

Sustainability-oriented innovation (SOI) in the cultural village:an actor-network perspectivein the case of Laweyan Batik Village

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Submission date: 13-Sep-2022 02:53PM (UTC+0700)

Submission ID: 1898699984

File name: 2._Sustainability-oriented_innovation_SOI....pdf (1.55M)

Word count: 7128

Character count: 42650

Sustainability-oriented innovation (SOI) in the cultural village: an actor-network perspective in the case of Laweyan Batik Village

SOI in the
cultural village

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Received 20 August 2019
 Revised 12 December 2019
 11 April 2020
 15 June 2020
 21 July 2020
 Accepted 13 August 2020

Abstract

Purpose – This study aims to explore the development of sustainability-oriented innovation (SOI) in the cultural village. SOI has recently generated widespread interest, both academically and practically, by factoring in environmental and social impacts in addition to economic aspects. However, previous works have mostly performed at profit organisations, with few discussed at the non-profit, and likewise, in the cultural village.

Design/methodology/approach – This study uses a qualitative approach by focusing on a unique case, Laweyan Batik Village in Surakarta, Indonesia. Founded in the 15th century, Laweyan Batik Village remains the oldest batik village in Indonesia. Batik is the traditional fabric of Indonesia, influenced by Arabian, Chinese and European patterns, that was recognised in 2009 by UNESCO as part of the World's Intangible Cultural Heritage. The actor-network theory (ANT) is used as an analytical framework to understand the process of SOI development through the role of actors in developing innovations.

Findings – The findings suggest that, it is not only in mainstream business sectors and formal settings, as already evidenced by existing literature, that SOI can be promoted, but also in community sectors and within informal settings. This paper has found that the development of sustainability innovation in these settings is challenged by the dynamics of the actors and the institutional settings. The overall development process of sustainability innovation has been undertaken through so-called “collaborative practices”, emphasising the involvement of government actors and non-government actors, highlighting community leaders, academics and NGOs as the “in-between” actors who provide knowledge sharing and maintain communications to ensure the promotion of the concepts and programmes.

Originality/value – This research contributes in two main ways: first, an understanding of the process of sustainability innovation in a cultural village that has not been deeply explored by current literature; and second, the use of the actor network theory as an analytical framework from which to map the process of SOI collaborative development through networking dimensions.

Keywords Sustainability-oriented innovation, Actor-network theory, Collaborative management, Indonesia, Laweyan Batik Village

Paper type Research paper

1. Introduction

This paper studies the process of promoting social and environmental innovation in the Laweyan Batik Village, Surakarta, Indonesia (see Figure 1). The village, which remains as the oldest batik village in Indonesia, spans an area of approximately 24 ha and is occupied by

The first author acknowledges the Indonesia Endowment Fund for Education (LPDP) for providing a scholarship to pursue PhD degree in School of Management, University of Liverpool, United Kingdom. We are grateful to two anonymous referees for useful comments on the earlier versions of this paper.



Journal of Cultural Heritage
 Management and Sustainable
 Development

Vol. 11 No. 3, 2021
 pp. 297-311
 © Emerald Publishing Limited
 2044-1266
 DOI 10.1108/JCHMSD-08-2019-0102

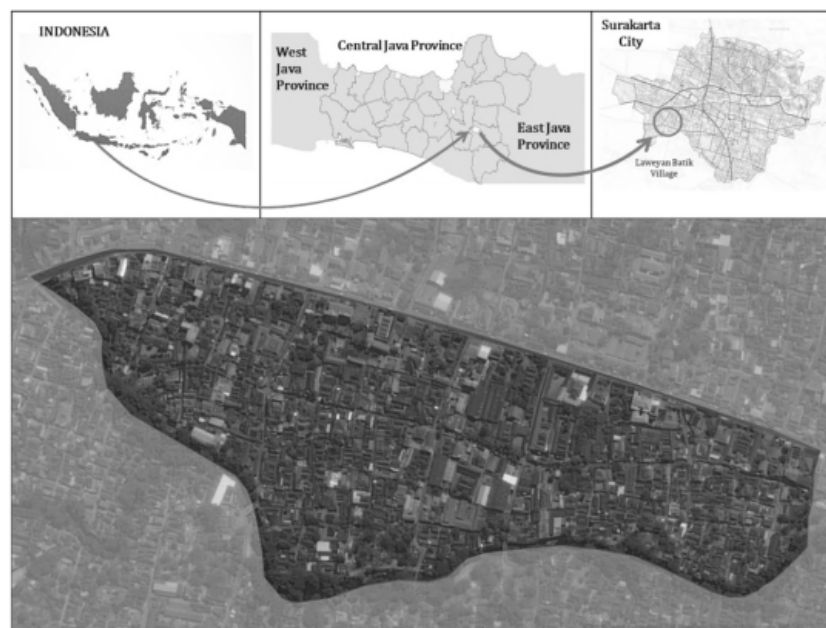


Figure 1.
Orientation map of
Laweyan Batik Village

Source(s): Authors (2019) from Surakarta City Spatial Plan 2011-2021

around 5,600 inhabitants. It is a business place for nearly 200 batik enterprises and hundreds of supporting businesses (FPKBL, 2013). The village was originally a small market village selling cotton and yarn (1,546), which developed into a successful large batik village (village that specifically produces batik clothing) since the 1900s (Mirsa *et al.*, 2016; Shodiq, 2016). Batik is the traditional fabric of Indonesia, influenced by Arabian, Chinese and European patterns, that was recognised in 2009, by UNESCO, as part of the World's Intangible Cultural Heritage (UNESCO, 2009).

The period of 1960–2000 is an important period for the development of Laweyan Batik Village. The village was declined in the 1960s after more than 50 years on its peak. Demand for batik was significantly decreased in the 1960s as the existing industries failed to compete with the rise of imported clothing industries. Many batik enterprises were collapsed. The village became quiet and derelict and gradually turned into a slum area (Priyatmono, 2015). However, in 2006, the village was revitalised through the so-called “Laweyan Batik Village” initiative, which was a collaborative partnership initiative of the local government, NGOs and the community (Maruli and Mukti Ali, 2013; Shodiq, 2016). The initiative promoted the vision of an “eco-batik village”, which encouraged Laweyan to be the first environmentally friendly batik village in Indonesia. The initiative comprised of environmental programmes, from waste management to the recycling of production (Priyatmono, 2015). The initiative also covered the heritage aspect, which was realised through the revitalisation programmes. One of its key projects was the renovations of the 80-year-old historical buildings, such as traditional Javanese houses, mosques, old batik workshops and a traditional market (Priyatmono, 2014).

The phenomenon of Laweyan Cultural Village describes another context for sustainability-oriented innovation (SOI). The SOI refers to innovations to achieve economic sustainability through efforts that minimise environmental degradation and social inequality (Hansen and Große-Dunker, 2013). In the mainstream businesses, where its theoretical development was originated, the SOI is generally understood as the process of achieving

sustainability value creation from innovations in business visions, budget and resource managements, collaborations, positive reinforcements and accountability (Geradts *et al.*, 2019; Harsanto *et al.*, 2018). Nevertheless, the urban sustainability issues have become more complex, including global warming, climate change and social inequality and therefore, the SOI increasingly calls for practical enlargements, from only business sectors to public and non-profit organisations (Martiskainen, 2017; Stephens and Jiusto, 2010). This is followed by a significant conceptual development of SOI, which adopts new contexts such as sustainable community (Lynch *et al.*, 2017), public organisations (Mallett and Cherniak, 2018) and regional management (Chen and Lin, 2018). The concept of SOI is arguably more complex, whilst its theoretical-empirical development is still limited and thus, literature development is required (Harsanto and Permana, 2019).

Responding the above literature gap, this paper proposes the case of Laweyan Batik Villag⁴ as an empirical case for SOI development in a non-profit organisation context. This paper aims to explore⁵⁸ the development process of sustainability-oriented innovation (SOI) in the⁴ cultural village. The main research question to be addressed is: “What is the role of actors in the development of sustainability-oriented innovation (SOI) in the cultural village”? This question comprises of three objectives: (1) To identify the types of actors and institutional settings in the process of SOI development. (2) To assess the process of involved actors negotiating interests and strategies in the SOI plan and programmes, and (3) To provide in-depth understanding of the overall potential and challenges of the process of developing SOI in a cultural village.

2. Literature review

2.1 Cultural village

The cultural village is a concept of area-based development that engages with the cultural and creative industries and tactical urbanism (Iveson, 2013; Macheka, 2016; Talen, 2015). The village uses cultural industries, such as handicraft, arts and cultural performances as the source of economic, social and environmental improvement of a village (Howkin, 2001). The cultural village may address sustainability-oriented programmes in the forms of (1) socio-economic programmes, including business facilitation, clustering and human and infrastructure capacity development (Andres and Chapain, 2013; Azis *et al.*, 2017); and (2) environmental programmes, such as recycling activities (Fernández-Viñé *et al.*, 2010; Gumbira and Harsanto, 2019), green and locally-based material productions (Ho, 2009), and environmentally friendly buildings (Wattanacharoensil and Sakdiyakorn, 2016).

The implementation of sustainability-oriented programmes in cultural villages emphasises the complex relationships of actors and their interests (Permana and Harsanto, 2020). This study provides three cases to illustrate such complexity. In Ærøskøbing, Denmark, the sustainability-oriented programmes were introduced differently in surrounding cultural villages to counter economic slowdown. The conflict emerged in a collaborative partnership between the Tourism Agency, local fishermen and communities, private sectors and planning authorities regarding a decision to convert old “thatched-roof” fishermen’s houses into commercial areas (Grydehøj, 2012). In Woodstock, South Africa, the self-organised community sustainability-oriented initiatives were encouraged to revitalise a local artist village. As many different community groups proposed different strategies and were accommodated, many programmes were unintegrated and conflicted (Wenz, 2012). Whereas in Insadong, South Korea, our third case, the sustainability-oriented programmes were addressed to promote Insadong into a creative town. The conflict were caught between two top-down programmes initiated by the national government and its *chaebol* (business tycoons) and the municipal government and its local traditional artist supporters to convert a high street for local traditional artists or modern shops (Douglass, 2015).

2.2 Concept of sustainability-oriented innovation (SOI)

SOI is a particular type of innovation that is concerned not only with the economic aspects of innovation results, but also the benefits to the environmental and social spheres (Hansen and Große-Dunker, 2013). Although it was firstly discussed in the field of business and management, the application of SOI is increasingly relevant in wider fields, including public and non-profit organisations. This is because the aspects explored in SOI are relevant to the global themes that are of concern to the wider community, such as global warming, climate change and inequality in society.

SOI applications are broader than business and management (Harsanto and Permana, 2019), and are also discussed in non-profit settings. For example, Martiskainen (2017) conducted SOI studies in the context of rural development by emphasising aspects of social innovation through maximisation of the role of intermediaries in order to strengthen the contribution of stakeholders in society. Parlee and Wiber (2018) discuss innovative conflict resolution to strengthen governance in the context of the Canadian marine environment. Other SOI studies have also been conducted in the contexts of community (Lynch *et al.*, 2017), public organisations (Mallett and Cherniak, 2018) and regional management (Chen and Lin, 2018).

2.3 Actor network perspective for SOI

Actor Network Theory (ANT) is a branch of social science that explores how socio-material interactions exist and interrelate with each other to construct particular meanings (Latour, 2005; Vicsek *et al.*, 2016). ANT provides an analytical framework to study the process of SOI through the observation of various actors and their interactions and relationships. Literature has indicated the applications of ANT framework for SOI in business (e.g. Aka, 2019), community (e.g. Lynch *et al.*, 2017), urban government (e.g. Goulden *et al.*, 2017), architecture (e.g. Hoyng, 2014) and infrastructure (e.g. Permana *et al.*, 2018). Its analytical framework comprises of problematisation, *interessement*, enrolment and mobilisation (Latour, 2005; Rydin and Tate, 2016).

The problematisation focuses on studying how actors define problem statements as the entry point to produce plans (Rydin, 2012). Reviewing the three cases of SOI in cultural villages (Denmark, South Africa and South Korea), three patterns of problematisation are identified. The Danish case study emphasised problematisation, which were introduced and negotiated by the government, the private sector and the community through partnership forums. The South African case reshaped problematisation through conflicts and reconciliations between the government and the community. Meanwhile the South Korean case illustrated problematisation through competitive top-down policies between the national and municipal government (Douglass, 2015; Grydehøj, 2012; Wenz, 2012).

Interessement focuses on explaining how actors convert the key problems into strategies and plans, which engage relevant actors into networks, roles and responsibilities (Rydin, 2012). The Danish case relied on long negotiation processes between different actors to produce and negotiate strategies and actions in a collaborative forum. The South Korean case focused on the government's pilot projects and strategic policies. Meanwhile, the South African case applied spontaneous and self-organised actions, allowing different stakeholders to produce their own strategies, through different forums, such as community forums, academic publications and government policies (Douglass, 2015; Grydehøj, 2012; Wenz, 2012).

The enrolment and mobilisation discusses the process of how the key actors interact with other actors to realise the SOI plan into actions and how such interactions are performed and embedded into the rule of the game (Lynch *et al.*, 2017; Rydin and Tate, 2016). The Danish case study showed that actors were assigned to specific roles to support the plan through consensus meetings between different actors. Whilst it was accommodative in character, the overall mobilisation process was time consuming and involved many conflicts and disagreement. The South African case, on the other hand, showed that the enrolment of

actors was self-organised based on individual group preferences. This enrolment process allowed innovations, but in a long term struggled to achieve integration and harmony of actors in the mobilisation process. Finally, the South Korean case provided more simple enrolment process through the top-down government, nevertheless, the overall mobilisation process created less sense of belonging, lack of independency and innovation from the community actors (Douglass, 2015; Grydehøj, 2012; Wenz, 2012). The overall potential scenarios of the process of different actors promoting SOI in the cultural villages are summarised in Figure 2.

Reflecting on the examples as shown in Figure 2, it can be summarised that the development of SOI in cultural villages involves many actors. These actors provide different characteristics and contributions according to their capacities and interests. Their interactions may be varied but in general there are three patterns: collective negotiations (as in the Danish case), government facilitation (as in the South Korean case) and community based (as in the South African case). The collaboration of the characteristics and contributions of these various actors holds the potential for stronger development of SOI in the long run.

3. Methodology

This case study is exploratory, considering the lack of detailed research on the SOI phenomenon using ANT, especially in cultural villages. Such a condition is more appropriate addressed by an exploratory case study (Mills et al., 2013). More specifically, a single case study was conducted using the Laweyan Batik Village. A single case study must be unique in order to generate insightful knowledge (Aka, 2019). A case is unique when it occurs in a special context that allows people to derive insights that cannot be obtained from other contexts (Siggelkow, 2007).

In designing the case study, several components were considered. This included case study questions, the unit of analysis, analytic technique needed to link data to the propositions, and criteria for interpreting the findings (Yin, 2014). The case study's questions are stated at the end of the introduction section. The unit of analysis of this study was a cultural village. Our analytic technique used logic models which operate on a complex chain occurrence within a certain time period. More specifically, ANT adopted logic with the

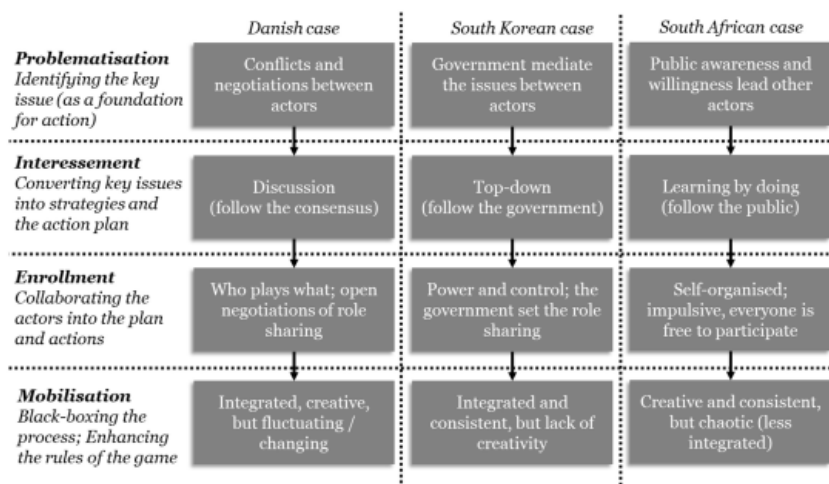


Figure 2. Three potential patterns of actor interaction in cultural villages

visualisation tools of AAD (ANT analysis diagram) to link ³¹ the data to the conclusions. The criteria for interpreting the findings, included actor characteristics, network building, interaction and outcome (Rydin, 2012). The findings can be interpreted if the four main criteria needed have been met, namely when actor characteristics are found, network building is formed, interactions are identified, and the three previous criteria can describe the outcome (Rydin, 2012).

¹ This paper applied mixed primary (semi-structured interviews and direct observations) and secondary (archival documentation) data. The structure of the interview questions includes: knowledge about the cultural village (concept, motivation, goals); the process of village development (idea to realisation); programme and activities (innovation, sustainability); the institutionalism process (stakeholders involved, role sharing); and the challenges they face with village development. Interviews lasted about 1 h for each participant and all were conducted face to face in the participants' premises during the fourth quarter of 2017 until the first quarter of 2018. Table 1 shows the linkage between research objectives, key analysis and data.

The analytical process was divided into the four stages of ANT: problematisation, profit, enrolment, and mobilisation. In presenting the overall process, visualisation analysis was used, especially on the key stakeholders and their networks, through the ANT analysis diagrams (AADs), which were popularised by Payne (2017), to show how such actors and their efforts contributed to the success ⁵⁹ and failure of establishing the SOI in a deeply embedded social culture (a black-box) in the village.

4. Results and discussion

In this section, according to the three research objectives, all information obtained from semi-structured interviews, direct observation and archival documentation was organised into discussions that highlighted the actors and institutional settings, the SOI development process, and the potential, as well as the challenges, to developing SOI in the Laweyan Batik Village.

4.1 Actors and institutional settings

A number of key documents were reviewed to identify the actors and institutional settings. It is understood that, at least, seven (7) actors played the most crucial roles in the process, these were the Surakarta Planning Agency, the Surakarta Tourism Agency, Laweyan sub-district officials, community leaders, batik businessmen, NGOs or non-profits (including the World Bank and GIZ), and academics from a local university. These actors are categorised into three types based on their institutional settings: formal government, formal non-profits and informal community.

The formal government actors, represented by the Planning Agency and the Tourism Agency, considered Laweyan Batik Village as a centre for cultural preservation and economic activities. The formal non-profit sectors, with a slightly different purpose, encouraged Laweyan Batik Village to be a prototype village for promoting public participation, and being an organic, self-organised and independent community, and a sustainable village. This can be seen from the programmes served by the two most influential think-tanks in the village, the GIZ and the World Bank. Meanwhile the informal community, represented by senior batik owners, academics and community leaders, expected Laweyan Batik Village to, at least, recover from economic and physical decline. They produced a community action plan, the Grand Design, which mentions various strategies to reactivate and strengthen local batik industries, maintain existing local cultural activities, and revitalise the village from its poor and derelict condition. The ANT analysis diagrams (AADs) is shown in Figure 3.

Research objective	Key findings	Source of data
Objective 1 To identify types of actors, their knowledge, institutional settings and relationships, which have been involved in the process of defining the SOI concept	Preliminary investigation of actors and their background (input for main analysis) Data required (1) Data and information of actors (2) Their status and position in the cultural village	Archival documentation (1) Final Report of the Annual Planning Meeting of Surakarta City (2007, 2013, 2015) (2) Laweyan Neighbourhood Plan 2015–2020 (3) Surakarta Mid-Term Development Plan (2016–2021) (4) Grand Design Laweyan Batik Village (2007) (5) Tourism Development Plan of Surakarta (2010–2025) (6) Annual Working Plan of Surakarta City (2011–2017) (7) Surakarta Spatial Plan 2011–2031 (8) Statistics of Surakarta (2015)
Objective 2 To assess the process of involved actors negotiating interests as well as compromising strategies in the SOI plan and programmes	Main analysis – applying Actor Network Theory framework (1) Problematisation: in-depth information about vision and missions of the village and the process of defining it (2) <i>Interessement</i> : actors' values, interests and issues that bond together and used as a basis to engage each other (3) Enrolment: coalition, conflict and negotiation of the actors in implementing the plans and programmes (4) Mobilisation: overall structure of the actor network, flow of influence and decisions, and outputs related to the plans and programmes	Semi-structured interviews (1) Four Policy makers (City Planning Agency, Tourism Department, <i>Kelurahan</i> / Sub-district official) (2) Five representatives of the Batik Laweyan Village (FPKBL – Village communication forum and an informal leader) (3) Five local business owners, and three external independent experts Archival documentation and direct observation
Objective 3 To provide in-depth understandings on the overall potential and challenges of the process of developing SOI in a cultural village	Reflections from the ANT analysis: challenges faced with village development	Semi-structured interviews with all research participants Archival documentation and direct observation

Table 1.
The linkage between research objectives, key findings and source of data

4.2 SOI development process

In the problematisation stage, the case study emphasises the emergence of non-mainstream actors in promoting the initial idea of SOI through informal activities organised within a loose and self-organised network. In the non-profit sectors, it is understood that the existing actors and their networks were enlarged by the arrival of external actors (e.g. government and NGOs). This stage also highlights the establishment of the Grand Design of Laweyan as the most important outcome, which crystallised the SOI ideas into a set of strategic plans. In the

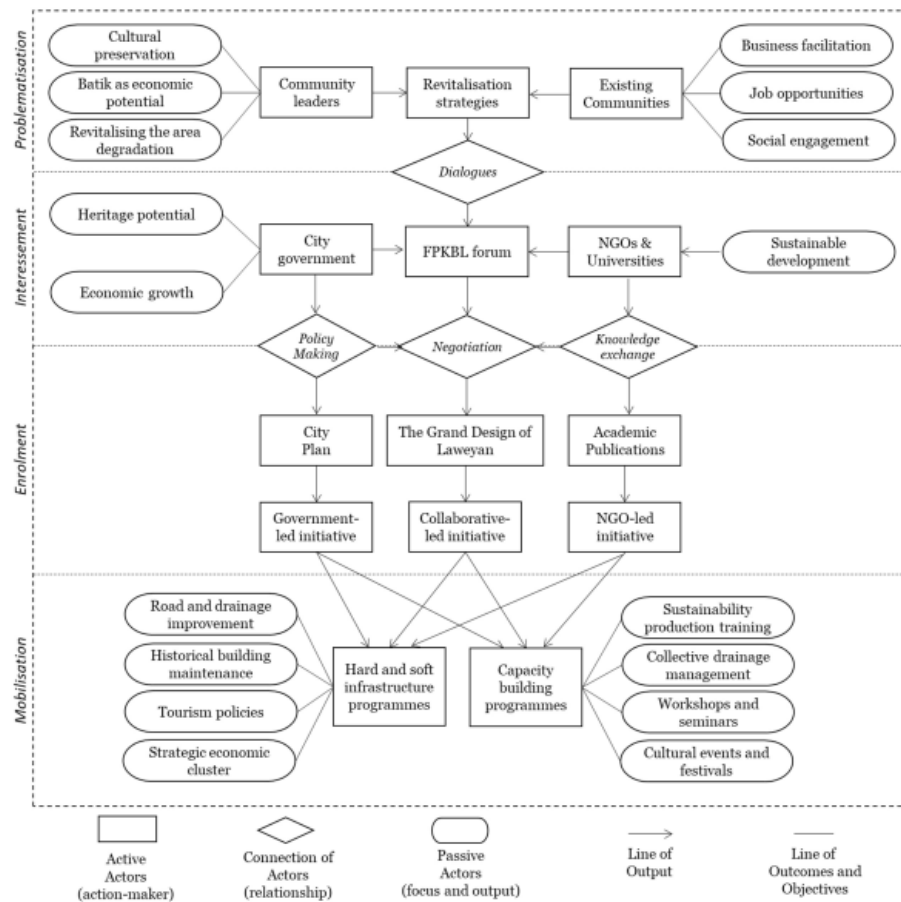


Figure 3.
The AADs illustration
of the actors and
institutional interests
in Laweyan

enrolment stage, the networks began to be reorganised, from a set of networks centred on a similar vision into more flexible and dynamic networks focused on different visions motivated by different interests. This process shows that the SOI development in Laweyan, which was organised through collaborative practice began to face conflicts of interests and negotiations. Finally, in the mobilisation stage, this paper identifies the final outcome of the SOI development in Laweyan, which was assessed based on the emergence of “the embedded rules of the game”. This stage suggests that SOI development in Laweyan has remained in an early stage of development, in which many actors still continuously seek to stabilise their rules and practices as well as negotiate their interests and strategies.

Overall, the development of SOI at Laweyan Batik Village shows a few distinguishing characteristics from the SOI processes in mainstream business sectors (e.g. as outlined by Geradts *et al.* (2019)) despite certain general similarities. The main difference appeared in the dynamics and complexities of actors and their institutional backgrounds. Such characteristics caused the SOI development to face more challenges from policy negotiations and social tensions. A more detailed process is presented in the following Table 2.

4.2.1 Problematisation stage: community leaders and the socially driven process of SOI introduction. In Laweyan, the community leaders consolidated the first SOI ideas through irregular door-to-door meetings, community gatherings and academic forums. The challenges

	Problematisation (2003–2006)	Interessement (2006–2008)	Stages of ANT	Enrolment (2009–2013)	Mobilisation (2014–present)
Actors	Community coalition (including batik entrepreneurs, community leaders, activists)	City government agencies Think-tanks (NGOs and universities) Community coalition	City government agencies International donors The FPKBL (community coalition, city government agencies, NGOs and universities) Public (ordinary community)	National government agencies International donors The FPKBL (community coalition, city government agencies, NGOs and universities) Public (ordinary community)	National government agencies International donors The FPKBL (community coalition, city government agencies, NGOs and universities) Public (ordinary community)
In betweenness	Community leaders (ensuring knowledge exchanges and sharing values)	Planning Agency (city government) facilitated decision-making process Community coalition consolidated aspirations and negotiations	City government provided programmes and projects and funding Think-tank promoted capacity building and knowledge development The FPKBL facilitated collaborative discussions	City government provided programmes and projects and funding Think-tank promoted capacity building and knowledge development The FPKBL facilitated collaborative discussions on several occasions and initiated a number of small-scale projects	All actors provided their own programmes, projects and funding The FPKBL facilitated collaborative discussions on several occasions and initiated a number of small-scale projects
Intermediaries	No intermediaries yet	Draft of Grand Design (of Kampong Batik Laweyan)	Surakarta City Development Plan Strategic plans of the city government agencies	Grand Design of Laweyan Provincial and City Development Plan Cities without Slum's Masterplan	Multiple but conflicting plans Grand Design of Laweyan Provincial and City Development Plan Cities without Slum's Masterplan
Network	A community-led network or coalition bounded by historical and cultural values (internal community network)	A multi-actor-led network between internal community and external actors (city government agencies, NGOs, universities) named Forum Pengembangan Kampong Batik Laweyan (FPKBL)	Several multi-actor-led networks leading to different interpretations of Kampong Batik Laweyan City government's network focused on economic development NGOs network focused on community and sustainability FPKBL network focused on cultural and heritage preservation	Interest-based networks led by national government, city government, NGOs and the FPKBL The existing three networks in the previous stage National government's network focused on tackling slums	Interest-based networks led by national government, city government, NGOs and the FPKBL The existing three networks in the previous stage National government's network focused on tackling slums

(continued)

Table 2.
Analytical actor-network perspective on sustainability-oriented innovation (SOI) in Laweyan Batik Village

Table 2.

	Stages of ANT			
	Problematization (2003-2006)	Interessement (2006-2008)	Enrolment (2009-2013)	Mobilisation (2014-present)
Interaction	<p>Self-organised and voluntary informal within the existing community forums and gatherings</p> <p>Multiple issues related to area problems (business decline, unemployment, poor environment)</p>	<p>Collaborative and contractual formal based on rules and procedures set together by the involved actors in the FPKBL</p> <p>A mix of neighbourhood and city scale issues (culture and heritage preservation, economic cluster policy, sustainable development)</p>	<p>Collaborative and a mix of formal and informal</p> <p>Capacity and knowledge differences</p> <p>Conflicts of interests</p> <p>A mix of neighbourhood, city, and even national scale issues (i.e. tackling slum, green infrastructure, tourism resilient group)</p> <p>SOI programme and project executions from different groups – sometimes overlapping and conflicting</p> <p>Routine SOI knowledge sharing</p>	<p>Collaborative practices maintained through conflicts and mediations</p> <p>Lack of coordination (FPKBL was unable to mediate all interests and decisions)</p> <p>Multi-interpretation of SOI development leading to overlapping and conflicting programmes</p> <p>SOI programmes and projects were maintained through different plans</p> <p>Programme-oriented but not outcome oriented</p>
Outcome	<p>SOI as a source of intensive discourse and internal consolidation in community forums</p>	<p>SOI in Laweyan Village began to be interpreted in formal neighbourhood, as well as city, development plans and strategies</p>		

that appeared in such informal practices, facilitated by the community leaders, were commitments, financial resources and negotiation skills. Our case study shows that despite successfully embracing many people through mutual interest, trust and respect, there was also growing public resistance from some community groups. This is especially related to the fact that the SOI ideas did not receive all of the communities' agreements and a few community groups tended to reject the ideas. This is, for example, highlighted by one of interviewees:

The initiators [the senior entrepreneurs] hosted door-to-door meetings, actively attended local gatherings and cultural and religious events and even financed academic forums, all of which were used to promote their ideas to a wider array of communities. However, the process was not that easy. Not only did it require constant motivation and commitments, it also demanded a lot of financial resources and time allocation, especially considering that the initiators were also busy running their own businesses. (Interview with a community leader, 16 November 2017)

The central points of the actor disagreements were different priorities and expectations towards Laweyan Batik Village's SOI ideas. Whilst the government expected Laweyan to contribute in the economic development and cultural preservation, the think-tanks came up with different ideas to prioritise the improvement of the community's capacity in public participation and collaboration. However, amidst the internal community conflicts, the SOI ideas were proceeding. The motivations to promote SOI, were dominated by the intention of the majority of community leaders and the local government, to emphasise more socio-cultural agendas such as improving living conditions, preserving existing traditions of batik production and revitalising existing historical buildings in the village. This is clearly articulated in the Laweyan Batik Village's profile that mentions the vision "to achieve a better living condition together", which is detailed into three missions: revitalisation to revive the existing batik industries, preserving local culture in batik, and promoting a more sustainable environment that is focused on the improvement of heritage assets.

4.2.2 Interestment stage: city enthusiasm and the emergence of a collaborative initiative as an entry point of SOI development. In the Laweyan Batik Village, the actions to strengthen the first ideas were reflected in the gradual transformation of the informal community coalition, led by the senior entrepreneurs, into a formal partnership in the form of the Laweyan Batik Village (Kampong Batik Laweyan/KBL) initiative. At this time, again, despite a number of rejections and conflicts raised by some community groups, the initiative, led by the pioneering community group, successfully invited city government agencies, NGOs and local universities and even international donors to engage together in a partnership forum named FPKBL (*Forum Komunikasi Kampong Batik Laweyan*). This is reflected in the statement made by one of interviewee:

A few years after the establishment of the Laweyan Batik Village initiative, more external programmes arrived in the neighbourhood and strengthened the efforts to convert the rough idea of revitalisation into a more practical plan with several programmes. I remembered the World Bank and the Ministry of Public Works came to us [Laweyan's sub-district office] to organise a sanitary programme, in which one of its plans was to construct public toilets and clean water for surrounding houses. (Interview with a FPKBL leader, 16 November 2017)

The success of the pioneering group to engage local government and external NGOs has contributed to strengthening the SOI ideas so they can survive a few public disagreements.

What can be seen from such practice, in the Laweyan Batik Village initiative, is that the collaborating actors established a regular arena to mediate sharing aspirations and building consensus agreements in the FPKBL (*Forum Pengembangan Kampong Batik Laweyan*) and its regular meeting, the *Rembug Warga*. The *Rembug Warga* was held once a month allowing the city government representatives, community leaders and individuals, as well as NGOs and academics to sit together and negotiate their interests and strategies.

4.2.3 Enrolment stage: multi-interpretation of SOI and the policy negotiations prior to action. Looking at the process conducted in Laweyan, it is understood that the FPKBL facilitated the role sharing of SOI development, emphasising three layers of institution, (1) the government as formal regulator, policymaker and enabler for large-scale economic development and physical infrastructure programmes, (2) the community leaders as informal facilitators and mediators for engaging the government and other external actor programmes to the wider community, and (3) the NGOs and universities as formal facilitators of knowledge exchange and development for ensuring that the sustainability concept and activities were maintained and continuously promoted in the village through capacity building, publications, and knowledge-management forums. This role sharing has led the SOI development to become more comprehensive and well-institutionalised. As implied in the one of interviewee statements:

The FPKBL is respected as an ad-hoc group, leading the overall decision-making processes in the village. However, in the latter periods, the FPKBL became less effective, as several actors began to initiate individual attempts beyond the FPKBL procedures. This was caused by the Rembug Warga, held in the FPKBL, which was too time consuming to achieve consensus agreements. Hence, some parties were disappointed with the decision made and they were divided. For instance, several city government agencies began to initiate programmes beyond the FPKBL procedures. A few NGOs directly contacted with the community leaders to organise training and seminars. (Interview with an academic, 8 November 2017)

The enrolment process has implication of confusion and tension amongst the collaborating stakeholders. Unlike mainstream business sectors that mainly face traditional internal company issues, such as lack of funding or knowledge, the village case study is far more complicated. The collaboration, at all stages, was vulnerable to conflict of interests involving different institutional setting of the participating actors.

4.2.4 Mobilisation stage: the current state of SOI in Laweyan Batik Village. Finally, as the SOI arrived after a few years of action and implementation, the actors began to think about monitoring and evaluating the progress and achievements. This stage also looked to see whether the actions that engaged different actors could go on for the long term or would only survive for a short term. "The black-box", or the agreed actions, could be reflected by the gradual changes in actors' interests, strategies and actions.

Almost 15 years after the implementation of the Laweyan Batik Village initiative, promoting SOI in the Laweyan village, actors became more familiar with the various sustainability attempts and were willing to work together on SOI programmes and projects, although their motivations for, and interpretations of, the resulting sustainability were still varied. Government became more pragmatic, focusing on interpreting SOI programmes and projects as strategic actions to deliver its public services. Meanwhile, the community was increasingly dependent on external actors as it received more facilitation programmes instead of proposing or creating its own programmes. This mobilisation of SOI was mentioned by a planning facilitator in the village as follows:

I think too many projects arrived in Laweyan and initiated a change in some people's behaviour in the neighbourhood. Whilst people became more engaged in collaborative working with the government and NGOs, their attitudes were also changed. There have already been hundreds of programmes, projects, even research that has arrived in Laweyan since the Laweyan Batik Village initiative declaration more than ten years ago. Some people are still motivated, but some others already feel unimpressed or even feel harnessed, and they have become selective and strategic. (Interview with planning facilitator from Kotaku Initiative, 14 November 2017)

4.3 Potential and challenges

Potential and challenges exist at each stage of SOI development with different characteristics. The SOI development in the cultural village replicates the process in the mainstream business

sector, emphasising the importance of clear direction and goal articulation prior to implementation. In the cultural village, the community leaders were the pioneers of SOI development. The SOI preliminary idea is subject to experimental and conceptual development in the further stages. In the cultural village, the process of converting SOI ideas into strategic plans needs more public and external support rather than the simply internal power as found in mainstream business sectors.

The whole process of promoting SOI was still slow because there were still relatively weak linkages between the networks. There were several key mediators in the mobilisation period that possessed different knowledge and interpretation of sustainability. Despite being enthusiastic, many actors were uncertain about the focus and priority of sustainability development. Hence, they tended to deliver short-term programmes. The collaborating actors began to take individual actions based on their own interests. For instance, the government demanded more economic sustainability strategies, while the donors and NGOs focused on more preservation and environmental sustainability.

5. Conclusion

In summary, this case study has shown that SOI can be promoted in non-profit sectors, an example of which is the cultural village. Beyond the mainstream business sectors, the promotion of SOI has created a new spectrum of SOI development that focuses on multi-stakeholders and complex institutional backgrounds. In the cultural village, actors such as community members, NGOs, academics are amongst the non-traditional actors involved in the SOI development process. Not only do they possess individual rules, norms, practices, values and culture, these actors also represent a great variety of interests and strategies. The SOI development process, as was demonstrated by the Laweyan Batik Village, emphasised a negotiation-led approach, centred on the interactions between business and non-business actors, as well as formal and informal actors. Unlike in mainstream business sectors where SOI development usually maintains a static and holistic approach to the company's rules as well as their standard procedures, the SOI development in cultural villages, demonstrated by the Laweyan Batik Village, was a dynamic and complex approach, involving negotiation and mediation of different interests and strategies to seek consensus and mutual agreement. The study findings conclude that SOI development in cultural villages, which involve larger actors and their resources, knowledge and skills, contains the potential for more innovations and a more comprehensive learning process than in mainstream business sectors, because they continuously facilitate knowledge and capacity exchanges. However, this comes with the consequence that power imbalance, knowledge gaps and integration remain major challenges to the process.

Overall, this study provides two main contributions. First, this study advances the understanding of SOI research in a cultural village, which has not been explored by existing studies. The cultural village represents an interesting context due to its tradition of engaging both social and economic activities within its community. Second, this study discusses SOI in a cultural village through an actor-network perspective, describing clearer interactions and the relationships of heterogeneous actors and their backgrounds to promoting SOI development.

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