex narratives gained from qualitative research.

3.7 Content Analysis Type

The chosen type of content analysis for this particular study is the conceptual analysis. Firstly, the researcher will determine the level of analysis which are word sense and themes. After that, the next step is to define the concepts that will be coded with a flexible approach, thus being able to retrieve viable implications. Thereafter, the researcher will examine and detect the existence of a concept within the results matrix. Moreover, coding rules will be established where the worded texts and relevant concepts or implications will be coded even though they appear in different forms; which further emphasizes the flexibility of the analysis process. Additionally, irrelevant information will be excluded from the analysis to help speed up the process because the transcribing and translating process will consume a large amount of time and effort, both automatically and manually. A mixture of online transcribing softwares such as 'Descript' will be utilized for this study, but mostly manual transcription and translation will be used for accurate coding.

3.8 Limitations of the Qualitative Approach

Although the qualitative analysis approach is a powerful research tool that is very applicable to analyze interview results, the method is highly prone to errors in terms of data interpretation (Busha & Harter, 1980). Since the method relies heavily on the transcribed dialogue texts, it can lead to inaccurate automations and computerized services thus creating a high risk of disregarding innate contexts and/or overlooked implications. Moreover, another limitation to this qualitative data approach is that the process of analyzing the data can be very time consuming, which means that the tight time constraint could lead to the decrease of overall results quality and interpretation.

IV. RESULTS

4.1 Introduction

The findings of this study will be elaborated in the following matrix tables that serves as an illustration of the code categories extracted from the themes of past literature and interview answers.

4.2 Key Code Categories

TABLE 1 CODE CATEGORIES MATRIX

	Purchasing methods	Perception towards online batik enthusiasts communities & influencers on Instagram	Significant difference between digitally printed and traditionally hand-made batik	Batik value factors that determine their purchase intention	Recommendations
Participant #1	This participant has always purchased batik through offline methods.	This participant is not aware of any batik enthusiasts communities but have seen Instagram influencers promote batik products instead. He feels that the influencer's promotional post increased his knowledge and awareness regarding shopping for batik online.	This participant does not feel a significant difference; However, he does feel a sense of pity because of the decrease of original cultural value.	Visual aesthetics and price	This participant wishes that batik brands create interactive online content that would educate about the artistic qualities and cultural tones of batik through Instagram to attract more sustainable consumer bases and make batik more accessible to youngsters.

Participant #2	This participant usually purchases batik through online platforms such as Instagram because of his very busy schedule. He feels that the batik pictures and background details posted online is enough for him to determine his purchase decision making processes.	He does not have the time to actively engage with these communities but he does enjoy their content from time to time. He feels enlightened by their 'fashion inspiration' content as it adds to his own daily wardrobe ideas. He feels happy to know that there are a lot of people who share his love and passion for Indonesian batik; and he feels represented by this group of youngsters. He is excited to see the social development and acceptance of casual-daily batik wear in today's modern society.	Although he much prefers the original hand-made batik methods; he empathizes with the beneficial business aspects of digitally printed batik production methods.	Aesthetics, Visuals, price, human capital processes, environmental sustainability	As technology grows, maybe the modernized batik industry should develop production tools that would help create a more eco-sustainable manufacturing method without losing its initial cultural value and trade mark.
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Participant #3	This participant usually purchases batik whilst travelling to remote islands. She feels that strolling around in her travelling agenda hunting for local garments is part of the whole art of enjoying batik itself. She follows batik accounts only to support the brands because she is passionate about the vision and mission but only by engaging with their posted contents; She has yet to purchase directly from their online shops.	This participant enjoys engaging with popular batik enthusiast communities on Instagram mainly because she is fond of the content they post such as modern batik fashion inspiration. She also enjoys developing new relationships with fellow enthusiasts.	This participant is critical towards digital textile printed batik because she has firsthand experience with local batik craftsmen. However, because she is a modernized batik brand owner herself, she also feels tolerance and empathy for the tech-based production method due to its business and manufacturing benefits.	Visual aesthetics, region of origin, cultural storyline	This participant recommends that batik brands should have a more modernized social media account, that makes their followers want to respond directly and share the content to debunk the current stigma of batik being formal and rigid; when in fact it is not.
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Participant #4	This participant uses a mixture of online and offline methods to purchase batik. He follows a large number of exclusive batik collectors that promote their batik pieces through Instagram. But when he does have the time to browse for batik physically, he considers the process as part of the art and enjoys every part of it.	This participant is aware of popular batik enthusiast communities on Instagram but prefers not to be affiliated with them because he feels that these young communities and the influencers are a bit too socially performative, and lacks the initiative to educate their audience about the art of batik itself.	This participant refuses to consider digitally printed batik as real batik. He highly prefers the original hand-made ones as it has a more cultural value and worth its relatively high price points. He frowns upon digital textile printed batik and is quite disappointed towards credible batik brands who utilize said production tools.	Visual aesthetics, cultural background, region of origin	This participant recommends that maybe the government could supply funds and create a national policy that regulates batik brands to state if their products are traditionally hand-made or if it's digitally printed to prevent issues of misinterpretation by the consumers and minimize risks of them feeling betrayed.
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Participant #5	This participant mostly visits offline traditional markets to browse and converse with the local batik artisans because he feels that the artisans' intimate storyline and personal character contributes deeply to the batik garment's cultural value itself. He only purchases batik through online shops when the traditional markets are unavailable, such as during the era of the COVID-19 pandemic. However, he feels a sense	This participant feels that online communities who share the same passion are gateways for a much deeper connection to popularize daily batik wardrobe amongst other Indonesian youngsters. He feels that these communities effectively break the old stigma of batik being 'only used for special holiday and family events' into a more normalized and fashionable everyday attire; especially with the boosted help from attractive influencers.	This participant feels that the main advantage of digital textile printed batik is the low price point it has which makes a higher chance for youngsters to purchase these batik drapery and eventually understand the art and cultural value it possesses; and therefore triggering the urge to educate and familiarize themselves more about it.	Cultural storyline, visual aesthetics, price	This participant wishes that with the advancements of technology, batik brands would conduct product innovations that could encourage more youngsters to consume batik regularly. He wishes upon modernized batik fashion apparel that are culturally fused with other styles to make it seem more hip and trendy to a wider younger audience.
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Participant #6	This participant enjoys visiting traditional markets to hunt for batik. She follows several online batik shops on Instagram but she does not really enjoy purchasing them online because she feels that the pictures and details posted does not clearly justify the quality and visuals of the product. However, she feels that amidst her busy schedule, purchasing batik online does feel a lot more convenient and effortless in	This participant is thrilled to have the existence of popular online batik enthusiast communities because it helps break the stigma of batik being 'formal'. She enjoys the thought of people experimenting with their batik because of the positive online presence these communities and influencers have on Instagram.	She personally prefers traditionally hand-made batik herself. However, she does not hold any complaint about digitally printed batik as long as they state it on their product information or brand labels.	Visual aesthetics, price, cultural storyline	This participant wishes that with the help of the modern technology we have now and in the future, the batik industry could incorporate these contemporary features in their social media accounts so that they would seem more reliable and interesting to Indonesian youngsters all around to not only promote batik to a wider audience but also help preserve the culture in the long
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Participant #7	This participant purchases batik directly through offline traditional markets during her travels all around Indonesia. However, due to the COVID-19 pandemic, she resorts to purchasing batik fabrics through Instagram. She still much prefers the offline method but there is one exceptional batik brand whose social media account is superior.	This participant feels that she gets positive social benefits from engaging with popular batik enthusiasts community Instagram accounts. However, there are some influencers endorsing that trigger her negative emotions because of the lack of cultural knowledge they present in their posts. She feels that some of the influencers are disingenuous and do not respect the traditional ways of using it.	This participant highly prefers traditionally handmade batik compared to digitally printed ones. She feels that digitally printed batik is not really batik because of the process that abandons the traditional ways. She feels that they are just visual imitations of the real traditional batik garments, and should not be classified within the same category.	Visual aesthetics, region of origin, cultural storyline	This participant suggests that these batik influencers should educate themselves more about the content they release to ensure a more genuine and trustworthy post.
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4.3 Findings Summary

4.3.1 Offline or online methods to purchase batik

This theme helped the researcher discover how the respondents feel about the current phenomenon of batik being marketed through social media such as Instagram, in contrast to the offline approach of visiting traditional markets or boutiques. The researcher retrieved several aspects from the interview samples that served as supporting arguments of how most Indonesian batik consumers consider physically visiting traditional markets and interacting with the local craftsmen as part of the art of batik.

Participant #3 said:

"[...] I feel that the whole process of strolling around the streets and traditional batik markets is fun, especially when meeting and making conversations with the local artisan themselves."

Participant #5 said:

"[...] I love getting to know the local craftsman and familiarizing myself with their version and perspective towards the garments. I feel deeply drawn to a batik piece that has a unique historical storyline that speaks to me."

Further investigation reveals the implication of how social media marketing of these batik brands became a convenient solution for those who wish to browse for batik but lack the time and opportunity to do so physically.

Participant #2 said:

"[...] I do not have a lot of free time in my day so I usually browse for batik through Instagram. I think that the batik social media accounts that I follow posts aesthetically pleasing enough pictures for me to decide to buy or not just by judging through their content."

Participant #4 said:

"[...] I wish I could go to the boutiques myself more often but my work schedule forbids me from doing so. Thankfully I follow a number of good batik collectors' instagram accounts [...] Even though I don't always bid, it's still nice to see and browse their content just for my own satisfaction."

Furthermore, with the recent unavoidable social distancing restrictions that have risen due to the COVID-19 pandemic, more consumers have resorted to Instagram to explore more batik brands.

Participant #7 said:

"[...] I don't usually like purchasing batik online because I think that it defeats the purpose of familiarising ourselves with the culture and philosophy [...] But, actually I found this batik brand's instagram account, 'Kain Menggah Agung' and I am really drawn to their marketing content. Their advertisements are really eye-catching; from the concept of their editorial photoshoots, feed management, and more. [...] It's very different from the typical ones I see on the market. I just enjoy seeing their branding concepts and the celebrity influencers they feature."

4.3.2 Perception towards online batik enthusiast communities or influencers on Instagram

Some batik consumers view these online communities as a platform to share and express their mutual passion; a common ground for relatable people to connect and advocate the message of normalizing contemporary batik into their daily wardrobe. This notion is boosted with the help of popular influencers who help reframe the outdated stigma of batik being 'formal attire' and 'unorthodox'.

Participant #7 said:

"[...] For me, the benefit 'Remaja Nusantara' brings me as a community is that now I know that when I use traditional Indonesian fabric as drapery, [...] Maybe westerners call it an "outfit of the day" sort of thing."

Participant #5 said:

"[...] I feel they are a conveniently fun way of popularizing and visually expressing our mutual love for batik. I think it's really cool that we can all bond over our passion towards it, and help each other explore the fashion aspects of it. I think that seeing the rapidly growing follower and engagement rates, this could be a promising way to help manifest the idea of batik being normalized as a daily clothing attire for both men and women all around Indonesia."

However, there are consumers who feel resentment towards these influencers due to their lack of cultural awareness and respect for the sacred traditions. They view these notions as simply promotional performances for the sake of their endorsement deals, and not because of the vision of popularising and preserving batik.

Participant #7 said:

"[...] There are actually a lot of endorsements that triggered me negatively. [...] They say that they're preserving the Indonesian culture and heritage and all that, but they interpret it the wrong way. [...] The reason why I disagree with this method and why it makes me feel uneasy is because the batik craftsmen themselves create those fabrics with their own purpose and significance. [...]"

Participant #4 said:

"[...] I am rooting for their vision and mission but most of the time I feel that the influencers featured in their instagram are really performative. [...] they should at least be educated about it. The only thing they do is share their modern fashion styling ideas but they don't really teach the cultural philosophies and historical storylines behind different types of batik."

4.3.3 Significant difference between digitally printed and traditionally hand-made batik

Based on the interview results, all of the participants prefer traditionally hand-made batik compared to digitally printed pieces. Some participants even feel that digitally printed ones should not be classified as real batik.

Participant #4 said:

"[...] the definition of batik is [...] creating motif pattern textiles on garments by applying hot wax on them. When it is digitally printed, then it is basically just a regular contemporary fabric with batik motifs imprinted on it"

Meanwhile, other participants are not as hostile towards the idea of incorporating technology to the process as it may open up more opportunities of rejuvenating their brand image. Several participants also sympathised with the business and manufacturing aspects of it.

Participant #5 said:

“[...] I think that the lower price point of digital print batik products could encourage young people to experiment and fill the gaps of their fashion curiosity without having to worry about being broke. [...] They can buy cheap digital print batik fabric and from there their interest could grow and then they could familiarize themselves with the original technique [...]”

Participant 3 said:

“[...] As a small independent fashion business owner myself, I understand the urge for local batik brands to resort to a cheaper production method [...] However I still feel rather conflicted because at the same time I also feel pity towards the overshadowed traditional batik technique”

4.3.4 Batik value factors that determines the purchase intention

Almost all of the interview participants prioritised visual aesthetics as the most important value factor when they are determining their purchase decision when it comes to buying batik. Other factors that were highlighted are the cultural storyline of the pieces. Meanwhile, price was surprisingly the least effective consideration factor. It can be assumed that most of the respondents understood the in depth and complex processes each batik garment went through, along with the cultural philosophy that is manifested in it which makes the product worth its high price point. Moreover, since it is still a piece of clothing that is worn by each individual, it is only logical that the first issue that is prioritized is still the visuals represented by the colors, motifs, patterns, and shape of drapery.

Participant #1 said:

“[...] I think that at the end of the day, batik is something that we use to dress ourselves with and how we want to present ourselves to the public. So I think that it would be ridiculous if we do not prioritize the external visuals of the garment itself when we are considering to buy [...]”

Participant #7 said:

“[...] As much as I admire the background story and ingrained meaning each batik drapery has, I would be lying if I say I do not prioritize how they look in the first place. [...] I genuinely feel that all traditional Indonesian fabrics are beautiful, but I do have my preferences when it comes to batik motifs and patterns [...]”

4.3.5 Expectations and recommendations

Based on the table above, several answers retrieved from the interviews implied that consumers want batik brands to creatively refurbish and put more intensive effort into their social media marketing content to gain more sustainable engagement and long term commitment from younger audiences by reframing the social stigma of batik.

Participant #2 said:

“[...] I think my favorite type of content posted by the batik-oriented instagram accounts I follow are the ‘fashion inspo’ and ‘outfit-of-the-day’ type of posts. I think they’re very trendy and inspirational. [...] It just visually demonstrates that batik-based outfits are just as cool, if not cooler, than your modern day fashion trends [...]”

Meanwhile, other participants focused on the digital textile print topic and suggested ideas for batik brands to utilize these opportunistic modern technologies to expand their current product innovation strategies.

Participant #5 said:

“[...] I expect that with the inevitable advancements of technology, fashion manufacturing and production tools would be even more innovative than it already is. With that, I wish that batik brands would incorporate these mechanisms into their

products so they could create unique batik-oriented pieces that would appeal to a more hip and trendy market segment. [...] Maybe they could create a sewn in batik drapery bottoms that has pockets, since that is one of the major complaints of people who wear batik draperies as bottom [...]"

Participants who frown upon digitally printed batik also had their own set of opinions and expectations where they are in a state of acceptance towards technological innovation but still have innate demands in order to establish a mental middle ground.

Participant #4 said:

"[...] I would feel very pleased if maybe the government or any other rightful authority establishes some sort of regulation that standardizes batik brands to state whether their products are digitally printed or traditionally hand-made in their brand labels or tags. [...] I feel that this would reduce the cases of consumers feeling lied to. [...] Overall, I think that it would be a great communicative product feature that would clearly help the purchase decision making process [...]"

4.4 Research Questions Answered

4.4.1 "To what extent does social media marketing influence the consumer engagement chain of Batik enterprises?"

The COVID-19 pandemic has driven batik consumers to venture into online methods of buying and engaging. This phenomenon led to the emergence of sufficient social media marketing strategies, with Influencer marketing method as one of the most effective methods that evidently influences the cognitive and emotional attachment of its audiences and ultimately affects their batik purchasing intentions. Moreover, young online batik enthusiast communities play a big role in the current trend of modernizing batik fashion through social media rendezvous. These digital qualities have successfully influenced consumers' as seen by the growing popularity of 'Kain Menggah Agung' and 'Remaja Nusantara's' instagram engagement rates. This marketing method in particular is especially effective towards the younger generation of batik enthusiasts, who are also the ones actively engaging in the community trends.

Although the marketing visual contents delivered through instagram does not fully justify the authentic experience of purchasing batik directly offline in traditional markets, online advertisements have their own unique appeal that allure consumers from their eye-catching editorial concepts, aesthetic feed management, charming celebrity-influencer campaigns, and more. Another factor that brings consumers to engage is the convenience of purchasing through social media, and how easy it is to order with less effort and time consumption, especially for targeted segments with busy work schedules.

4.4.2 "How does the implementation of digital textile printing affect the Batik brand's consumer engagement chain?" Based on the data collected, It can be generalized that most batik consumers prefer traditionally handmade batik compared to digitally printed ones because it possesses more cultural value and historical storyline. A lot of consumers frown upon the thought of unnecessarily modifying the sacred production mass produce with less costs whilst also appealing to a newer branch of consumers. However, it is concluded that if given the choice, consumers would prefer traditionally hand-made batik compared to digitally printed ones. But in the end, it all depends

process and thus they withhold their intentions to purchase said products. However, there are different co-existing market segments for different types of batik; meaning that not everyone perceives digital print batik as that unfavorable. It is implied that consumers who are drawn to digital textile print are either attracted to its lower price point, or do not have the knowledge nor care about its origins. Some also encourage batik brands to creatively utilize this technology to implement viable product innovations to further attract a wider spectrum of consumers. Additionally, there is also a segment of consumers who empathize with the business and manufacturing aspects of the brands who implement this technology; and therefore are still quite accepting towards them.

Moreover, the implementation of digital printing technology has somewhat created a phenomenon where loyal batik enthusiasts feel a sense of betrayal towards brands who utilize this modern tool because it neglects the traditional ways, and therefore damaging the brand image in this market segment's eye. That being said, it can be assumed that this particular market segment will lessen their engagement with tech-based batik manufacturers.

V. CONCLUSION

5.1 Summarised Conclusion

Based on the data analysis, it can be concluded that social media marketing has a highly effective influence on the batik consumer engagement, attitude, and loyalty chains. Results imply that the content batik brands, enthusiast communities, and/or influencers produce online help audiences augment their instant judgement and perceptions towards their credibility and trustworthiness. That being said, these entities should be more careful with the influencers and general content they publish because batik enthusiasts feel resentful towards culturally tone-deaf posts. Consumer engagement through corporate social media accounts illustrates their intentions for brand loyalty. But, a company's social media audience participation rate does not always automatically translate into the business' monetary gain (Il-Hyun & Zamrudi, 2018) Social media platforms such as instagram can stimulate positive user-brand relationships, indirectly building a consumer-brand promise and trust narrative. (Jibril, Kwarteng, Chovancova, and Pilik, 2019) Moreover, the COVID-19 social distancing restrictions have made consumers resort to social media to fulfill their batik consumption activities, especially for market segments with busy schedules. Consumers would have a higher tendency to develop positive attitudes thus increasing the brand loyalty and positive price perceptions (Bergel, Frank and Brock, 2019).

Furthermore, results also show how digital textile printing has a complex relationship with the batik consumer engagement, attitude, and loyalty. Evidently, there is a segment of consumers behaving hostile towards brands who implement it, while another segment acts more tolerant towards them. Some consumers feel that this modern production method threatens the traditional significance of the original batik technique and craft, leading to the decline of their purchase intentions (Engel-Enright, 2016). However, others empathise with the business and manufacturing perspective, where the technology allows more opportunities for brands to innovate their products and

on the personal circumstances of each individual who all have different value factors and priorities.

5.2 Researcher's Recommendation

Indonesian batik brands should optimize their social media marketing strategies by:

- A. Producing educational and visually eye-catching Instagram content that will increase the online engagement rate thus increasing chances of brand loyalty
- B. Implementing influencer marketing campaigns with credible and knowledgeable figures to ensure a trustworthy promotion thus stimulate positive brand-user relationships
- C. Integrating online batik enthusiast communities as a marketing tool to help reframe the current outdated social stigma about batik
- D. Emphasize the convenience of purchasing batik through social media through Instagram's online shopping features to establish sustainable brand trust narratives.

Indonesian batik brands that implement digital textile print technology should:

- A. State the batik piece's production method in the product details or imprinted on the brand's label to avoid consumer product misconceptions
- B. Establish a key performance indicator where the digitally printed batik should still have certain original cultural values to a predetermined extent to maintain the authenticity that is perceived highly by consumers
- C. The technology should be utilized for product innovation that makes batik more accessible for a wider and more diverse spectrum of consumer base.

5.3 Limitations and Further Research

Due to certain unavoidable factors amidst the COVID-19 pandemic, the virtual primary data collecting process could not retrieve satisfactory results as originally intended by the researcher. If the interviews were conducted face-to-face, the researcher feels that it could've provided more sufficient data through an unstructured approach. Moreover, further research is sensible with a more in depth technical analysis of the digital textile print technologies itself and its operational feasibility through the batik corporation's perspective.

5.4 Reflection on the Process

Conducting this research is a humbling and monumental task as it provides the opportunity for the researcher to build a substantial work ethic, academic competencies and a strong social mentality. The primary data collection process especially challenged the researcher's ability to maintain focus with various types of test subjects and semi-structurally improvise to obtain the most natural answers possible. Not only that, but approaching the potential respondents also trained the researcher to take risks and improve the communication skills. Throughout the process of directly conversing with the primary sources through virtual interviews, the researcher felt genuine interest and curiosity in what the respondents were explaining; this situation made the on-field data collecting journey an enjoyable experience and it led to the formation of new relationships. Moreover, the data analysis process expanded the researcher's analytical and critical thinking amidst the emotional and mental pressure of the COVID-19 pandemic era. Additionally, the task also enhanced

the researcher's ability to write academic research papers with a well structured content layout.

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