



From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

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Abstract

In this article, we delve into the collaboration dynamics of Warung Murakabi Minggir, a social entrepreneurship praxis of collaboration that uniquely merges art, locality, and mutual cooperation to tackle social issues. The purpose of this research is to understand how the participants make sense of their collaborative experiences in Warung Murakabi Minggir. Our study employs Interpretative Phenomenological Analysis (IPA) to delve into the lived experiences and viewpoints of the individuals engaged in the collaboration. This article sheds light on the critical role of collaboration within diversity in establishing sustainable social entrepreneurship practices. The findings of our study emphasize a deep comprehension of how collaborative experiences in Warung Murakabi Minggir serve as catalysts for generating positive social impact. Moreover, the research emphasizes the pivotal role of collaboration, how the dynamics of collaboration can either facilitate or impede progress of Murakabi Minggir as social entrepreneurship praxis.

Keywords: Collaboration Dynamics, Social Entrepreneurship, Art, Locality, Mutual Cooperation, Interpretative Phenomenological Analysis (IPA)

Introduction

The discourse on social entrepreneurship has gained significant traction in academia, aligning with the increasing awareness of social and environmental issues. Scholars such as Mignenan et al. (2021) have explored this field extensively, highlighting the importance of social entrepreneurship in addressing various social problems. Alzahrani (2021) and Ratten (2020) emphasize the role of social entrepreneurship in post-pandemic economic recovery, capable of tackling multidimensional social issues and filling gaps left unaddressed by the government. Olinsson (2017) and Shomoye-Olusi et al. (2022) suggest that social entrepreneurship has the potential to drive positive economic growth for communities at large.

Collaboration stands out as a vital factor for sustainability and success in social entrepreneurship. Studies by Chell and Baines (2010) demonstrate that successful entrepreneurs actively collaborate with stakeholders, including local communities, social organizations, and fellow entrepreneurs. Galkina and Jack (2022) underscore the importance of networks and collaboration in creating opportunities and accessing resources essential for business continuity. Kosmynin (2021) further emphasizes the crucial role of collaboration as a fundamental activity and process in entrepreneurship.

However, it is worth noting that research on collaborative phenomena within the context of social entrepreneurship is primarily limited to developed countries (Bansal et al., 2019; Ghalwash et al., 2017). Therefore, further research is needed to enrich our understanding of social entrepreneurship discourse, particularly in the Indonesian context. Slikkerveer's (2019) findings highlight the deeply rooted collectivist element in Indonesian culture, promoting cooperative behavior and the formation of groups. Foley D (2008) also suggests a connection between cultural values, social interactions, and entrepreneurial planning through the establishment of social capital. In conclusion, the prevailing culture of collectivism in Indonesia, shaped by norms and values, fosters the emergence of collective activities in social entrepreneurship, both spontaneously and planned. Thus, it is crucial to gain a deeper understanding of collaboration as a collective activity within the context of social entrepreneurship.

Literature Review

Art and Social Entrepreneurship: Art has the potential to inspire social change and be a vehicle to raise social issues. Social entrepreneurship combines social goals with a business approach to create a positive impact in society. Social entrepreneurship initiatives often utilize the arts as a tool to achieve their social goals.

Social Entrepreneurship in Local Context: Local context is critical in developing effective social entrepreneurship initiatives. Challenges such as social inequality, limited access to resources, and environmental issues can be the main focus of social entrepreneurship in the local context. Social entrepreneurship can empower local communities by creating economic, educational and empowerment opportunities.

Collaboration Theory: The dynamics of collaboration are key in achieving complex social entrepreneurship goals. Collaboration theory identifies factors such as effective communication, trust, clear roles, and strong shared goals as important elements in successful collaboration. The involvement of different actors, including artists, community leaders, and community members, can enrich collaboration dynamics.

Interpretative Phenomenological Analysis (IPA): IPA is an in-depth research method for understanding individual experiences and their associated meanings.

It involves in-depth analysis of participants' narratives through steps such as transcription, coding, and thematic identification. IPA is suitable for exploring participants' perspectives in the context of social entrepreneurship that involves elements of the arts.

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

Case Study: Warung Murakabi Minggir: Warung Murakabi Minggir is a concrete example of how art can play a role in social entrepreneurship initiatives. Describes the background, mission, and approach of Warung Murakabi Minggir towards arts and social entrepreneurship. Highlights how interactions between artists, community members, and local leaders shape the dynamics of collaboration in this context.

Phenomenological Analysis Results: The results of the phenomenological analysis describe thematic patterns that emerged from participants' narratives about collaboration within Warung Murakabi Minggir. These themes may include aspects such as open communication, collaborative creativity, community empowerment, and creating social impact through art.

Implications and Recommendations: The implications of this research include a better understanding of how art can change the dynamics of social entrepreneurship, as well as how collaboration can be enhanced in this context. Practical recommendations may include strategies to integrate the arts more effectively in social entrepreneurship endeavors and how to improve cross-sector collaboration.

Contribution to Knowledge: This research can contribute to our understanding of the complex relationship between the arts and social entrepreneurship, as well as how collaboration influences social entrepreneurship praxis. The study can also provide additional insights into how interpretative phenomenological analysis methods can be used in the context of social entrepreneurship involving the arts. Be sure to refer to relevant sources as you write your theoretical review, and adapt the content to your own research.

Research Method

Research approach

The study utilizes qualitative research in order to observed and interprets the collaboration dynamics of research object. The method allows researcher immerses themselves in the observed world and interprets data collected through field notes, interviews, conversations, photos, recordings, and personal memos (Ravn, 2021). Phenomenology chosen as the research approach in order to depict phenomena by highlighting individual perspectives and enabling the participants to observe or perceive these experiences from various angles. Choosing interpretive phenomenology instead of descriptive phenomenology is intended to emphasize the importance of individual experiences and perspectives in the context of collaboration to gain a holistic understanding. Interpretative phenomenology seeks to delve deeply into how participants ascribe personal significance to the ongoing collaboration and how this collaboration shape their comprehension of collaborative dynamics from a managerial standpoint. As stated in Neubauer et al., 2019; Lesley et al., 2020, interpretative phenomenology enables a story to unfold organically without any interference. This approach provides the flexibility to gain a deeper understanding the phenomena that arise through recognizable patterns within different narratives (Mihas, 2019). The study uses Interpretative Phenomenological Analysis as a method aims to capture and expose the profound essence of individual experiences. IPA involves a dual hermeneutic approach, meaning that participants attempt to give meaning to their experiences, while researchers seek to interpret and delve into insight from these experiences to create a more comprehensive analysis (Teng Calleja et al., 2023). Muscatelli (2020) cites Pietkiwicz & Smith (2014) to describe IPA as a method that

does not constrain interpretation, allowing the phenomena to naturally unfold and uncover its inherent meaning.

Subject of the study

This study was conducted in Yogyakarta, specifically at Warung Murakabi in Minggir. Warung Murakabi Minggir is a traditional kiosk located in Kecamatan Minggir, Kabupaten Sleman, Yogyakarta. Originally known as an art collaborative projects, Warung Murakabi Minggir has becoming a social entrepreneurship praxis. The incorporation of art into the collaborative development of a social entrepreneurial model introduces an intriguing dimension that merits further exploration.

The participants in this study were determined using purposive sampling specifically focusing on individuals who have actively engaged in Warung Murakabi Minggir. Purposive sampling techniques used in interpretative phenomenology studies to select participants based on special characteristics or experiences that are relevant to the research questions (Nopeline et al., 2016). In brief, the participants eligible for this research is the artists & the collaborator involved in Murakabi from its original state as an art entity to its current manifestation as a social entrepreneurial praxis. A total of five informants were interviewed for this research.

Conduct of research procedures

In this research, the stages of the study are outlined. The first phase involves preparatory work, where the researcher conducts a preliminary study to assess the research's focus, implementation plan, participant's involvement, and potential challenges. This preliminary study helps identify areas for further investigation. Once the preliminary stage is completed, the researcher moves on to the preparation phase. Here, a research interview guide contains fundamental questions to be asked during the interviews. Consultation with academic advisors follows as an additional preparation step. In the second stage, the data discussion and analysis phase, the researcher arranges interview sessions with the informants based on the prepared guide. After conducting the interviews, the collected data is analyzed and organized into a report. The researcher ensures the data's validity through semi-structured interview. The verified data is then subjected to analysis and the interpretation is presented during data analysis phase. The final stage of the research is report writing phase, where a descriptive method is employed to portray the field conditions.

Used of materials and instruments

TABLE 1. Interview Guidelines

Research Focus	Indikator	Description
Perception	Interpretation	The stakeholder's comprehension and viewpoint regarding the phenomenon of collaboration within the community
	Respond	Stakeholder's feedback on the collaborative phenomenon
Experience	Description	Elaborating on the particular aspects of stakeholder's direct involvement in the collaboration

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

		Expressing the feelings and sentiments connected to stakeholder's experiences and engagement in the collaborative process
	Identification	Analyzing the diverse elements that influence stakeholder's experiences in the collaborative experience Evaluating the results or impacts of stakeholder's experiences across individuals, groups, and the broader community context

Data collection techniques

The data collection process in this study began with observations through social media, followed by direct observations before conducting interviews with the participants. The researcher's observations aimed to gain a deep understanding of the contextual data derived from semi-structured interviews (Linda Kragelund et al, 2013). During the observations, the researcher made core notes on the online and offline activities of Warung Murakabi.

Interviews are an essential part of scientific research as they provide researchers with direct access to the experiences and perspectives of participants. In this study, semi-structured interviews were conducted on a one-on-one basis to ensure that participants felt free and comfortable to share their experiences without any pressure. The semi-structured interview approach was chosen to allow flexibility while still focusing on the research objectives (Creswell, 2014:254). The role of the researcher in the interview process is to ask questions, respond to and clarify ambiguous or unclear matters, ensuring that the collected data is accurate and comprehensive (Alase, 2017).

In this study, interviews were conducted using two methods: face-to-face interviews and virtual interviews. Face-to-face interviews involved meeting participants in person and utilizing impromptu approaches when necessary to obtain the desired depth of data. Face-to-face interviews served as the primary method for gathering primary data. However, if participants had time constraints, virtual interviews were conducted using various strategies to establish a positive emotional connection with the participants. These strategies include: 1) initiating the interview with light conversation to build a more comfortable interaction; 2) being sensitive to the context being discussed; 3) actively and attentively listening to the participants; and 4) using virtual media with video features (McCarthy, 2020).

The data analysis conducted in this study referring to the IPA method proposed by Smith and Osborn (2008). The data analysis commenced with the activity of reading and re-reading the interview transcript (Rettie & Emiliussen, 2019). The coding process is the subsequent step to recorded initial findings on the participant's experience (Durmus et al., 2021). Following the double-hermeneutic approach of IPA to ensure the interpretation is grounded in the participant's perspective, the researchers interpreted the data and identified emerging themes reflecting a level of abstraction connecting participants' experiences to psychological concepts (Howard et al., 2019). An initial intercoding meeting was held to discuss the emerging themes from the first case and create a tentative table of themes before analyzing the remaining transcripts. Convergence and divergence of themes were emphasized by

identifying repeated terms, phrases, and ideas across interviews. The consolidated themes were connected to relevant context for data interpretation. A narrative account was constructed by the researcher using participants' verbatim accounts, which are presented in the results section with English translations of quotations.

Reflexivity is an important aspect of interpretative phenomenological studies to maintain transparency and trustworthiness (White, 2019; Rattie & Emiliussen, 2019). In this research project the researchers maintained by consistently practicing self-awareness, acknowledgement of biases and critical reflection throughout the research process. In this study, the researcher's background as a design scholar enhanced the comprehension of the context and data analysis procedures. Nevertheless, it is vital to acknowledge that the multidisciplinary educational background (design-management) may occur expertise bias, conceivably influencing the intricacy of data interpretation

Result/Findings

The approach used in this exploration is iterative approach where the transcript are read repeatedly and initial notations are made. This step involves checking the content semantically. The research's exploration process includes the following stages: 1) descriptive responses – providing explanations of the participant's statement and the context; 2) linguistic process – investigating language usage and specific terms; 3) conceptual – engaging in profound conceptual questioning and reflection.

After completing the initial notations, the researcher proceeds to develop emerging themes and identify connections among recurring themes. These recurring themes are classified as such if they app

Table 1. Participants Background

Participant's code	Sex	Background Exploration	Role Description
S	Female	An artist who performs in duo as known as Indieguerillas. She and her husband owns a studio named Indieguerillas in Yogyakarta. She graduated from the Visual Communication Design department at the Indonesian Institute of the Arts (ISI) Yogyakarta, she eventually ventured into the world of visual arts. She began building the Indieguerillas studio in 1999, originally commencing as a design studio prior to ultimately committing to a career as a full-time artist. Indieguerillas have held solo exhibitions in various city all over the world, such as Magelang, Surabaya, Bali, Jakarta, Singapore, Netherlands, China, Taiwan, Tokyo, Philippines, Miami, and Belgium.	Joined in the collaborative performance as the initiator and consultant
PS	Male	A designer who graduated from ITB in 1986 with a degree in product design. The man behind Studio Magno. He is known	Joined in the collaborative performance as the

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

		for the design of Magno Radio and Spedagi Bamboo Bike, which were developed in Temanggung, Central Java. His designs have received recognition through various prestigious awards, including the 2008 Japan Good Design Award G-Mark and the 2009 Brit Insurance Design Awards at the London Design Museum, and many others.	initiator and consultant
TA	Male	A man behind Koperasi Kepakaran (Ken8) in Yogyakarta. Currently leading the implementation of the cooperative concept in Ken8. Ken8's services are currently represented by three primary business lines (Umran, Silamo, Antologi), and they also provide the Coopreneur Bootcamp as a non-formal educational platform for aspiring cooperative members.	Joined in the collaborative performance as the operational conceptor under Ken8
R	Female	An architect In Yogyakarta who actively Joined as Ken8 member. She made Book Fountain, a	Joined in the collaborative performance as the operational conceptor under Ken8
A	Male	Chief Executive Officer in Agradaya, Agradaya prooduces various herbs and spices such as spices powder, tisane, and latte since 2014. They contribute to sustainable nature by implementing natural agroforestry in their plantation process.	Joined in the collaborative performance as the operational consultant under Agradaya social enterprise

The drive for collaboration

The research participants share a connection with social issues due to their diverse backgrounds. Their motivation to tackle social problems emerged from their professional experiences long before this collaboration came into existence. A few of the of them already engaged in philanthropic endeavors before joining this collaborative effort. Consequently, the collaboration shares a common overarching aspiration. They joined the collaboration because they have a sense of collective responsibility to create the social impact they desire. They understand that cooperation would enhance the attainment of their objectives, thus, they opted to collaborate.

PS has already intrigued by societal issues back when he was an academia. It is reflected in his works e.g. Magno, Spedagi and Pasar Papringan. All of them encompass ideas to find rooted solutions for disparities in rural areas. As he stated in his interview, “...*During my final semester in college, I developed a strong interest in societal issues through interactions with my colleagues and professors. I read many books regarding these issues and subsequently compared them with the real-life situations in the village...*”. During the interview, he conveyed

that his creative process is closely linked with the realities of his rural life, that experience allowing him to design his work based on his current experiences, “...*I prefer not to create something extravagant that too far from my realities of life. Spedagi came into being because I felt that Magno, my previous artwork couldn’t address my questions about village, and it’s impact wasn’t extensive. I was diagnosed with high cholesterol at that time, so I started cycling regularly. Through cycling, I developed an interest on bicycles so I made them. I rather go with the flows than immerse myself in a meticulous plan...*”. From his expressions and interview we understand that design thinking in his practical method is a problem-solving approach that involves understanding and empathizing with his surroundings to come up with innovative ideas to tackle problems. It is a multidisciplinary and non-linear way of thinking that has induced an iterative approach to find a final solution regarding problems (Altman et al., 2018; Saxena et al., 2021).

In the other side, S voiced her critique regarding the limited accessibility of organic-labeled products to our society. She perceived this as merely a play on pricing and branding. She also conveyed the reality of her life as an artist, feeling uneasy because her artworks are only accessible to a certain segment. “...*Organic and healthy products in the market tend to be expensive while I think good products should be enjoyed by everyone. We perceive that accessibility of products is largely influenced by product branding and tactics. This practice has led to a situation where high-quality products are only within reach of those who can afford them, leaving the community in need unable to afford them. Until now, our paintings and artworks are the same. They have solely been exhibited in galleries, which “unreachable”, some people even have to pay certain amounts to see them, and turns out only those who can afford it can become collectors. This situation should change gradually. It’s alright if good quality products are packaged and given added value through branding to increase their selling price and we put lifestyle trends in the background, but personally I think they should still be accessible to a broader society rather than an exclusive community...*”. Through her statement we understand that design-thinking should be able to promote inclusivity rather than exclusivity. She highlighted the contradiction related to the theory of good design, where good design arises from the collaborative cooperation between designers and users, and it is not an exclusive possession of any individual (Heylighen & Bianchin., 2013).

In a slightly different context, TA expresses his social concerns related to agriculture, particularly regarding coffee and tea farmers. He perceives that coffee and tea are valuable commodities in Indonesia yet the farmers themselves are not thriving. In reality, the farmers do not partake in consuming the commodities they grow. As in his statement “...*In colonial era, tea and coffee were grown under forced conditions, we’ve known it as commodities of impoverishment, as farmers were compelled to keep planting them without reaping the benefits. I observed this situation persists to nowadays, I witnessed it is happening in various regions in this country. Upon harvesting, the products are promptly sold, sadly, the farmers themselves never get to savor the fruits of their labor. Consequently, their well-being relied heavily on the middlemen or factories ability to absorb the harvest. Hence, my main objective with Ken8 was to encourage collaborative learning with the farmers, empowering them to attain prosperity through their own agricultural yields...*”. As stated in his interview, we gained insights into TA’s primary objective of starting the philanthropic movement with Ken8, which is an expertise cooperative under his leadership. What happens to TA is related to philanthropic

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

motivations in individuals. Monteiro (2004) stated that Individuals may engage in philanthropy because it aligns with their personal values and beliefs.

R shares a similar background to TA, she is actually a member of 5th cohort of the Ken8 cooperation. She previously engaged in philanthropy activities with Book Fountain, providing books and other necessities to rural communities. However, she firmly believes that her previous philanthropic endeavor have not fully addressed the social challenges faced by rural communities she aims to tackle. Thus, R's decision to join Ken8 was influenced by their alignment with the cooperation's values. As in her statement during the interview *"...I wanted to join Ken8 because it seems like the things they do at Ken8 resonates within me. As part of the 5th cohort, I noticed that previous members were mostly interested in coffee-related activities. However, my engagement in philanthropic endeavors with my friends in Book Fountain, providing books to rural communities and establishing libraries has explored me to a different context. Despite the efforts, I feel that these activities only offer temporary relief, the underlying problems remain unresolved..."*. As in her statement, we understand that R's philanthropic motivations refers to the disparities occur within rural dan urban communities in Indonesia. As we all know, the disparities between rural and urban communities in Indonesia remains significant. This gap encompasses disparities in infrastructure access (Irianti & Puguh., 2021); healthcare services (Laksono & Wulandari., 2021); education services (Aditomo & Felicia., 2018; Anita & Astuti., 2022); job availability to income and welfares levels (Oksamulya & Anis., 2020); public services and governance (Barnes., 2008).

Meanwhile A, founder of Agradaya, a social enterprise founded by interviewee and his spouse in 2016 focuses on agricultural issues. A and his wife made the decision to move from Jakarta to Yogyakarta in order to pursue their entrepreneurial aspiration . Prior to this, both of them had participated as volunteers in Indonesia Mengajar, a program that involves teaching in remote and underserved areas. The experiences then cultivate a strong sense of empathy for the environment, leading him and his wife to become deeply concerned about the plight of spice farmers living their new residence. They were inspired to establish Agradaya with the aim of procuring farmers harvests at more reasonable prices. As in his statement *"...Agradaya started in 2016, previously we had various other businesses but somehow fate led us to spices. Spices are considered a promising commodity, however, there has been insufficient progress in their development. Locals usually gather spices from the forests rather than cultivating them, moreover, they sell the spices in minimum profit, particularly during the dry season the price is unreasonable. In Agradaya, we thought of processing them to increase the selling price and provide fair income for farmers. Agradaya's motivation probably arose from our personal experience teaching in remote areas, it builds an awareness that it shouldn't be that way, we have to do something. So in 2014 we decided to move from Jakarta to Yogyakarta without much preparation. We have the intention to start business and eventually getting acquainted with farmers and spices..."*. From his point of view, we understand that A strives to promote fair trade between consumers and farmers. Fair trade is important to conduct between farmers and markets to a sustainable economic trade, it helps economic development through improving working conditions and income as stated in Tedeshi (2016), reduce poverty and supports the livelihoods of small-scale farmers in rural areas (Qiao et al., 2016).

It can be concluded that the five informants above have diverse professional backgrounds, yet these backgrounds intersect due to their shared concerns regarding social issues. They encounter these concerns in various forms but they remain interconnected.

(theory by chaskin)

Collaboration process

Warung Murakabi emerged as a collective endeavor originated from the collaboration between PS and S during the Artjog 2019 and Artjog 2020 exhibitions. Their interaction and dialogue led to the idea of creating a grocery store installation based on the manifesto of PS. As S stated in her interview “...*I first met PS at Artjog, though we knew each other before, it was just a casual acquaintance. When we were offered to collaborate, we jointly explored the concept. I was the one who came up with the idea for a grocery store, subsequently, we collaborated on developing its name, logo, and content to align with PS manifesto. Back in Artjog 2019, we created an installative store, an utopian project with our idealism. We choose to create an installation of a store within a village setting because we had been accustomed to fulfilling our needs from distant sources, leading to an complicated supply chain with a significant carbon footprint. However, this society seemed flawed as it overlooked the abundant resources available in our local surroundings, including those produced by our neighboring communities...*”. S's statement is reinforced by statements from other informants involved in the collaboration, PS confirmed that “...*The beginning of Murakabi was indeed a collaboration between me and S in Artjog 2019. Afterward, we extended invitations to our nearby artisan friends, requesting their participation in selling their products at the Murakabi kiosk installation...*”.

A confirmed the story in his statement, “...*An Artjog organizer reached out to me, inviting me to collaborate with other entrepreneurs in showcasing our products. S and PS were planning to set up a store installation for the exhibition, but they didn't have products ready yet. Therefore, they approached us to consign our products for the event...*”. TA also confirmed his first encounter with Murakabi as he told the story “...*The collaboration with Murakabi commenced through a Ken8 member who was involved in the Artjog 2019 committee. We were informed about WIKITI and WIKIKOPI's intention to consign their products for sale...*”. R as the member of Ken8 was confirming TA's statement, “...*The initial invitation to collaborate with Murakabi was not extended to Ken8 but rather to WIKIKOPI and WIKITI. At that time, it was one of the members from WIKIKOPI, he was joined us through coopreneur bootcamp 16 cohort, he also serving as a committee member for Artjog 2019. I'm not sure about the details of how it happened, but this person contacted the Murakabi team and proposed the participation of WIKIKOPI and WIKITI in Artjog 2019...*”. As their statements voiced the same chronology, we can understand that their first encounter to each other is in Artjog 2019.

The Murakabi kiosk installation received positive feedback from the visitors in Artjog 2019. S observed that despite the presence of various products for sale, it was the healing oil therapy that captures the utmost level of interest from the visitors. This observation is what made S contemplating about what happen to our society. This contemplation then served as the inspiration for the subsequent exhibition, Artjog 2020. During the Artjog 2020, Ken8 took an active role throughout the entire process. As stated in TA's interview “...*In 2020, Ken8 officially joined Murakabi as a collaborator. We took an active part in each phase. During that year, the pandemic had already hit, thus the exhibition took place virtually. S and PS developed*

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

an idea for a communal virtual meditation event named “Ibadah Puisi”. Even though the meditation took place online, the participants were linked through the healing packages we sent, which included tea, essential oil, and incense. I think that was fascinating, the meditation’s purpose was to assist the participants in perceiving and embracing their present circumstances while simultaneously integrating both spiritual and material aspects...”

TA’s statement was confirmed by R’s statement as in her interview “... In Artjog 2019, WIKITI and WIKIKOPI products were featured in the stall but we didn’t prioritize our involvement in it as we were concurrently managing Ken8’s other business units. I hadn’t known PS and S yet in 2019, but they were renowned, I was more familiar with their works. During the year, we heard the Artjog issues, particularly the delayed payments. I presumed that they could have encountered challenges in accounting. And, of course, I was aware that small business often faced challenges with capital resilience. It was disheartening to hear my friend’s complaints. Eventually, in 2020, Ken8 officially collaborated because TA was acquainted with S. I provided support in managing the collaboration from the beginning, as my main concern was ensuring accountability. I offered several recommendations to the collaboration that time, I proposed “purchase order” system so we could purchase products directly from artisans or craftsmen to mitigate potential risks...”. As in her and TA statement we can infer that Ken8 full involvement in Murakabi’s collaboration began in Artjog 2020. As per their statements, the referred to WIKITI and WIKIKOPI, both are sub-businesses under Ken8. WIKITI focuses on producing tea products while WIKIKOPI specializes in coffee products. Both of these subsidiaries also provide training classes for tea and coffee.

Following the Artjog 2019 and 2020 successful exhibitions, the informants were inspired to continue their guerrilla. S strongly advocated for the realization of The Murakabi kiosk. From her perspective, she saw an opportunity to provide accessible high-quality products through the collective capabilities of the collaborators, as their work were already recognized by international consumers. She believed that by bringing Murakabi to life, the availability of high-quality products for broader community could be achieved. As per her statement “...*The main idea is that all collaborators is well-recognized and appreciated by the international community. I dreamt of Murakabi alive in village to ensure that high-quality work and products are accessible to everyone. In brief, rather than producing artwork that is only bought by limited number of individuals, our goal is to create products that may reach broader consumers, become a part of people’s home, and provide more affordable goods. I think this is our mutual aspirations. We believe that Murakabi can address this issue, and it is truly as simple as that...*”. PS welcomed this viewpoint positively as per his statement “...*This life has become increasingly open, and people have easy access to everything, goods from outside often leading to the neglect and underutilization of local resources. This situation highlights the vulnerability of our society. Murakabi emerges as a resistance, aiming to foster self-reliance through local sources and mutual cooperation, ultimately groundwork for sustainability. Essentially, Murakabi seeks to revive and uphold values that have begun to be disregarded...*”.

Regarding PS and S point of views, we may comprehend that Murakabi is a collective aspiration that needs to be realized as a means of battling and resolving prevailing social problems. Warung Murakabi is not just a profit-seeking business, but a process of achieving shared aspirations by combining sustainability, local wisdom, and mutual cooperation. The desired sustainability extends beyond the economic aspect, encompassing holistic well-being,

with a focus on mapping local producers and meeting needs through local resources. In its process, Warung Murakabi has become a collaborative initiative with rich meaning. The name 'Murakabi' is derived from the Javanese language, taken from the character Petruk, which serves as an inspiration for the collaborators with the meanings of "benefit for everyone" and "sufficient." This teaches that sufficiency can be achieved through spiritual fulfillment, not just material possession. The Murakabi logo, a triangle enclosed within a circle, signifies the importance of setting creative boundaries to create a harmonious and more humane ecosystem. As in stated in S's statement, "...Murakabi is a Javanese term, derived from the wayang character Petruk, embodying the good deeds of Petruk. However, Murakabi carries two meanings: "prosperity for all" and "adequate" We feel "adequate" because everything exists, and it also encompasses holistic fulfillment through spirituality. Ultimately, "adequate" doesn't imply having everything, but it involves setting limits to what is "adequate". It means not hoarding or accumulating excessively, but considering that if I buy everything, others might miss out. Thus, the sense of "adequate" needs to be cultivated. The Murakabi logo consists of a triangle and a circle. Initially, it was just a triangle, but PS mentioned that a triangle is creative yet "sharp", it can "attack everything if left open". Creativity sometimes needs constraints to avoid being selfish and to be more humane...". In accordance to her statement, we can infer that the philosophy of Murakabi emerged because PS and S are artists, and they imbue profound meanings into everything they create, reflecting their daily endeavors. The philosophy was then embraced by other informants with a spirit of mutual cooperation to create change.

This major concept of Murakabi subsequently sparked discussions among the collaborators on how to implement the plan, which area to choose and how to run Murakabi as a social entrepreneurship praxis. The flowing collaboration system then became a bridge for the realization of Murakabi, where each collaborator contributed ideas and materials in a spirit of mutual cooperation to make Warung Murakabi a reality. After extensive discussions, they decided that Warung Murakabi would be located in the Minggir sub-district, operating under a sharing system with Agradaya. As in A's statement on the interview, "...After Artjog, my wife and I, along with our friends, felt it would be a missed opportunity not to pursue such a promising concept. By chance, we had the opportunity to visit Pasar Papringan, and luckily, we had a lengthy conversation with PS, despite the bustling market and the crowd around him. Sometime later, PS visited our place when he had an event in Yogyakarta, and that's when we discussed the possibility of establishing Murakabi here...". In the interview, A explained that he had engaged in conversations with PS to propose the Agradaya area as the physical location for Warung Murakabi. From a slightly different viewpoint, TA's interview provided other insights into why Minggir was selected as the location. "...Following Artjog 2020, there were discussion about bringing the idea to life as a kiosk. Various locations were explored, including Gunung Kidul and Umran, prior to finalizing the decision on Minggir as the chosen location. Subsequently, a meeting was conducted to delve into the concept and other aspects. Initially, Ken8 played a role in developing the concept, and there were discussions with S and PS about it as well...".

These perspectives were followed by S's statement, S explained that this decision was reached through a lengthy dialogue process. Initially, they considered establishing Murakabi in an urban area, but S thought that it would be more aligned with Murakabi's concept and aspirations to have it in a village, providing easier access to high-quality products. As in S's

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

statement, “...At first, Minggir was not in our initial consideration as the location; our initial idea was to place it in the city center for easy accessibility. However, we reconsidered as being in the bustling city felt overwhelming, and we desired a location away from the crowd, closer to its roots, the source of creation, and the people. Eventually, we reached an agreement on choosing Minggir as the location for Murakabi...”. Through the interviews, we may interpret that after thorough deliberations, they decided to place Warung Murakabi in the Minggir sub-district, co-operating by Agradaya. After the location was decided, they proceeded the discussion on the business concept and operational system.

R’s further explanation regarding the discussion process is mentioned in her statement, “...After Artjog 2020, I helped the team to prepared a comprehensive financial report and presented it with full transparency. Subsequently, Murakabi extended an offer to continue the project, and my primary focus remained on ensuring accountability, which has always been my primary concern. Nonetheless, I actively engaged in various other discussions as well. During these discussions, the three of us, me, TA, and Bima would collaborate to brainstorm and converse with S. Bima played a key role in taking notes and transforming our ideas into written form, which were later shared with the Murakabi group...”. R’s statement described the process of creating the concept and Ken8’s involvement during that stage. In TA’s statement, there was additional information about their participation in the residency event, “...During the residency, we aimed to introduce the core values of Murakabi to the participants. The residency program required a fee, though I can’t remember the exact amount. However, the funds were utilized for their learning needs. We conducted the teaching sessions using tea and coffee, which served as our customary medium...”. In slightly different angle A described his memory about the initial meeting, “...After the conversation, we gathered together for further discussions here, in Agradaya. The agenda at that time was to talk about how Murakabi would operate, the management concept, targets, and other aspects. I don’t quite remember the timeline, but I think there were already some residents present during the discussion. I’m not entirely sure...”. Based on the earlier interviews with the informants, it can be deduced that the collaborators convened a meeting prior to commencing Warung Murakabi Minggir to synchronize the operational concept of the store. Ken8 played a vital role during this phase, they were actively participating in strategic concept discussions and facilitating the incorporation of Murakabi’s values to the residents.

In conclusion, the interviews with the informants in this section provide a comprehensive understanding of the collaborative process behind Warung Murakabi, highlighting its conceptualization, location selection, and commitment to shared aspirations and values. The collaborative endeavors of the informants led to the establishment of an outstanding and influential social entrepreneurship project named Warung Murakabi Minggir. Beyond mere profit-seeking, Warung Murakabi Minggir encompassed principles of sustainability, local wisdom, and collaboration among its collaborators to emphasized the concepts of “adequate” to gain “prosperity for all”. As in social entrepreneurship praxis, defining and prioritizing values and aspirations help shape the organization’s identity and guide their actions toward achieving their social and environmental goals (Mizera et al., 2019;).

Dynamics

In its transformation from artistry to a tangible social enterprise, Warung Murakabi Minggir faced various challenges as revealed by the informants. They were aware that Warung

Murakabi Minggir was still a work in progress and had not fully lived up to their envisioned ideals. Many aspects needed to be changed to achieve their collective aspirations. As in PS statement, “...Murakabi has been running for about 2 years, and it is still a work in progress; we can't say it's ideal yet. It might be disappointing that Murakabi hasn't grown as we initially imagined, but it's okay, Murakabi is still in the process. The process becomes challenging as we move from the conceptual stage to the actual implementation. At present, we find ourselves distant from the ideal state, but I believe as long as we share the same goal, no matter how winding the path may be, we will reach our destination with perseverance...”. This statement was in line with S's explanation, “...Warung Murakabi Minggir aims to embody our ideals and values, but the current conditions are not yet ideal. The challenge goes beyond just disrupting a system, it also requires a profound change at the individual level, both on a microcosmic and macrocosmic scale. It turns out that this process involves dismantling many things, reevaluating what we have learned in school, and reconstructing it anew. The progress of Murakabi is a progress of transforming knowledge that was once intangible into something tangible, and this transformation is intricate and present different kind of challenges. It doesn't happen as expected; it can't happen all at once...”.

The unideal situation is confirmed by TA's statement, “...We are committed to driving change, and we understand that such change cannot occur overnight, correct? Its applicability is akin to the chaos theory we explored in the coopreneur session. Meaningful transformations materialize when we address the most fundamental elements. Hence, in Murakabi or in Ken8, we adhere to the principle of being open to deconstructing our existing knowledge. Embracing the status quo of our knowledge would hinder the process of bringing about significant change...”. R's statement corresponds with PS, S, and TA's viewpoints, as she elaborated that certain collaborator perceived the concept they agreed upon during the initial meeting as overly burdensome. “...The perception was that the concept seemed too far-fetched and idealistic, and some individuals, particularly those with technical backgrounds, might have struggled to envision its practical implementation. There was a lack of common ground, possibly because some felt content with their current positions and were reluctant to revisit their knowledge, fearing the discomfort of self-reflection and critical evaluation of their work. Engaging in such introspection and self-assessment is challenging for most people...”.

The statements indicate the current situation of Murakabi Minggir, where some collaborators face challenges in understanding the intended changes in the Murakabi concept due to their diverse backgrounds, resulting in a knowledge gap among them. Some collaborators have come to realize that achieving the desired changes goes beyond disrupting the system; it also requires individuals to be receptive to change. Therefore, comprehensive transformations are necessary on both microcosmic and macrocosmic levels. They acknowledge that this process is neither simple nor straightforward and faces various challenges, especially in deconstructing existing knowledge, which proves to be a daunting task. As a result, the transition from conceptualization to the actual functioning of the store in daily life feels burdensome and presents unique challenges. The lack of comprehension among collaborators leads to operational difficulties for Warung Murakabi Minggir, both internally and externally.

The intricate dynamics of Murakabi Minggir, as expressed from various viewpoints through their respective statements, as in PS, in his interview, he focused more on internal issues being faced, young individuals' eagerness to learn may eventually lead them to explore

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

other interests and depart from Murakabi. and the understandable limitations in founder participation. It was explained in his statement, “...*Achieving immediate success in any activity is challenging as it depends on various factors. S, A and his wife each manage their own ventures, Indieguerillas and Agradaya, independently. Initially, the Murakabi Movement and its founders focused on mentoring young individuals, encouraging them to become managers of Warung Murakabi. However, these young individuals are not the initiators or owners, which may pose a recurring issue. It could be attributed to the characteristic of today's youth, who prioritize gaining diverse experiences before fully committing to a specific project or venture...*”; “...*Regarding activities, I'm not closely involved; S and Agradaya are the ones actively engaged, and I understand they conduct regular evaluation sessions. We consistently have discussions about all aspects of the warung, keeping everyone present in the loop. The individuals directly handling daily operations provide insights into the current conditions. Typically, we discuss matters comprehensively. From a technical standpoint, S is more actively and intensely involved...*”.

From a slightly different viewpoint, S's statement emphasized the knowledge gap among collaborators, the minimal involvement of founders, and the yet-to-be-stabilized system. “...*Most of my colleagues find conventional education dull; they prefer hands-on experience, starting businesses quickly, and becoming founders (laughs). Some people perceive it as overly serious, daunting, and even intimidating. It's similar to Pancasila, where having lofty ideals and a strong foundation are crucial. In truth, Yu Sri, who manages the warung, plays a vital role; they should have the most profound understanding of everything. However, in reality, numerous obstacles arise. Perhaps some are not fully prepared for knowledge deconstruction, encountering resistance and holding their own ideal visions. Consequently, those who visit the place might not grasp the values and end up littering thoughtlessly...*”; “...*We don't have a solid system yet, and that's crucial. It's too fluid. We need many more people from various different fields. Until now, our domain has been heavily focused on creativity rather than technical aspects, so we need scientists, economists, and others. We have many ideas that cannot be realized if we don't understand the technicalities. We need to incorporate expertise from other areas...*”; “...*Typically, the movement commences by arranging events, often kickstarted through invitations. Nevertheless, there's no need to rely solely on invitations; we have the power to initiate our own projects. In fact, each of us contributing by creating products can enhance the sustainability of Warung Minggir. Our communication usually unfolds organically, but it appears that we should come together to address specific issues. Despite the difficulties in scheduling, regular discussions are essential to maintain our connection...*”.

From TA's viewpoint, he explained that the knowledge gap among the collaborators was evident from the beginning and how it led to misunderstandings among them., “...*Basically, the team handling day-to-day operations felt overwhelmed by the new concepts we introduced. It became challenging as there was a lack of initiative to let go of old knowledge. As time passed, we noticed that the knowledge shared during the residency wasn't absorbed well, and there might have been resistance to it. The situation turned chaotic, and we faced multiple accusations, prompting me to reduce my involvement. I felt that the true spirit of cooperation wasn't fully embraced. While the operational team was making progress, it seemed peculiar considering the founders had been active since 2019. Initially, everything appeared smooth, but over time, it became increasingly odd (laughs). I did express my concerns to Mbak Santi, but they chose to remain silent, leaving me unsure whether they understood or were simply not*

responding..." His statement then confirmed by R as in her statement, "...From the beginning, it turns out there was indeed a knowledge gap, and that was one of the obstacles. Each person had their own perspectives or ways of doing things. They wanted to develop their own style and firmly believed in it. For example, in terms of the cooperative concept, as a layperson, I find it interesting and believe it can be implemented in various ways. However, sometimes people read about it apathetically because they feel they have already been following a different approach. In reality, it's not opposing each other, but just different ways..."

While in another standpoint, A explained that the problem he encountered while running Warung Murakabi Minggir is mostly the respond of the villagers "...The response from the Minggir community regarding Murakabi is generally positive, although it is still somewhat unfamiliar to them. They see it as a unique concept since it's a warung (local grocery store) but doesn't sell typical branded products like regular warungs do. Murakabi indeed sells daily necessities, but in a different form, not the typical items found in traditional grocery stores. Some people comment that the warung is different, while others see it as a trendy café. There seems to be a knowledge gap because the local residents are used to handling traditional warungs as a means of livelihood and not as a learning experience. The operational aspect of Murakabi is supposed to be managed by the local residents, but their mindset is still focused on earning a living rather than seeking new learning experiences. This gap in knowledge contributes to the limited direct participation of the community in Murakabi..." this standpoints was confirmed by PS's statement as he elaborated the knowledge and economy gap between city and rural community, "...It is undoubtedly challenging due to the constrained economic conditions of the community and the availability of various mass-produced industrial products sold at low costs. Although some of these products might lack quality, they are more accessible to the rural community. Additionally, the rural community struggles with self-confidence, perceiving external products as superior and more prestigious compared to their own. At the core, people in the community feel fatigued with their surroundings, always finding something new to be enticing..."

Through the interviews, the collaborators acknowledged that Warung Murakabi Minggir was still a work in progress and had not fully achieved their envisioned ideals. Valuable information was obtained regarding the challenges faced during the transformation from an artistic concept to a tangible social enterprise. The process of transitioning from the conceptual phase to implementation brought difficulties in deconstructing and reconstructing existing knowledge, resulting in internal and external problems. Internally, challenges were encountered, including issues such as the brief engagement of young individuals, difficulties in implementing concepts and aspirations, reduced involvement of the founders, and instability within the system. Externally, the knowledge and economic disparities create a divide between the local residents and Warung Murakabi Minggir, leading to minimal community engagement despite receiving a positive reception.

Reflection

Through the interview of the informants, PS, S, TA, R, and A share their thoughts and observations about the journey they have undertaken. PS reflects on the challenges and realizations throughout the project. He emphasizes the importance of time and the complexity of addressing various concerns related to locality, independence, creativity, and mutual cooperation. PS acknowledges that experimentation is a critical aspect of the process, even if

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

it may not always lead to immediate success. He believes that trying and striving to realize ideas is essential, and failure is a natural part of the learning process. As in his statement, “...*In my experience, this activity requires a considerable duration. This collaboration has been an enlightening experience for me, revealing that there are numerous concerns regarding the issues we are currently trying to find solutions for. People share similar concerns regarding locality, independence, creativity, and mutual cooperation. It turns out that long-held values have been a source of anxiety for many. I believe that experimentation is crucial, and we are aware that it may or may not succeed, but it brings other benefits. These benefits have been recognized not only by us but also by others. Making efforts to realize a concept is essential, and I believe that failure is a normal part of the process...*”.

S, as a designer, finds the collaboration to be an extraordinary experience. Witnessing a living creation that evolves beyond initial expectations is fascinating to S. The collaboration's unique experience and sense of togetherness have influenced their work in the studio. They actively seek disruptions and embrace mistakes, viewing them as opportunities for learning. Murakabi serves as a guiding force, emphasizing the importance of harmony. As in her statement, “...*Let's consider it from a designer's perspective; witnessing a living artwork is truly extraordinary. Especially when it evolves far beyond our initial imagination, in any direction. Something that comes to life, not just confined to the computer or the mind, becomes fascinating because it belongs to many people. Being consciously open to different perspectives and the spirit of mutual cooperation we learned at Murakabi also influences us in the studio. From there, we deliberately seek disruptions, the need for disturbances to collaborate effectively. We feel that collaboration offers numerous benefits, making it an endless learning space, constantly evolving. From the studio aspect, there have been changes. We flow more freely now. Previously, everything was meticulously designed down to the smallest detail, driven by the need for printing consistency, where the computer-to-print process had to yield identical results. However, I wanted to break away from that rigidity; after all, as an artist, being prepared to embrace mistakes can lead to blessings and opportunities for learning. Since Murakabi's presence, we feel as if we have guidance that emphasizes the importance of harmony...*”

TA highlights the lessons learned from the collaboration, emphasizing the importance of writing down postulates to ensure clarity, given the varying interpretations. Establishing a step-by-step trajectory is crucial, not just agreeing on big concepts. Adopting the concept of silence before coopreneur classes from Murakabi 2020 helps create a receptive environment for knowledge absorption. As in his explanation in his interview “...*We have gained valuable insights from this collaboration. One of the key takeaways is the significance of documenting postulates to address the diversity of interpretations, ensuring a clear step-by-step approach rather than solely relying on overarching concepts as the basis. Additionally, I have embraced the practice of silence before classes, which I learned from Murakabi. This moment of tranquility before coopreneur classes helps us prepare our bodies and minds to be receptive to knowledge...*”.

R shares that the collaboration has fostered a greater openness to knowledge. Although the contexts of Ken8 and Murakabi are different, the dynamics of collaboration have had a positive impact. As she told in her statement “...*The benefit I feel from this collaboration is that I have become more open to knowledge. The dynamics in Ken8 and Murakabi are*

somewhat similar. So, when I observe collaborations in different contexts, it becomes interesting for me..."

A noticed the beneficial outcomes of collaborating with Murakabi for both Agradaya and the nearby community. The collaboration resulted in an expanded network for Agradaya. Notably, the presence of Murakabi had a significant influence on the local community's perception of red rice, prompting them to embrace its consumption despite their initial reluctance. This transfer of knowledge contributed to the community's increased openness to new concepts and experimentation. Additionally, A's wife's innovative cooking at Murakabi inspired others to explore diverse dishes and ingredients, creating a growing interest in culinary experimentation among the community. As he described in his statement, "...The collaboration in Murakabi has had a positive impact, both on Agradaya and the surrounding community. For Agradaya, we gained a broader network through this collaboration, while from the community's perspective, an interesting phenomenon emerged. In this warung, we sell various types of rice, including red rice. In the past, red rice was intentionally grown in the fields to divert birds' attention away from the crops planted by the villagers. However, after the establishment of Murakabi, people who visit Murakabi frequently seek out red rice, and they eventually started consuming it, resulting in a transfer of knowledge. They gradually became more open to new knowledge and became interested in processing ingredients they wouldn't usually use. My wife also loves cooking and often prepares unconventional ingredients for events or other activities. When others tried the dishes and found them delicious, they became interested in cooking them too. In practice, Agradaya has learned a lot from this collaboration, especially about retail operations. Our products at Agradaya are niche, with clear product segmentation, similar to Warung Murakabi, where the products are also segmented. Thus, we have gained valuable insights from running Warung Murakabi..."

The interviews collectively reveal valuable insights into the intricacies and significance of collaboration. They highlight its complexity, the need for adaptability, and the convergence of diverse perspectives. Embracing change and being open to new ideas are deemed crucial for successful collaboration. Additionally, collaboration is seen as a platform to collectively address shared concerns and work towards common goals, fostering continuous learning. Failures are acknowledged as part of the learning journey, benefitting not only participants but also others. In conclusion, the interviews emphasize the multifaceted nature of collaboration and its value, underscoring learning, adaptability, and collective efforts as essential components for success in collaborative endeavors across various domains

Discussion (If you have combined the result/findings, you do not need this section)

Highlight the most significant results, but do not repeat what has been written in the Results section. Connect your findings with the literature review or theories you use in your research

Conclusion

From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

This research highlights the importance of social entrepreneurship in addressing social and environmental issues, particularly in the post-pandemic era in Indonesia. Despite significant growth in social entrepreneurship, research on collaboration in the context of social entrepreneurship remains limited, especially in developed countries. Therefore, this study aims to enrich the understanding of collaboration as a collective activity in social entrepreneurship, particularly in Indonesia. The study focuses on Warung Murakabi Minggir in Yogyakarta, a social entrepreneurship venture that integrates art, locality and mutual cooperation. The findings of the research demonstrate that collaboration plays a crucial role in achieving the desired social impact, with the potential to enhance efficiency and productivity in reaching social goals. The collaboration process at Warung Murakabi Minggir is based on the spirit of mutual cooperation and cooperation, with the common goal of achieving sustainable living by strengthening local resources and self-reliance.

This study employs a qualitative methodology, specifically the Interpretative Phenomenological Analysis (IPA) method, to gain a deeper and more comprehensive understanding of the collaborative phenomenon at Warung Murakabi Minggir from the perspective of individuals involved. The research aims to explore the collaboration dynamics through a holistic and inclusive approach, considering the unique experiences and perceptions of the participants. Despite the researcher's efforts to maintain critical reflexivity and acknowledge potential research bias, the limited duration of the study may have influenced the depth of data collection and analysis.

In conclusion, this research highlights the importance of social entrepreneurship in addressing social and environmental issues, particularly in the post-pandemic era in Indonesia. Despite significant growth in social entrepreneurship, it is worth noting that this study on collaboration in the context of social entrepreneurship was conducted within a relatively short timeframe of three months. As such, the depth and breadth of the research may be limited due to time constraints. The findings of the study underscore the crucial role of collaboration in achieving the desired social impact, with the potential to enhance efficiency and productivity in reaching social goals. The collaboration process at Warung Murakabi Minggir exemplifies the spirit of mutual cooperation and a shared vision of achieving sustainable living by strengthening local resources and promoting self-reliance.

As this study sheds light on the significance of collaboration in the Indonesian social entrepreneurship landscape, it also reveals the existing gap in research on collaborative phenomena within this context. Therefore, for future research, it is recommended to conduct more extensive and longitudinal studies that allow for a more comprehensive understanding of collaboration's role and its long-term impact on social entrepreneurship initiatives.

The insights gained from this research offer a valuable foundation for future studies and practical applications in the field of social entrepreneurship. By recognizing collaboration as a vital factor in the success of social entrepreneurship, policymakers and practitioners can leverage this knowledge to design and implement more effective and sustainable social initiatives in Indonesia and beyond. As the field of social entrepreneurship continues to evolve,

further research will be essential in uncovering new possibilities and addressing emerging challenges to create a positive and lasting social impact.

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From Art to Social Entrepreneurship Praxis: The Collaboration Dynamics of Warung Murakabi Minggir through Interpretative Phenomenological Analysis

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