

The Potency Of *Tatak Sungging* Smes Creative Industry In Soloraya, Central Java, Indonesia

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Abstract

Small and Medium-sized Enterprises (SMEs) have shown their existence in overcoming the monetary crisis. SMEs have shown its contribution as well to local economy and labor absorption. One of creative industry SMEs is getting less attention. It is caused by being abandoned widely. However, it plays a very important part in maintaining the existence of nation culture is tatak sungging creative industry SME. Tatak sungging is a part of wayang kulit (leather puppet) art recognized throughout the world as Indonesian original culture. This research aimed to explore the potency of tatak sungging creative industry in Soloraya area and to find out the characteristic of tatak sungging consumer currently.

This study was a descriptive research taken place in Solo Raya areas including six regencies/cities: Solo, Boyolali, Sokoharjo, Wonogiri, Sragen, and Klaten. The data used was primary data taken from 30 respondents constituting the tatak sungging craftsmen that was then analyzed using descriptive analysis method.

The result of research showed that 1) most craftsmen were 30-50 years old and had adequate education level, i.e. Senior High School or higher. Regarding experience, they had wrestled with this work for more than 10 years and it usually was inherited from one generation to the next. In one month, each SME could produce 5 pieces of leather puppet costing about IDR 1.5 millions per unit with volume sale of IDR 10 millions per month. Most of these SMEs had both local and regional market, and some had exported their product abroad; 2) the consumers of tatak sungging were mostly 30-40 years old with high education level, Senior High School or higher. Viewed from the type of occupation, the consumers of this industry were those working in the formal sector such as Civil Servants; it indicated that the consumers belonging to educated community category.

Keywords : *industrial potency, consumer, tatak sungging, wayang kulit, Soloraya*
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I. INTRODUCTION

History showed that Indonesian SMEs keep existing and developing in the presence of economic crisis having to befall this country since 1997, and even becoming the rescuer valve for the nation's economic recovery due to its ability to contribute significantly to GDP and labor absorption. Susilo (2012) in Halim et al (2014) stated that in Indonesia, Small and Medium-sized Enterprises (SMEs) also play an important part in improving the national economy, in which about 99 percents of labors work in SMEs and the contribution of SMEs to Gross Domestic Product (GDP) is higher than 55 percents.

One of creative industry SMEs getting less attention because it starts to be abandoned but plays a very important part in maintaining the existence of nation culture is *tatah sungging* creative industry SME. *Tatah sungging* is a part of *wayang kulit* (leather puppet) art recognized throughout the world as Indonesian original culture. *Wayang kulit* itself starts to be abandoned by the next generation thereby leading to the reduced existence of SMEs operating in *tatah sungging* artistic creative industry.

Solo Raya area as a cultural center and *tatah sungging kulit* handicraft center all at once, in addition to Yogyakarta, also encounters similar condition, i.e. the decreasing number of *tatah sungging kulit* SMEs as *wayang kulit* art is more abandoned. Out of six regencies/cities in this area: Surakarta, Boyolali, Sukoharjo, Karanganyar, Wonogiri, Sragen, and Klaten, or often called Subosukawonosraten only a few of them whose *tatah sungging kulit* craftsmen still exist. This bankruptcy of *tatah sungging kulit* craftsmen' business is due to the decreased number of consumers over years. It is because of the more limited market segment of *tatah sungging kulit*.

Viewed from product competitiveness, *tatah sungging* handicraft product has high competitiveness because of its uniqueness and beauty. Saefudin (2010) explained that *tatah sungging* is a typical handicraft of Sukoharjo Regency rarely found in another area. This product center involves Madegondo, Telukan, and Sonorejo. This *tatah sungging* art product distinctive market and requires building for product development and innovation. *Tatah sungging* handicraft industry in Wonogiri regency also develops in some areas, particularly in Manyaran Sub-District. Febrya (2012) explained that Kepuh Sari Village is *wayang kulit* craftsmen center in Manyaran Sub-District. *Wayang Kulit* studio in Kepuh Sari village can produce puppet with the capacity of 6,000 pieces per year. Tourism potency that can be developed is a cultural tour by holding a short course on *wayang kulit* production, *dalang* (puppeteer) and *wayang kulit* shopping tour.

The demand for this handicraft product increases in several last years, as Sucipto (2015) suggested that *tatah sungging* craftsmen in Ngawi Regency experience the increasing demand despite increased price of cow leather raw material; instead, this increases the demand for *wayang kulit* ornament from 5 to 20 pieces this month. However, the existence of *tatah sungging* SMEs has not been well-known to the public and it gets less attention from the stakeholders interesting in the development of SMEs. Considering the condition above, this research aims to explore the potency of *tatah sungging creative industry* in Soloraya area and to find out the characteristic of *tatah sungging* consumers currently

II. LITERATURE REVIEW

2.1. Tatah Sungging

Kiswoyo (2012) explained that the word *tatah* in *tatah sungging* is a technique of inlaying or perforating leather with some complicated pattern conducted continuously to produce a tidy and beautiful inlaid work to observe, while *sungging* according to Ahmadi (1997) is coloring or color painting on the inlaid leather material with gradation technique.

It can be observed *tatah sungging kulit* art in *wayang kulit* or *wayang purwa* product. In *wayang kulit* the unity of inlaid work and coloring (*tatah* and *sunggingan*) can be seen clearly. The form of *tatah sungging* motif becomes an ornament form, both of which are supporting each other. Inlaid work is the border of motif and can serve as the filler of its coloring. In *pakeliran wayang*, the roles of inlaid work and coloring (*tatahan* and *sunggingan*) seem to be equally important. In the presence of inlaid work, the shadow of ornament motif can be seen from behind *kelir* (color), while from its front, the *kelir* (color) observed is its coloring output. It is this that makes *wayang kulit* should be inlaid or colored (Ahmadi 1997: 205).

Wayang itself in Javanese language, according to Sri Mulono (1982), is a shadow. In Malayan, it means *bayang-bayang* (shadows); in Aceh language, *bayeng*; in Bikol *baying*, i.e. what can be seen really. The stem of *wayang* is *yang*. This stem is varied with *yung*, *yong*, in, among others, word *layang*- flying, *doyong* – leaning, unstable, *royong*-always moving from one place to another, *Poyang-payingan* – tottering, unsteady and etc. So *wayang* in Javanese language means walking back and forth unsteadily, *sayup-sayup* (indistinctly) (for the substance of shadows). For that reason, the puppets (dolls) used in that performance have shadows or give shadow, thereby are called *wayang Awayang* or *hamayang* at that time meaning “having intercourse with *wayang*, performing *wayang*”. Gradually, *wayang* became a name and shadows performance and shadow performance or shadow staging. Hence, the definition of *wayang* eventually spread widely thereby meaning, “staging performance in general sense”.

In *Wayang Sebagai Media Komunikasi Tradisional Dalam Diseminasi Informasi* (2011), one type of wayang is *wayang kulit purwa*. *Wayang kulit purwa* is one of the oldest or most ancient *wayang kulit* types performed by a *dalang* (puppeteer/narrator) and supported by *sindhen* (female singer with gamelan orchestra) and *niyaga* (performers in gamelan orchestra). *Wayang kulit purwa* belongs to a surviving cultural heritage currently. The main stories (*babon*) originated from Mahabharata and Ramayana Book containing Indian Hinduism culture and philosophy; however, in its development, they had been absorbed into Indonesian culture. In *tatah sungging* creative industry, wayang kulit becomes a primary or superior product.

2.2. Micro-, Small- and Medium-sized Enterprises (MSMEs)

The Law No. 20 of 2008 about Small and Medium-sized Enterprises (SMEs) states that:

1. Micro-sized enterprise is an individual- and/or individual enterprise-owned productive business meeting the requirements of Micro Enterprise as governed by this Law. The criteria for Micro Enterprise are having a maximum asset of IDR. 50,000,000 and maximum sale volume of IDR 300,000,000
2. Small-sized enterprise is an independent productive economic business, operated by an individual or enterprise rather than subsidiary or branch of company owned, mastered, or part of the medium- or large-sized enterprises, either directly or indirectly, that meets the criteria of the Small-sized enterprise as intended in this Law. The criteria of the small-sized enterprise are having an asset of IDR 50,000,000 to IDR 500,000,000 and sale volume of IDR 300,000,000 to IDR. 2,500,000,000
3. Medium-sized enterprise is an independent productive economic business, operated by an individual or enterprise rather than subsidiary or branch of company owned, mastered, or part of small- or large-sized enterprises with total net asset or annual sale volume as governed by this Law. The criteria of medium-sized enterprise are having asset of IDR 500,000,000 to IDR 10,000,000,000 and sale volume of IDR 2,500,000,000 to IDR. 50,000,000,000.

Tabunan (2012) confirmed that micro-, small-and medium-sized enterprises (MSMEs) play an important part in economic development and growth, not only in developing countries but also in developed ones. In developed countries, MSMEs are very important, not only because they absorb the largest number of labors compared with large-sized enterprises just like in developing countries, but also because of their contribution to the highest gross domestic product (GDP) establishment or growth compared with that of large-sized enterprises.

Khan and Rocha (1982) in Halim et al (2014) stated that some problems the SMEs face consist of four important divisions frequently generating primary problem: marketing, accounting, inventory control, and cash flow management. Meanwhile, Hubeis (2009) in Anggraini and Nasution (2013) detailed the common problem usually occurring in SMEs: marketing difficulty, financial limitation, human resource limitation, raw material issue, technology limitation, management ability and partnership.

III. RESEARCH METHOD

This study is a descriptive research taken place in Solo Raya area including six regencies/cities: Solo, Boyolali, Sukoharjo, Wonogiri, Sragen, and Klaten. The data used was primary one resulting from an interview conducted with 30 respondents of *tatah sungging* MSMEs taken purposively. The number of samples in each of regencies/city is presented below:

Table 3.1 Distribution of Respondents Craftsmen

No.	Regencies/Cities	No. of respondent	%
1.	Sukoharjo	8	27,0
2.	Boyolali	1	3,3
3.	Solo	1	3,3
4.	Wonogiri	7	23,3
5.	Klaten	10	33,0
6.	Sragen	2	6,7
7.	Karanganyar	1	3,3
Total		30	100,0

Regarding the consumer (public), 30 samples were taken. Each of samples was taken using accidental sampling technique. The data collected was then processed and presented in the form of frequency distribution table and analyzed descriptively analytically.

IV. DATA ANALYSIS AND DISCUSSION

4.1. Potency Of *Tatah Sungging* Creative Industry In Solo Raya

The potency of *tatah sungging* creative industry in Solo Raya can be seen from the characteristics of its performers (craftsmen) and those of *tatah sungging* business operated. Here is the representation of *tatah sungging* creative industry potency.

1. Characteristic of craftsmen (performers of MSMEs)

Table 4.1 Identity of Respondents

Information	Total	%
1. Sex		
a. Male	30	100
b. Female	0	0
2. Age (years)	3	10
< 30	22	73
30 – 50	5	17
> 50		
3. Education		
Elementary School	8	27
Junior High School	9	30
Senior High School	9	30
College	4	13
4. Marital Status		
Married	27	90
Not Married	3	10

Source: Primary Data Analysis, 2015.

Based on their characteristics, all of the respondent craftsmen are male, 30-50 years old and have adequate education level, Senior High School. Men are predominant as the performer of this business because they have a responsibility as the head of household and living earner. Mazzarol et al (1991) in Trenggana et al (2012) suggested that businesspersons are less in number than businesspersons. Similarly, Kolvereid (1996) in Trenggana et al (2012) also suggested that male has significantly higher entrepreneurship spirit than female.

Viewed from age and education potencies, these industry performers still have the ability to improve their production, either qualitatively or quantitatively.

2. Characteristics of *Tatah Sungging* business

This industry business's character can be seen from business duration, sale volume per month, the number of labors, product variation yielded and production capacity per month. Here is the general representation of *tatah sungging* business' character from 30 respondents.

Table 4.2. Business Identity

No	Information	No. of Craftsmen
1.	Business duration (Years)	
	< 5	3
	5 – 10	7
	> 10	20
2.	Sale volume per month (IDR)	
	< 5 millions	6
	5 – 10 millions	13
	> 10 millions	11
3.	Labor	
	- Permanent	
	Male	30
	Female	12
	- Temporary	
	Male	7
	Female	0
4.	Type of product	
	<i>Wayang Premium</i>	10
	<i>Wayang Dalang</i>	13
	<i>Wayang Koden</i>	15
5.	Production Volume (Unit)	
	< 5	8
	5 – 10	6
	> 10	7

Source: Primary Data Analysis, 2015.

Most *tatak sungging* businesses in Solo Raya have been operated for more than 10 years and it is usually inherited from one generation to the next. Each of those businesses can produce 5 pieces of *wayang kulit* (leather puppet) costing about IDR 1.5 million per unit with volume sale of IDR 10 millions monthly. Thus, considering the Law No.20 of 2008, the business operated by *tatak sungging* craftsmen belongs to the micro-sized enterprise.

To run their business, each of entrepreneurs is helped by 2-3 male or female workers, on the average. It suggests that *tatak sungging* creative industry contributed to providing job opportunity and absorbing labor.

The types of *wayang* produced are *wayang premium* (the best quality for *wayang kulit* collector/lover), *wayang dalang* (especially for puppeteer/staging), *wayang koden* (the lowest quality for catering common market).

3. Technology

To produce a *tatak sungging* artwork, several technologies (producing tools) are required starting from raw material preparation, designing, production process, finishing to marketing. The technology used by the craftsmen is represented below.

Table 4.3 Technology Access

	Information	No. of Craftsmen
1. Designing	Traditional	5
	Expeditious	25
2. Raw Material	Traditional	30
	Expeditious	0
3. Production	Traditional	30
	Expeditious	0
4. Finishing	Traditional	30
	Expeditious	0

Source: Primary Data Analysis, 2015.

Raw material, production and finishing processes are still conducted traditionally and manually. For example, for production and inlaying process, they still use common leather inlaying tool by inlaying the motif in piecemeal. Similarly, for coloring, they still use a common brush and wall paint. It is in line with Tambunan (2012) stating that Indonesian MSMEs generally use traditional technology such as old machines and manual production tools. It makes their production low, less efficient, and relatively low product quality.

Regarding marketing, they also used communication technology widely; particularly they use handphone only for communicating with their customers. For that reasons, the consumer for this industry is still very limited.

4. Marketing

Generally, this *tatah sungging* work product has been largely marketed in Java Island and out of it, but some craftsmen have exported their work through the exporters existing in Jakarta. The representation of *tatah sungging* area producing by the craftsmen in Solo Raya is as follows:

Table 4.4 Marketing Area

Marketing Area	No. of Craftsmen	%
Local:		
- Wonogiri	5	16.67
- Sukoharjo	1	3.34
- Klaten	1	3.34
- Solo	8	26.67
Regional:		
Jakarta, Semarang, Blitar, Bali, Bandung, Surabaya, Temanggung, Madiun, Yogyakarta, Lamongan, Ponorogo, Trenggalek, Salatiga Kalimantan, Jombang, Cianjur, Garut, Bantul, Cirebon, Malang,	30	100.00
Export:		
- Europe	2	6.67
- Turkey, Iran	6	20
- Malaysia	2	6.67

Source: Primary Data Analysis, 2015.

The craftsmen have not done much to expand their marketplace. Some of them have used such media as a catalog, leaflet, and social media as well as product exhibition organized by the local corresponding service.

Table 4.5 Promotion Made

Promotion	Number (persons)	Percentage (%)
Printed Media		
- catalogue	5	16.67
- Leaflet	2	6.67
- Website	4	13.34
- Facebook	2	6.67
- None	17	56.67
Total	30	100.00
Exhibition		
- Attending	23	76.67
- Not attending	7	23.34
Total	30	100.00

Source: Primary Data Analysis, 2015.

Marketing always becomes the most critical factor in developing MSMEs. The result of other studies conducted by James and Akrasanee (1998) in Tambunan (2012) suggested that MSMEs in a number of ASEAN countries cannot make sufficient improvement in all of the matters related to marketing, for example improving product quality and promotion activity, so that it is difficult for MSMEs to participate in free trading age.

5. Partnership And Institution

To develop their business, the craftsmen need network and partnership from that with the raw material supplier, capitalization, to that with marketing through some promotion activity.

The partnership is cooperation in the business link, either directly or indirectly, based on the principles of interdependency, mutual trust, strengthening each other, and mutually benefit, involving Micro-, Small-, and medium-sized enterprises (MSMEs) and Large-sized Enterprises (RI's Law No. 20/2008 Section 1 point 13). The partnership is expected to encourage the establishment of a mutually beneficial relationship between MSMEs and their fellow MSMEs or and other related stakeholders (Widiyanti, 2011). The partnership established between several and craftsmen in Solo Raya is represented below.

Table 4.6 Partnership Network

Type of partnership	Partner
Raw material	Seller
Promotion	Disperindag, Disbudpar, APIKRI, PT BPN, Donas Sosial
Capitalization	Bank BRI, PNPM
Buyers	Distributor

Source: Primary Data Analysis, 2015.

Regarding the institution supporting the business, there are such institutions as an organization at the village level. For example in Sonorejo Village of Sukoharjo Regency, Sidowarno Village of Klaten Regency and Kepuhsari Village of Wonogori, an association of *tatah sungging* craftsmen at village level has been established. Even Kepuhsari village has been established as *Desa Wisata Wayang* (Puppet Tourist Village) and organized by Tourism Service. Sidowarno has been devised and to be developed into tourist village and the proposal of it has been filed to BAPPEDA (Local Development Plan Board) of Klaten

Several craftsmen have also joined *Persatuan Pedalangan Indonesia* (PEPADI – Indonesian Puppetry Association).

Table 4.7 Institution

Type of Institution	No. of craftsmen	Percentage (%)
Village-level organization	11	36.67
Village-level Association	9	30.00
PEPADI	3	10.00
Not joining any Organization/Association	7	23.34

Source: Primary Data Analysis, 2015.

The data above showed that not all of *tatah sungging* MSMEs establish a partnership with other parties including raw material supplier, capitalization, and marketing, and they have not developed or participated actively in an organization. This problem is one typical characteristic of MSMEs as Sutirman (2011) suggested in his work explaining that the problems with marketing include, among others, limited access to market information, limited market scope, limited network, and limited access to the strategic business location. For that reason, there should be an attempt at improving the MSMEs' access to market information, business location, and business network to improve their productivity and competitiveness. Therefore, it requires the role and participation of various parties including local government and college academicians to help and facilitate the information access for MSMEs largely existing in a rural area or small towns.

4.2. Characteristics Of *Tatah Sungging Kulit* Consumers

Wayang kulit creative industry has a distinctive market or consumer. Therefore, recognizing the consumer of this industry is difficult because there has been distinctive marketing link or chain between MSMEs or craftsmen and consumers. From the result of an investigation on the consumers, the distribution of *tatah sungging* consumers' characteristic in Solo Raya can be obtained, as shown below.

Table 4.8. Identity of *Tatah Sungging* Consumer Respondents

Information	Number (of persons)	%
1. Age (Years)		
30 – 40	16	53.33
40 – 50	9	30.00
> 50	5	16.67
2. Marital Status		
Married	29	96.67
Not Married	1	3.33
3. Education		
Junior High School	1	3.33
Senior High School	12	40.00
Undergraduate	1	3.33
Graduate (S1)	12	40.00
Postgraduate	4	13.33
4. Occupation		
Entrepreneur	8	26.67
Civil Servant/Polri/TNI	18	60.00
Private Employee	4	13.33
5. Monthly Income (IDR)		
< 3 millions	9	30.00
3 – 5 millions	12	40.00
6 – 10 millions	9	30.00

Source: Primary Data Analysis, 2015.

The table above shows that some of the respondents are an adult, 30-40 years old, with sufficient high education level, Senior High School or higher. Viewed from the type of occupation, this industry's consumers are those working in the formal sector such as Civil Servants; it indicated that the consumers belonging to educated community category.

V. CONCLUSION

The result of research showed the potency of *tatah sungging* industry in Solo Raya as follows:

1. Viewed from the characteristics of MSME performers, they are largely 30-50 years old with sufficient high education level, Senior High School or higher. Viewed from age and education potencies, this industry's performers still have the ability to improve their production, either qualitatively or quantitatively.
2. Most *tatah sungging* businesses in Solo Raya have been operated for more than 10 years and it is usually inherited from one generation to the next. Each of those businesses can produce 5 pieces of *wayang kulit* (leather puppet) costing about IDR 1.5 millions per unit with volume sale of IDR 10 millions monthly. To run their business, each of entrepreneurs is helped by 2-3 male or female workers, on the average.

3. From marketing aspect, generally, this *tatah sungging* work product has been largely marketed in Java Island and out of it, but some craftsmen have exported their work through the exporters existing in Jakarta.
4. Some of the MSMEs have established a partnership in the term of capitalization with several banks and non-bank financial institutions, a raw material partnership with the seller, and marketing and exhibition partnerships.
5. In some areas, some institutions have been established to support business such as organization at village level; for example in Sonorejo Village of Sukoharjo Regency, Sidowarno Village of Klaten Regency and Kepuhsari Village of Wonogori, an association of *tatah sungging* craftsmen at village level has been established.
6. Most consumers of *tatah sungging* creative industry are 30-40 years old, with sufficient high education level, Senior High School or higher. Viewed from the type of occupation, this industry's consumers are those working in the formal sector such as Civil Servants; it indicated that the consumers belonging to educated community category.

The result of research above indicates that *tatah sungging* creative industry MSMEs in Soloraya area are still very potential to develop and there should be an attempt at regenerating the craftsmen, developing partnership network either to expand marketing or to strengthen the capitalization and to strengthen the organization of craftsmen themselves.

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