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# The Interpretation of Quality in the Sustainability of Indonesian Traditional Weaving

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**Abstract:** The aim of this study was to identify emerging themes to build the quality concept by integrating various qualitative research results regarding quality from the perspective of weaving SMEs. The quality concept proposed in this study is an additional definition or concept with respect to the development of organizational culture for weaving SMEs. In the present study, we employed individual semi-structured interviews, with analysis based on systematic literature reviews and focus group discussions results suggesting a slightly different meaning with respect to the quality concept based on the weaver's perspective. Interpretation was based on the information gathered in focus group discussions regarding the quality of weaving in Toraja, East Nusa Tenggara (NTT), and Bali. Weaving characteristics as a cultural product alter a new concept of quality built on the cultural and economic principles and mission of woven products. The quality concept proposed in this study will help the local government as a regulator to formulate policies for the development of the weaving SME industry based on the idea of quality.

**Keywords:** quality; organizational culture; traditional culture; weaving; SME; Indonesia

## 1. Introduction

The *ikat* weaving business is categorized as a creative industry because it involves creativity, skills, and individual talents to create unique creations that have economic value and impact on people's welfare. *Ikat* weaving has also become part of the cultural identity of the local community because the cultural motifs used in weaving design represent the values of the local wisdom of the community. Exploration of traditional values of a weaving culture passed down from generation to generation is the main inspiration for weavers in designing cloths that produce high-class art, which is the strength of this creative process. When the creative process is utilized and configured, it outlines resources, knowledge, and culture, improving an organization's ability to increase competitiveness in a turbulent business environment [1].

From the perspective of the people in Bali, Nusa Tenggara Timur (NTT), and Tana Toraja, woven cloth is a traditional cloth that carries out cultural and economic missions. Woven cloths in these three regions are generally used for traditional activities and religious rituals performed by the local community. For example, in Toraja, the white colour of woven cloths indicates nobility, whereas the red color indicates spirit and togetherness. In Bali, *Endek* woven cloth is a special type of traditional cloth that can only be used to attend religious and cultural ceremonies, such as cutting teeth (*Pateog Ciga*) rituals, cremation, weddings, and special holidays. Furthermore, in NTT, woven cloth motifs can identify the weaver's hometown, distinguishing their tribe or island of origin. From a higher-level perspective, apart from contributing to the cultural identity of the local community, woven cloths have become associated with the identity of the country. Weaving motifs that reflect the life philosophy of local people have created a potential market at the national and international levels.

Although woven cloths are well-known in international markets, weaving is still carried out traditionally. *Ikat* is still made by hand using natural raw materials and a simple manufacturing process involving non-machine weaving equipment (ATBM). *Ikat* weaving is a time consuming and expensive process. When it comes to colors, some weavers prefer to use natural dyes over synthetic dyes. Beautiful woven motifs, traditional production processes, and philosophical meanings in each woven cloth have become distinguishing features sought by buyers, who use them for fashion collections and invest-

ments. As a result, weavers strive to internalize quality concepts that may not be documented in a standard operating business but are manifested in the woven products they create, resulting in significant economic potential.

The concept of quality is essentially a relative assessment of the suitability of a product or service. Quality is an indicator of whether a product or service is manufactured in conformity with predetermined specifications and customer needs in terms of design, material, and manufacturing processes, as well as other management processes [2]. Large corporations can easily invest in quality because they have the resources to implement modern quality management as standard operating procedures for every member of the organization in carrying out their functions and roles. However, this is not the case for small businesses that lack quality management and operating standards in the manufacturing process. It is difficult to implement modern quality control in SMEs in the same way that it is in large corporations [3]. In accordance with the preceding explanation, modern quality control management is difficult for SMEs to understand or interpret, posing an impediment and significantly contributing to poor quality standards and procedures in SMEs [4, 5].

In general, efforts to understand quality take a quantitative approach with the goal of determining the effect of quality on SME customers' purchasing behavior [6]. Quality management factors influence quality improvement in SMEs [7]. Sustainable quality management entails successfully implementing lean manufacturing, maximizing customer value, and increasing company profitability by eliminating non-value-added activities [8].

Weavers run their businesses with two missions in mind: a cultural mission and an economic mission. They are relevant to this study. These missions place a great deal of pressure on SMEs to think strategically. Weaving SMEs, on the other hand, face challenges due to a lack of financial capital, resources, and skilled personnel [9]. Weavers can still demonstrate the sustainability of their weaving business despite the limitations and challenges associated with the changing business environment and the advancement in information technology. Weavers' products are still in high demand, implying that they have knowledge base experience related to the organizational culture implemented in the production process. Despite the fact that some significant processes are not documented in standard operational procedures, they are manifested through products, such as efforts to maintain artistic quality. This phenomenon represents an interesting gap to be filled by answering the following research questions: What determines the price of woven cloths in a given area? What motivations lead consumer interest in ikat weaving? How can the quality of the material, the variety of motifs and colors, and the weaving process improve overall product quality? Why do weavers maintain the use of ATBM to preserve quality? Previous studies on the topic of weaving quality in Indonesia are lacking in terms of suggestions for policy improvement. Therefore, in this study, we synthesized previous qualitative studies on the quality of weaving in Indonesia through a systematic review approach.

This study adds value by proposing the concept of SME quality based on a systematic approach based on literature research and supported by weavers' practical experience in running the weaving industry. With the right methodology, the weavers' simplicity in developing strategies and running a business in the midst of the complexity of the modern business environment can be captured. Data collection methods such as interviews and group discussion forums were used to build the concept of quality as understood by weavers in eastern Indonesia. [10].

## 2. Literature Review

### 2.1. Indonesian Traditional Ikat Weaving SME Organizational Culture

Nowadays, business trends are highly competitive, so sustaining the traditional Ikat weaving SME organizations requires a quality-based organizational culture that is sustainable. Furthermore, SMEs' organizational culture is no different from other business organizations in general.



According to Schneider [11], organizational culture is the norms and values that all organization members understand and accept, and it explains why an organization operates and focuses on what it does. The organizational culture reflects the guidelines for how each member of the organization should act. Organizational culture is an identity or characteristic associated with a company that contributes to its success and survival. To better understand organizational culture, O'Reilly [12] and Bhuiyan [13] defined six dimensions: innovation and risk taking, stability and security, respect for others, result-oriented, team orientation, collaboration, and attention to detail.

Haritiah [14] and Alosani [15] explained the critical importance of organizational culture innovation in improving human resource capacity and financial performance. Furthermore, previous research has demonstrated the importance of organizational culture for an organization's survival. Aboromadan [16], for example, [12] focused on how deeply an organization's culture can influence teamwork performance, openness, work autonomy, commitment, employee involvement, flexibility, creativity, and responsibility, thus significantly contributing to the company's performance.

It is common for a company with a dominant clan culture to regard employees as members of a large family, so synergy and intimacy strengthen the commitment to create higher employee competencies despite the need to work with a slew of bureaucracy and strict regulations [17]. As a result, employees will feel more confident at work, which will boost employee motivation and productivity. Azem [18] emphasized the importance of organizational culture in influencing employee behavior. To gain a competitive advantage, the organizational culture promotes knowledge enhancement and innovation through a knowledge-sharing culture. Inclusively, the organizational culture, which significantly influences how employees think and behave, can act as a social control system for employees' attitudes and behavior [19].

## 2.2. Meaning of Quality in Organizational Culture

According to [6] the literature in the quality management domain, an organizational culture is known as one of the most influential conditions for the success of total quality management implementation, which can later improve organizational performance [20–22]. The ability to collaborate on organizational culture and quality management commitment is the challenge for SME owners and leaders [23]. Companies with strong organizational cultures can adapt to change and are more likely to succeed [24]. As a result, a comfortable environment can be created in an organization, leading to a strong culture that influences operational and business performance [25].

Previous studies have struggled to find a definition of quality from the perspective of SMEs. As a result, this study includes the concept of quality in several industries to support the theory of quality. Quality in the healthcare industry is defined by two factors: health standards and patient satisfaction. Safe standards, care, and patient satisfaction are critical to the study's interpretation of quality [26]. According to the user's perspective, quality is associated with a product's feasibility and the positive impression that arises after using the product [27]. Van Kemenade [28] expands on the definition of quality. Initially, quality was determined solely based on the final product. When the production process is carried out on a large scale, the final product quality becomes irrelevant, resulting in high production costs. As a result, Van Kemenade [28] developed the concept of quality as a conformity to requirements, usefulness, subjectiveness, and intersubjectiveness. Quality in the education service industry is associated with higher education leaders' commitment to managing facilities, finances, and human resources in order to ensure the implementation of an educational process that maximizes value for stakeholders [29]. The study implies that quality management is the responsibility of top management, despite the fact that it is shared by all levels of management in the company. Saxena [30] also introduced the concept of customer-oriented quality from a different angle [3]. They argued that in e-commerce companies, there are six aspects in the quality of e-return service.

namely: ownership of responsibility, return convenience, return remedies, service team support, site's return friendliness, and returns diligence.

According to the various definitions of quality based on the studies above, the meaning of quality is a whole-life process that improves organizational performance in all aspects. The traditional definition of quality in the description is derived from the product's characteristics, such as ease of use or dependability. From a strategic standpoint, the definition of quality is stated as conformity to consumer desires or as an added value obtained by consumers for using products or services. Quality can also refer to all aspects of customer satisfaction. Quality is a total management process in large corporations that involves the active participation of all organization members. However, implementing quality that is structured in the concept of total quality management faces challenges in SMEs [31]. For example, in terms of structure, an SME is straightforward, so production control is the responsibility of the owner. SMEs rely heavily on local government. Government programs support education and training to improve organizational performance. Most woven industry SME owners and members are resistant to change because the production process is heavily influenced by cultural norms. Local wisdom is not always compatible with modern management. Aside from that, weaknesses in implementing TQM in SMEs include a lack of external resources and support, particularly from the local government.

Kan<sup>8</sup>athy [32] agreed that organizational culture could play a mediating role in influencing quality management and organizational performance. The relationship between quality management and performance analysis, particularly in SMEs in developing countries, needs to be researched, especially in cultural products with traditionally related meanings. Quality that is defined by traditional and social semiotics is capable of creating an organizational culture and empowering its human resources.

### 3. Methodology

#### Research Method

This study examined the definition of quality as practiced by weavers in three regions: Bali, Toraja, and NTT. The three areas were chosen because [17] on the fact that they are well-known producers of woven cloths in eastern Indonesia. This study employed a systematic literature review (SLR) methodology, which generates concepts and theories based on the interpretation of previous research. In general, systematic literature reviews are used to investigate, evaluate, and interpret collective evidence based on previous research questions with the goal of developing new conceptual models or theories in specific areas [33,34]. Earlier SLR method studies identified and evaluated some references to synthesize meaning.

Ferasso [35] applies specific criteria to exclude studies that are conceptually inconsistent with their research object. The study also conducted an initial screening to find 19 significant research results on the theme of weaving quality. In accordance with the Ferasso method [36], our research used special criteria to filter and select previous research as objects of systematic study, namely (1) research related to the quality of woven fabrics, (2) research conducted in the territory of the Republic of Indonesia and conducted by Indonesian researchers, (3) research using a qualitative method approach, and (4) only research written in articles and published in journals or proceedings that are the object of systematic study. The research period was set to be in the range of 20 years. This is because research that focuses on quality topics conducted using qualitative methods in Indonesia is still rare.

This study compiled a set of literature reviews, as seen in Table 1. The articles were collected from the DOAJ database, Indonesia's accredited journals, and the Google Scholar database. The keywords used to perform queries in the title were *organizational culture*, *quality of SMEs weaving*, *interpretive meaning SMEs*, and *the qualitative approach of SMEs in Indonesia*. In order to analyze the FGD, this study deployed NVIVO to count the



words related to the quality definition proposed by the SLR and capture the sentence mentioned by the informants.

Individuals were the unit of analysis in this study. The analysis was carried out based on the weavers' experience and perspective on the meaning of quality. As a result, the owner of the weaving business was chosen as a data source so that the informant could explain the conditions, facts, or phenomena that were investigated to answer the problem formulation. The informants in this study were a group of weaving craftsmen from several areas in Bali, including Singaraja, Klungkung, Gianyar, and Denpasar, as well as the Women's Weaving Association in Sangata, Toraja. Furthermore, the NTT informant was a private weaving entrepreneur who runs her own business. The chosen weaving craftsmen were those who are technically and thoroughly familiar with the process of creating and managing a weaving business. The integrity and adoption of the methods used in this study, as well as the clarity of findings that authentically describe the data, demonstrate the validity and reliability of the results [10].

Morselli [36] stated that using different data collection strategies, such as participant observation, focus groups, and interviews, can help improve the accuracy and quality of the research. As a result, the data in this study were refined through interviews and focus group discussions with stakeholders to make the results more valid and accurate. Focus group discussion (FGD) is a common method for gathering data in qualitative research. FGD helps researchers to gain an in-depth understanding of social issues [37]. The analysis in this study was carried out by elaborating the data between the results of developing themes in the SLR (Table 1) and FGD analysis, which was also based on the categorization of keywords that were repeatedly mentioned by the informants. FGD was conducted for 120 minutes. In this study, FGD was also used to perform triangulation activities in order to find additional perspectives on the data. Furthermore, in this study, data triangulation through FGD was performed on several groups of weavers and independent weavers to improve the quality and reliability of the data [38]. In this study, some questions for triangulation of data were as follows: (1) How is the way woven products are produced a part of the national culture? (2) Why should the organization be directed to the challenge of innovation? (3) How are the guidelines for understanding the sustainability of the weaving business with the existence of woven cloths or synthetics?

Table 1. Results of synthesis and formation of main categories.

Literature Search Results	Main Categories	Initial Themes
1. Development Strategy for Creative Industries of Lele Sebaku Woven Cloths during the COVID-19 Pandemic [39]	Quality is the synergy of stakeholders	1. Economic capital support
2. Efforts to Improve the Quality of Bat Weaving in Bladur Kediri [40]		2. Cooperation with stakeholders such as designers
1. Development of Ornamental Bat Gedog Weaving in Bandar Kidul Mojorebo, Kediri City, East Java [41]		3. Strong bond between weavers
2. DbM Group of Kediri Bat Weaving Craftsmen [42]		4. Legal protection for weaving works
1. Accompaniment for Small and Medium Enterprises of Tessa Bat Weaving to Increase cloths Productivity and Quality [43]	Quality is respect for traditional culture and nature	1. Maintain the use of traditional looms
2. The existence of Tenjung Walida (Gedogan) Silk Cloths in Rumpia Village, Majaseng District, Waja Regency [44]		2. Exploration of natural coloring materials to preserve the sustainability
3. Weaving in the Muna Community (The Role of Human Capital and Social Capital in Reproduction of Weaving Culture in Muna Regency case) [45]		3. Exploration of motifs based on local wisdom is a must
	Quality is Commitment	1. Collaboration of knowledge, experience, and skills in weaving
		2. Continuous experimentation to develop new motifs
		3. Patience, tenacity, thoroughness, and skill in weaving
		4. Independence in finding new materials for weaving
		5. The combination of color, and a variety of motifs

1. Efforts of Sengket Weaving Craftsmen in Maintaining Business Continuity in Sadimampir Village, Indralaya District, Ogan Ilir Regency Analysis [46]		6. Innovation and creativity
2. Study of Trends in Visual Aspects in Designing Fashion Products Based on Tuban's Gading Weaving [47]	Quality is reputation	1. The high selling value of weaving 2. Weaving reflects the image 3. International recognition for weaving 4. Recognition of weaving by the government
3. Marketing Strategy Analysis of the Weaving Industry in Gamplang Tourism Village, Sleman Regency [48]		
1. Cultural Arts Preservation Through Samarinda Weaving Home Industry: An Islamic Historical Perspective [49]	Quality is in conformity with standard operating procedure.	1. Standardization of weaving production includes the use of raw materials for yarn, dyes, and weaving processes 2. Efficient and effective production performance
2. Gorontalo Traditional Weaving Craft [50]		
1. Weaving Mills Development Strategy to Improve Socio-Economic in Bima City [51]		
2. West Sumatra Embroidery/Weaving Craft Industry Development Strategy Based on Multi-Stakeholder Synergy [52]		
3. Qualitative Study of Ecofeminist Values in the Weaving Craft Community in Sukapura Village, Jonggal District, Central Lombok [53]		
4. Cultural Tourism in Weaving Tradition in Mempura District, Siak Regency [54]	Quality is empowering education and training	1. Educate consumers on how to care for cloths properly 2. Mentoring and training to increase the capacity of weavers
5. Diversification of Balinese Traditional Weaving Industry Products Towards Creative Industries [55]		
6. Legal Protection of Geographical Indications Against Traditional Crafts of Jengaman Grising Weaving [56]		
7. The Weaving Tradition of Pagatan Bugis Craftsmen in the Era of Globalization [57]		
8. Marketing Innovation and Market Creation of Ende Woven Cloths in Klungkung Regency [58]		

#### 4. Results

The results of the SLR are presented in Table 1, while the analysis of the FGD is summarized in Figure 1.

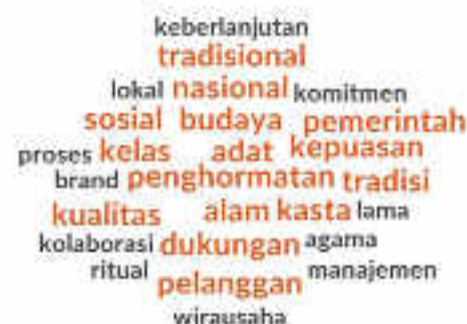


Figure 1. The most frequent words from the FGD audio.

Notes: The words are in Indonesia language and were tested by NVIVO from the recording audio of each focus group discussion. Keberlanjutan (sustainability), Tradisional (traditional), lokal (domestic or local), nasional (national), komitmen (commitment), sosial (social), budaya (culture), pemerintah (government), proses (process), adat (traditional culture or heritage), kepuasan (satisfaction), penghormatan (honour), tradisi (tradition), kualitas (quality), alam (nature), kelas (social level), lama (long period), kolaborasi (collaboration), dukungan (support), agama (religion), ritual (ritual), pelanggan (customer), manajemen (management), wirausaha (entrepreneurship).

## 5. Discussion

Table 1 shows the results of the SLR analysis of qualitative research on weaving SMFs in Indonesia, showing a more diverse picture of the meaning of quality for weavers. This study realized that the meaning of quality based on the weaver's perspective has many subjective dimensions. Therefore, the discussion in this study will elaborate on the meaning of quality as a result of the literature review and FGD. Figure 1 depicts the most frequently occurring words in the FGD audio recording. The words are written in Indonesian (Bahasa). The figure supports the synthesis developed for quality meanings. According to the final synthesis, quality has six meanings in the weaver's perspective: (1) quality is stakeholder synergy, (2) quality is respect for traditional culture and nature, (3) quality is a commitment to continuous process improvement, (4) quality is reputation, (5) quality is conformity with Standard Operating Procedure, and (6) quality is empowering education and training. Analysis of the data collected through the FGDs was carried out with a focus on keywords that were repeatedly mentioned by the respondents related to quality. Thus, four meanings are formed: (1) quality is innovation and cultural collaboration, (2) quality is honesty and fanaticism, (3) quality is the consistency of local cultural inspiration, and (4) quality is institutional identity.

### 5.1. Quality is Commitment to Continual Process Improvement

The results of the FGD discussions explain that the weavers continued to carry out many experiments, product innovations, and creativity in marketing woven products, especially during the pandemic, when the number of tourist visits decreased drastically. Experimenting, innovating, and developing creativity are ways that weavers can create woven fabrics that suit consumer needs.

*"We create new designs that require a lot of experimentation. Experiments cost a lot of money, but once successful, the resulting product is reliable."* (Informant from Bali).

The weavers' explanations in the FGD were consistent with the six dimensions that define quality as a continuous commitment, namely: (1) collaboration between knowledge, experience, and skills; (2) continuous experimentation; (3) patience, tenacity, and weaving skills; (4) independence; (5) creativity in combining colors and motifs; and (6) innovation and creativity. Weaver innovation occurs when woven fabrics are used for purposes other than traditional ceremonies or rituals. Weavers' color innovation reflects efforts to broaden the segmentation of weaving users. In this case, segmentation is based on social class. Weaving was once restricted to the nobility and their families; now, it is a popular woven fabric that serves as a local community's identity. Similar to the apparent courage and creativity, the weavers are attempting to use color. For example, weavers in Toraja are no longer constrained by the dominance of black, red, and white. Another example in NTT is that weavers use natural or other abstract images of a more general nature so that the woven fabric can be used by non-aristocrats.

The continuous improvement process is also carried out by creating woven motifs that will be applied to woven fabrics.

*"We started to explore old motifs, which were originally just pictures of flora, then we gave animals or a combination of weaving and animal forms."* (Informant from NTT).



Due to the increasing demand for woven fabrics and modernization, woven fabrics can be used by various social strata. However, the weavers still make different distinctive motifs for the nobility and the common people. In Toraja, for example, the *pa'tongkelundu* and *passara* motifs are made for ordinary people, while the *pa'umru*, *pa'sekong kandaure*, and *pa'tarawa mudo* motifs are specially made for nobility. In Buleleng Bali, the innovation of the craftsmen was also seen in SME weaving combined *songket* and *batik* fabrics. This collaborative innovation aims to change the stiff and formal impression of *songket* cloth into more modern clothing.

Quality is a commitment reflected in the time, effort, and passion of the weavers in experimenting with colors and motifs. Weavers are passionate about innovation, sacrificing time and energy to create woven products that can be used by people from all socio-economic backgrounds in the area. Weaving, as a cultural product, has been internalized in the weavers' spirit to break exclusivity and allow for cultural acculturation through both traditional and modern motifs. In fact, the weaving motifs that have evolved are also cross-cultural.

### 5.2. Quality Is Honesty and Respect for Traditional Culture and Nature

In Buleleng, Bali, and Toraja, weavers recognize the strong influence of culture in designing woven fabrics. The motifs of *endek* and *songket* fabrics produced by Buleleng craftsmen still use traditional patterns. However, to anticipate market needs, the weavers began to produce various *endek* motifs while still adhering to cultural rules in order to maintain the sacredness of *endek* fabrics. In Toraja, for example, the quality perceived by the weaving craftsmen is when the weaving SMEs can collaborate on the motifs of various cultures from each tribe in Toraja. The description above confirms that local culture is an identity that is considered a strong character of a society. The production process and innovation of weaving designs as cultural products still preserve cultural motifs that are passed down from generation to generation and use traditional looms. For weavers, honesty in designing is also a quality-forming factor. This was revealed in the group discussion forum:

*"There is space and opportunity given to be creative. We are free to be creative, except in the type of that which already has certain standards. In our opinion, quality can basically be seen from the design, because each design is unique, has a specific history and materials." (Informant from Bali).*

Weavers realize that economically, the sustainability of weaving SMEs depends on local cultural traditions. Therefore, cultural preservation must go hand in hand with efforts to create economic capacity. This weaver's mindset shows an effort to apply the concept of sustainability, where the production of woven fabrics remains oriented to the diversity of local cultures as the archipelago's heritage. However, to harmonize the cultural and economic visions, the weavers underlined the government's commitment to provide protection of intellectual property rights (IPRs) for weaving motifs made by SMEs. IPR are related to weavers' efforts to run a balanced business. All respondents from Bali, NTT, and Toraja agreed that they need support from the government to protect the novelty of their weaving designs.

Weavers define quality as the ability to combine two missions, culture and economy. Furthermore, quality is achieved when the weaving production process is integrated with nature, including the preservation of nature itself. The use of natural materials, such as plant dyes, is an effort to keep both the quality of the motifs and the woven cloths authentic. According to the weavers, the woven design is a representation and cultural identity based on the values of local wisdom of the local community that should not be left behind in every woven cloth motif. In addition to identity, cultural motifs are viewed as a means or symbol of communication between weavers and customers about their ancestors' cultural heritage, which is the strength and uniqueness of woven products.

Weavers strive for quality by upholding sacred values, traditional values in the production process, coloring techniques, raw materials, production time, tool use, and investment value. Quality is a cultural identity as well as an economic component of a trademark that directs weavers to a specific market segment. Quality is the weaver's way of communicating the vision, mission, and values of the woven fabric cloth to both fellow weavers and customers.

### 5.3. Quality is Reputation

Weavers understand that woven fabrics <sup>14</sup> is a unique cultural product. Because, in addition to clothing needs, woven fabrics also **meet the needs of the community in** carrying out **cultural** rituals so that they have sacred values. Even for certain people, woven fabrics have high economic and artistic value, so they are worth keeping as an investment. Based on this description, woven fabrics can be classified as goods with special characteristics so that consumers who buy woven fabrics are willing to make special efforts to obtain them. However, the characteristics of woven fabrics as specialty goods result in limited market segmentation. Consumers who like this unique product are generally those who come from the international market and local markets who are from an upper-class economy. This was revealed in a group discussion forum:

*"Producing superior, unique, and historically valuable products cannot be mass-produced because premium buyers highly value limited-produced products." (Informant from Bali).*

Making an effort to maintain the mission of culture as an ancestral heritage is the main vision of the weavers in running their businesses. Woven cloth contains religious and cultural values, so it is used in religious rituals, death, weddings, and thanksgiving. This was revealed by one of the informants:

*"Songket woven fabrics are produced manually, and the demand is still quite high because songket woven fabrics are used during religious ceremonies, harvests, deaths, and weddings. Although there are other substitutes, such as silk, cotton, and mixed products, we still maintain woven fabrics, which are traditional products" (Informant from Bali).*

Another dimension of quality, according to the weavers, is when the government as one of the stakeholders is present through policies and regulations that protect weaving SMEs as preservers of cultural identity. Informants from Bali, NTT, and Toraja agreed that woven cloth would become a national dress if worn by state officials in various formal and informal events.

Weavers understand that the survival of local cultural traditions is critical to the economy of weaving SMEs. As a result, cultural preservation must coexist with efforts to build economic capacity. This mindset is manifested in an effort to apply the concept of sustainability, with woven fabric production remaining oriented to the diversity of local cultures as the archipelago's heritage. To reconcile the cultural and economic visions, the weavers emphasized the government's commitment to provide intellectual property rights (IPRs) protection for SMEs' weaving motifs. This is related to the efforts of weavers to run a balanced business. One weaver said:

*"Keep up with traditional products. I want to urge the government to provide copyright so that it is not easily plagiarized because many superior products are plagiarized by other people, both local and foreign people." (Informant from Bali.)*

There are two important things related to IPRs: (1) protection of the original woven motifs produced by SMEs so that they are not imitated and commercialized by irresponsible parties who use digital printing and sell the woven fabrics at lower prices; (2) the protection of cultural motifs as an archipelagic heritage. Weaving produced by machines

ignores the philosophy of cultural elements, which is only understood when the cloth is woven traditionally. Efforts to protect the economic and cultural environment are relevant to the concept of business sustainability. This was revealed in a group discussion forum:

*"Getting the government's recommendation to have IPR certification is not as easy as promised. The process of obtaining IPR is very burdensome in terms of costs, bureaucracy, and documentation of product variations in each production process"* (Informant from Bali).

The explanation above is relevant to the quality element generated from the literature review analysis, namely reputable products and services. Reputation is associated with high selling points, image, international recognition, and recognition of works. The four elements emphasize that quality measurement can be viewed from an economic, external, identity, and institutional perspective. For example, high prices represent an economic perspective, global recognition is based on an external perspective, image is associated with an identity perspective, and work recognition represents an institutional perspective.

#### 5.4. Quality is Compliance with Standard Operating Procedure

The quality concept of weaving SMEs cannot be compared with quality in modern approaches such as total quality management, which maximizes business competitiveness through continuous improvement of business production factors. For weavers, quality is when SMEs can implement motifs and interpret motifs closely related to the cultural symbols of the local community. Therefore, the measurement of the quality of weavers cannot be approached with the principles of effectiveness, efficiency, and productivity relevant to the production process that relies on machines. However, the results of the literature review explain that quality for weavers is when the production process of woven fabrics runs according to operational standards, including using raw materials for yarn, dye, and weaving processes. Likewise, according to weavers, quality is when they can demonstrate premium product performance according to operating standards. Standard operating procedures (SOPs) contain a series of standard procedures within an organization to ensure all operational activities run effectively and efficiently. However, with simple governance, not many weaving SMEs have SOPs. In the group discussion forum, it was revealed that:

*"There are many aspects that must be met in creating woven fabrics of guaranteed quality. We must maintain the quality of raw materials, auxiliary materials, and weaving processes that are acceptable in the community at the regional, national, and international levels."* (Informant from Toraja.)

Weaving SMEs are classified as small and medium industries with simple governance. Weaving owners are used to working without a documented SOP because the weaving process is based on skills passed down from generation to generation, which are inherited. SOPs are more widely used in selecting raw materials and marketing models. Efficiency and effectiveness in producing quality products are more focused on selecting raw materials and supporting materials.

#### 5.5. Quality is HR Investment

Local governments, which have superior products produced by local communities, must have a set of regulations or guidelines for the development of regional superior products. These guidelines generally adapt these superior products or services to become the identity and economic potential of the local area. Weaving is a cultural product that requires certain skills and techniques. Weavers must be skilled, tenacious, and patient. The more complicated the motif and the better the quality of the yarn used, the longer the production time. Therefore, in the FGD, the weavers generally highlighted the scarcity of young weavers.



In addition to the need for regeneration, the weavers explained that the quality of woven fabrics is reflected in the ability to innovate by exploring the collaboration of colors and motifs. However, these skills require professional assistance, as revealed in the group discussion forum:

*"Weavers must be able to understand the wishes of buyers and be able to describe them in modified motifs. So, to improve their skills, weavers need to receive training from the Cooperative Service. To maintain the quality of woven fabrics, buyers as users also need to know how to maintain woven products. It takes a lot of socialization from the weaving cooperative to the community as users."* (Informant from Bali).

There are slightly different findings from the SLR analysis. In the SLR, the quality of human resources involved the idea that workers, who in this case are weavers, should have high education. In the weaving industry, the priority for the weaving workers is the skills and understanding of the local culture. Another thing that is also related to human resources is buyers as users of woven fabrics. Weaving entrepreneurs must communicate with consumers regarding how to care for woven products so that the quality of weaving is maintained. Therefore, the two elements of the SLR analysis that were formed are related to the concept of human capital quality as education for weavers and consumers.

### 3.5. Quality is Synergy

As medium- and micro-scale companies, weaving SMEs need support from various stakeholders to maintain their sustainability. Literature reviews and FGDs show that the quality of weaving requires cooperation from various elements or agencies that are relevant to the sustainability of the weaving SME business. In the group discussion forum, the weavers explained:

*"If the government pays more attention, the craftsmen will definitely improve their quality. The government should intervene because each district has its own weaving craftsmen."* (Informant from NTT).

For example, marketing assistance through domestic and foreign events, as revealed in group discussions with informants from Bali and NTT:

*"We are greatly helped by the existence of exhibitions, for example, big events whose markets reach overseas."*

Likewise, government synergy in the form of the legal protection of the work of weavers will greatly determine the quality of woven fabric production.

Legal protection for the work produced will motivate weavers to produce weaving works of higher quality because it will give rise to economic rights to commercialize the weaving motifs made. On the other hand, government regulations are the best way to maintain the quality and sustainability of the weaver business, as expressed in the group discussion forum:

*"Many women have started to like weaving. We find it very helpful when the local government establishes women cloth as an official uniform that must be worn every certain day regularly. Women clothing is also the formal uniform of government officials in attending formal events, thus showing the identity of the NTT region. This will be the easiest marketing tool"* (Informant from NTT).

Weaving, as a cultural product, has superior characteristics and magical values that modern production processes cannot replace. *Taksu*, for example, is the magical element known to Bali's weaving artisans. The woven motives become more alive with this *Taksu*,

making people who wear the woven cloth more attractive. Sometimes, these local wisdoms make weaving craftsmen less flexible. However, on the other hand, that creativity is unique and of high value. The uniqueness and value of the motif become competitive advantages that are not easily imitated by weavers from other regions and even from other countries. The current competition is the emergence of garment entrepreneurs, who use printed woven fabrics with motifs that are very similar to traditional woven cloths. They also sell it for a significantly lower price. One cloth made from traditional weaving can be sold for between USD 500 and USD 3,000. A printed woven cloth can be sold for around USD 100. The extensive price difference makes traditional woven cloth a very valuable item, even an investment item.

On the other hand, the large price difference also makes traditional weaving entrepreneurs unable to compete with modern weaving. This is where the role of the government is to support the creation of a wider market for traditional weavers, for example, in the Kupang (NTT) area. Bank Indonesia exists as a government institution that fosters the trade of traditional weavers. Bank Indonesia is looking for local and international buyers for traditional weaving entrepreneurs through exhibitions of NTT weaving products in Jakarta, Surabaya, and major cities in Indonesia. Bank Indonesia even held exhibitions of NTT woven products at Indonesian embassies in several countries. Bank Indonesia is also an intermediary for weaving SMEs in NTT to obtain working capital financing from state and private banks.

As stated above, innovations made by weavers through the diversification of woven products also require government capital support through bank credit facilities. In the FGD, it was revealed that "We also want to produce woven products at a more affordable price without compromising traditional values. However, we think it will damage the marketing of an already expensive product. In addition, increasing customer segmentation also requires greater capital.

*"We need support so that these affordable woven products can sell quickly. Therefore, government support is needed to accommodate this segmentation, including the provision of low-cost financing facilities and guarantees of intellectual rights for traditional weaving motifs"* (Informant from Bali).

Furthermore, most of the results of literature studies imply that the synergy of institutions, government agencies, and other stakeholders is very important. The four agreed-upon elements of quality that comprise the concept of quality as a synergy are supported by: (1) economic capital support, (2) cooperation with stakeholders, (3) strong ties between weavers, and (4) legal protection of weaving works, such as IPRs.

SMEs in Singaraja, Bali, are fostered by the district government. The Singaraja district government requires all office employees in Singaraja to wear woven clothes, with any motifs including *songket*, every Friday. The government also holds events and exhibitions that sell Singaraja woven products. The district government provides business with guidance, including teaching craftsmen, to segment the market, so they can modify materials to produce woven clothes that are relatively inexpensive, around USD 40. Other stakeholders are the church and the subdistrict government. A traditional church in Toraja nurtures talented women to produce traditional Toraja woven clothes that can be sold to be worn on special occasions. This pastor also opened an account on Facebook to help sell the Toraja woven fabric at a price of USD 150 to USD 500. The village head in Sangala, Toraja is also a mentor for women weavers, having formed a weaving cooperative that will help market the women's weaving products to markets inside and outside Toraja.

Synergy from various stakeholders is the key to ensuring the sustainability of the weaving business. Capital assistance is as important as marketing support and intellectual property protection. Weaving products are goods with premium prices, so their capital turnover is also slower than that of other products produced by SMEs. Quality in cultural value is a strong bond between weavers. This strong bond becomes their social foundation, which help them to continue to preserve the weaving culture.

## 6. Implications

### *Building Organizational Culture Through Quality in Weaving SMEs*

It is not easy to measure quality. The dimensions of quality used in this weaving industry include the art of innovation, commitment to continuous improvement, and motivation to improve competence. Efforts to meet these quality measures include conducting education and training within a hierarchical culture that emphasizes formal coordination, a market culture that emphasizes productivity, an innovative culture that emphasizes growth and innovation, and a clan culture that focuses on teamwork. Limited management governance makes it difficult for the next generation of weavers to understand the organizational culture model, affecting the quality of weavers in the future. However, these limitations do not prevent weavers from demonstrating elements of organizational culture, such as innovative action and a commitment to continuously improving through experimentation. Innovation is one of the elements of organizational culture that has been applied in weaving SMEs. Although not documented in the SCP, the SI R and FGD analysis gave mutually reinforcing results that the weavers have built an organizational culture through innovation in running their weaving business. As a result, innovation has increased the competitive advantage of weaving SMEs [59]. Innovation is also one of the six elements of organizational culture: innovation and risk taking, stability and security, respect for others, results-orientated, team orientation, collaboration, and attention to detail [13].

Weavers also understand that weaving production carries two major missions, the mission of preserving a culture that contains local wisdom that reflects the values believed by the local community and an economic mission that results in preserving the welfare of weaving SMEs. Therefore, for weavers, quality is a synergy that exists between institutions and government agencies. Related to the context of this research, fanaticism towards quality, which has become an identity, can influence SME management. This cultural identity becomes a strategic tool that, if the quality is appropriately managed, can become a brand identity that can become a competitive advantage for weaving SMEs [60].

The sustainable performance of weaving SMEs will not succeed without government intervention through policies and regulations or institutional support. Collaborative synergies and government policy initiatives have an impact on the sustainability performance of small and medium enterprises [61]. In turn, sustainability performance can drive sustainable business growth. SMEs will thrive when they obtain a label or certification, which is very important for opening an international market [62]. Certification from the industry proves the legitimacy of SME companies. Indications of organizational culture in weaving SMEs are explained through the flexibility of business actors in anticipating market dynamics, and this is strongly supported by organizational leadership [63]. The existence of a marketing culture is also a part of organizational culture [64].

## 7. Conclusions and Research Limitations

The concept of quality is essentially a relative measurement of a product's or service's competitive advantages, or whether the product or service was produced in accordance with predetermined specifications of customer needs in terms of design and experience. Quality has multiple meanings depending on factors such as industry size and type, simple or complex management governance, product characteristics, and the influence of regulatory rules. It is difficult to establish a quality culture in a weaving SME organization that operates under an informal management system. The basic principle that builds the meaning of quality for weavers is the cultural mission inherent in woven products. The cultural mission is the challenge for weavers to uphold local wisdom as values that are believed to be accurate and are reflected in the use of traditional tools in producing and applying weaving motifs based on local community cultural symbols. As a result, the rethought concept of quality, which was analyzed using a systematic literature review and FGD approach, was as follows: (1) quality is a commitment to continuous process improvement, (2) quality is honesty and respect for traditional culture and nature, (3) quality



is reputation, (4) quality is conformity with standard operating procedures, (5) quality is employee education and training, and (6) quality is synergy.

The findings of this study have practical implications in that organizational culture is applicable in SMEs in order to maintain organizational sustainability. Weaving owners develop their organizational culture through undocumented procedures that are more suited to informal control. The perspectives on the meaning of quality reflect the organizational culture developed in the weaving SMEs studied in this study. The quality philosophy is based on local wisdom that then becomes a unique resource for the weaving SMEs that gives them a competitive advantage.

The results of this study indicate the importance of the government's role in the form of producing regulation to anticipate opportunities and challenges for weaving SMEs to maintain business continuity. In addition, the SLR and TGD approaches in qualitative data analysis used in this study resulted in congruent meanings regarding the concept of quality. The concept of quality based on the weaver's perspective is useful for stakeholders in providing capital support, protection in the form of regulation, and recognition of weaving works, which will determine the sustainability of the weaving business. The results of this study indicate the importance of understanding quality in business for various types and scales of business. Future research can use the six concepts of quality definition produced by this study to measure the quality of weaving SMEs using a quantitative approach. Potential bias and limitations are related to several things. First is the availability of articles in international journal databases on Indonesian weaving culture. Finding articles regarding Indonesian weaving culture in international journal databases is pretty challenging. Hence, references to cultural articles rely more on the Google Scholar database, as searched with relevant keywords. Second is the time limit of the articles. This study did expand the publication period of the articles to the last twenty years. Future studies may eliminate these limitations by expanding the keywords and topics.

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