

## **Corporate Social Responsibility as Batik TV's Strategy in Expanding External Stakeholder Reach**

**Widya Ulfah<sup>1</sup>, Desfi Nurrachma<sup>1</sup>, Umar Abdul Aziz<sup>1</sup>, Aulia Zahra Ekaputri<sup>1</sup>, Resti Arahmi<sup>1</sup>**

**<sup>1</sup>Program Studi Informasi dan Humas, Universitas Diponegoro**

**\*Korespondensi, e-mail: : widyaulfahhh@gmail.com**

### ***Abstract***

*Advances in digital technology have significantly altered public entertainment consumption patterns, resulting in a decline in viewership interest in local television, including LPPL Batik TV Pekalongan. As a public broadcasting institution, Batik TV is required to provide information, education, and local culture, yet it faces partnership challenges with the private sector due to regulatory constraints. This descriptive qualitative study, utilizing interview and documentation methods, aims to analyze external stakeholder relationship strategies. The findings indicate that Batik TV does not yet have a routine and structured Corporate Social Responsibility (CSR) program; instead, its CSR initiatives are limited to specific occasional events. A sustainable CSR program designed to empower batik MSMEs through communities, workshops, and broadcast promotions needs to be enhanced to build emotional engagement and foster stronger stakeholder relationships. Furthermore, a maintenance approach characterized by goodwill and temporary production collaboration serves as a strategy to enhance empowerment collaboration and attract non-governmental sponsors.*

**Keywords:** *Digital Technology, LPPL Batik TV, Stakeholder Partnership, Corporate Social Responsibility, MSME Empowerment.*

### **INTRODUCTION**

Advances in technology in recent years have influenced changes in the preferences of the Indonesian public in enjoying entertainment content. According to the survey results from Snapcart.global, public media consumption patterns are currently experiencing a massive shift from conventional media to digital platforms and on-demand streaming services. This digital disruption triggers a serious existential challenge for the traditional broadcasting industry, particularly local television stations that must strive hard to maintain audience viewership interest amidst the onslaught of internet content. In facing such a highly competitive environment, an organization requires the formulation of an appropriate strategy. Strategy is essentially a series of activities carried out differently or better than competitors to provide added value to customers in order to achieve the organization's medium- or long-term goals (Lous et al., [2011](#)). In line with this,

Chandler (as cited in Kuncoro, [2016](#)) asserts that strategy is the determination of the long-term goals and objectives of an organization, the adoption of courses of action, and the allocation of resources necessary for carrying out these goals.

In the field of public relations, strategy acts as an integral part of a plan, where a plan is the product of planning, which ultimately is one of the basic functions of management (Putra, as cited in Ruslan, [1999](#)). Furthermore, The British Institute of Public Relations defines Public Relations (PR) in two key aspects, namely: first, Public Relations activity is the management of communications between an organization and its publics; second, Public Relations practice is a deliberate, planned, and sustained effort to establish and maintain mutual understanding between an organization and its public (Ruslan, [1998](#)). Through this communication management function, PR can identify problems arising from the communication activities carried out by the company. This identification focuses the discussion on the level of consumer awareness, consumer attitudes, and perceptions toward the products and services offered, which are then used as a baseline consideration for the company to implement appropriate balancing strategies.

One of the broadcasting institutions clearly affected by this digital disruption phenomenon and in need of strategic public relations management is the Local Public Broadcasting Institution (LPPL) Batik TV Pekalongan. As a local public media outlet, Batik TV bears an important mission to present informational, educational, and local cultural content. However, in its efforts to sustain its existence, Batik TV faces a major obstacle in the form of formal regulatory constraints that bind the governance of LPPLs. These rigid regulations limit the station's room for maneuver in establishing strategic and commercial partnerships with the private sector, thereby directly impacting financial resource constraints and declining audience reach. From a public relations perspective, these regulatory barriers restrict the management's communication capacity to manage a balanced, two-way relationship with its external commercial publics.

This challenge is further exacerbated by the finding that Batik TV does not yet have a routine, structured, and sustainable Corporate Social Responsibility (CSR) program. The social activities carried out so far have only been limited to temporary initiatives on specific moments, such as distributing takjil during Ramadan. The absence of a programmed CSR initiative brings a significant negative impact, namely the loosening of emotional engagement with the non-governmental sector. Consequently, Batik TV's external stakeholder relationships currently rely heavily on formal bureaucratic channels with the Pekalongan City Department of Communication and Informatics (Diskominfo) as the primary stakeholder. Furthermore, partnership patterns with external commercial entities have ultimately leaned solely on a maintenance approach of goodwill and temporary production collaborations—such as with the State Film Company (PFN) in Jakarta—without any strong attachment capable of attracting commercial sponsors sustainably.

To mitigate the impacts of the absence of such a program, Batik TV requires a strategic repositioning through a sustainable CSR program that can touch the grassroots level, specifically through the empowerment of the local batik Micro, Small, and Medium Enterprises (MSMEs) sector in Pekalongan. Through concrete steps such as mapping out business actors, establishing collaborative communities,

conducting regular workshops for citizens, and providing integrated broadcast promotion support, Batik TV can build new value in the eyes of the public. This empowerment strategy is not only potential for attracting investments from non-governmental sponsors, but it also supports strategic expansion moves to broaden the broadcast coverage area to neighboring regions like Batang and Pemalang Regencies to boost Batik TV's existence and audience share in Central Java. Therefore, this study is crucial to analyze external stakeholder relationship strategies and the design of sustainable CSR programs at LPPL Batik TV Pekalongan.

Corporate Social Responsibility (CSR) refers to the voluntary actions and ethical responsibilities undertaken by businesses to manage their social, environmental, and economic impacts beyond legal requirements (Bieri, 2012; Lombao & Freire, 2013; Nasrullah & Rahim, 2014). Through this commitment, companies are urged to shift their orientation from mere profit maximization toward a more inclusive focus on community well-being and planetary sustainability (Bieri, 2012). Consequently, ethical values and sustainability principles must be integrated into core business activities, rather than being treated merely as peripheral philanthropic efforts (Klein & Nuss, 2024; Porkodi & Venkatramaraju, 2019).

Strategically, the implementation of CSR aims to align business operations with long-term sustainable development goals (Nagopoulos et al., 2015; Nasrullah & Rahim, 2014). These responsible practices have proven effective in enhancing credibility, managing reputation, and building corporate accountability in the eyes of the public (Lombao & Freire, 2013; Mensah et al., 2026). Furthermore, targeted CSR investments can generate dual added value, such as increasing firm value, strengthening employee commitment, and optimizing the quality of customer service (Farooq et al., 2025; Porkodi & Venkatramaraju, 2019).

Nevertheless, the practical execution of CSR often faces complex challenges due to the absence of universal regulations or globally binding standardization (Dibeu, 2011; Lombao & Freire, 2013). For programs to operate effectively, CSR requires a robust integration into corporate governance structures through transparent reporting mechanisms (Mensah et al., 2026; Smith Bogart, 2013). Challenges involving operational uncertainties and crises frequently demand that companies remain consistent in balancing three primary focal areas: environmental sustainability, social welfare, and ethical corporate governance (Bieri, 2012; Camilleri & Carroll, 2025; Nagopoulos et al., 2015; Porkodi & Venkatramaraju, 2019; Salvioni et al., 2018).

The relationship between the television industry and Corporate Social Responsibility (CSR) can be understood through the way broadcasting companies integrate social responsibility into their operations and communication strategies. In public service media within the European Union, CSR is integrated by focusing on quality journalism, editorial independence, accessibility, and the protection of vulnerable audiences (Lombao, 2020). These efforts align with their public service mandate to adapt amidst the constantly evolving media landscape. For instance, public broadcasters in Spain, France, and Portugal place a strong emphasis on social actions related to solidarity, equality, gender rights, and environmental sustainability in order to support societal well-being (Rodríguez-Vázquez et al., 2021).

## RESEARCH METHOD

This study utilizes a descriptive qualitative approach to understand in depth how Batik TV implements Corporate Social Responsibility (CSR) strategies in fostering relationships with external stakeholders. This study is qualitative and descriptive in nature, emphasizing context comprehension and the interpretation of collected data to provide a factual depiction of the partnership phenomena and constraints faced by the broadcasting institution. The research location focuses on the headquarters of Batik TV in Pekalongan City as the center for data and information collection. The location selection was based on the consideration that this station is a Local Public Broadcasting Institution (LPPL) that represents local culture but faces challenges in maintaining public viewership interest. Meanwhile, the research was conducted over a period of three months in 2025.

Data collection techniques in this study include interviews and documentation with the Marketing Communication Division of Batik TV. In-depth interviews were conducted directly with key informants to gather comprehensive information regarding interaction patterns. The qualitative data analysis follows an interactive model. The analysis stage begins with data reduction, where the researcher summarizes, selects, and focuses raw data from interviews and documentation into main themes related to external stakeholder relationship strategies and CSR program designs. The next step is data display, manifested in a systematic descriptive narrative text presentation to make the partnership patterns of Batik TV easily understood. Finally, it concludes with conclusion drawing and verification, which involves a critical review of the displayed data to produce valid, objective, and credible final conclusions regarding the sustainability strategy of LPPL Batik TV Pekalongan.

## RESULTS AND DISCUSSION

### **Corporate Social Responsibility strategies that have been implemented by Batik TV**

Based on interviews with Batik TV, it was revealed that from previous years, there has been no permanent CSR program established by Batik TV. However, there was an initiative from the internal team, including colleagues from Pekalongan, to form a community during the month of Ramadan. The activity carried out was "Ramadan Sharing Takjil," where they collectively gathered donations to be distributed.

"As far as I know, it is a form of CSR from Batik TV, although legally or as a standard annual program, it does not seem to exist yet. These initiatives more frequently arise from internal colleagues as a way of sharing, such as distributing takjil and providing assistance to orphans, which are usually only conducted during specific special moments. Therefore, Batik TV does not yet possess a routine CSR program on an annual basis." Source: Interview with Marketing Communication of Batik TV.

The implementation of Corporate Social Responsibility (CSR) at LPPL Batik TV Pekalongan has not been structurally conceptualized. The social activities that

have been running so far are deemed to lack formal legality and have not been integrated into a standard annual program blueprint. Activities such as distributing takjil and providing donations to orphans stem purely from the spontaneous initiatives of internal employees during specific special moments. The temporary and incidental nature of these activities confirms that Batik TV does not yet have a routine and sustainable CSR program. Consequently, the absence of a structured program restricts the opportunities for Batik TV to build a strong emotional connection with the grassroots community and fails to attract strategic partnerships from the non-governmental private sponsor sector.

Batik TV has collaborated with various partners from various circles, namely:

Type	Agency
Ministry	<ol style="list-style-type: none"> <li>1. Ministry of Tourism and Creative Economy</li> <li>2. Ministry of Agrarian Affairs and Spatial Planning</li> <li>3. Ministry of Education</li> <li>4. Ministry of Public Relations</li> <li>5. Communication and Information Agency</li> <li>6. Ministry of Religious Affairs</li> <li>7. National Narcotics Agency</li> </ol>
Private	<ol style="list-style-type: none"> <li>8. Wardah</li> <li>9. Ella Frozen</li> <li>10. Hotel Dafam</li> </ol>
BUMN	<ol style="list-style-type: none"> <li>1. State Film Production</li> <li>2. Airnav</li> </ol>
Government	<ol style="list-style-type: none"> <li>1. Batang Province</li> <li>2. Pemasang Regency</li> <li>3. Pekalongan Regency</li> <li>4. Pekalongan City</li> <li>5. Tegal City</li> <li>6. National Library</li> <li>7. PKK</li> <li>8. Indonesian National Police</li> <li>9. Indonesian National Armed Forces</li> <li>10. Indonesian National Nurses Association</li> </ol>
Football Club	<ol style="list-style-type: none"> <li>1. Persip Pekalongan</li> <li>2. PSIS Semarang</li> </ol>
Independent	<ol style="list-style-type: none"> <li>1. General Elections Commission</li> <li>2. Pekalongan Elections Committee</li> <li>3. PSSI</li> <li>4. Corruption Eradication Commission</li> <li>5. World Sufi Assembly</li> </ol>

Table 1.1 Batik TV partners based on agency type

Furthermore, based on the type of intensity, (see diagram 1.1) Batik TV partners are based on the type of institution, with a total of 30 partners divided into six sector categories. Based on the data, the most partners come from government agencies, namely 10 partners or representing the largest portion of up to 34.5%. Next, there are 7 partners from the ministry sector with a contribution of 24.1%, followed by 5 partners from independent organizations covering 17.2% of the total. Meanwhile, the contribution from the commercial corporate sector remains at the same figure, where Batik TV is recorded as collaborating with 3 private companies (10.3%) and 3 state-owned enterprises or BUMN (10.3%). The partnership with the smallest portion is occupied by the sports sector, where this local television station collaborates with 2 football clubs with a percentage of 3.4%.

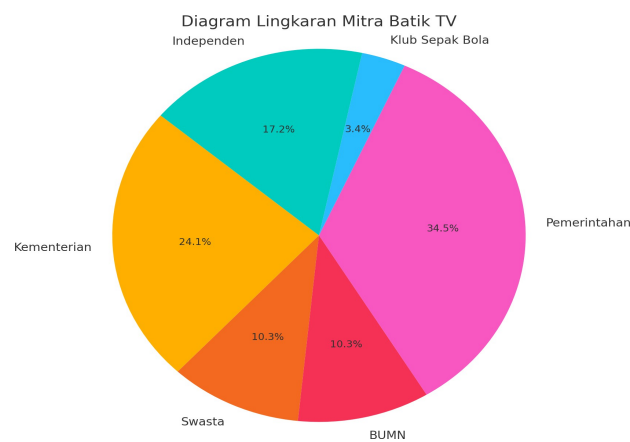


Diagram 1.1 Percentage of Batik TV Partners based on agency type

The cumulative percentage of government agencies and ministries, reaching 58.6%, explicitly confirms the dominance of the public sector in Batik TV's partnership ecosystem. This demonstrates that as a Local Public Broadcasting Institution (LPPL), Batik TV collaborates extensively with government agencies and ministries. However, this also reflects a high dependence on formal bureaucratic channels. The low partnership figures with the private sector and state-owned enterprises, each reaching only 10.3%, provide empirical evidence of the limited commercial bargaining power and emotional involvement of the non-governmental sector. Nevertheless, the fact that Batik TV continues to forge partnerships with various parties, such as independent organizations and sports clubs, indicates strong social capital at the grassroots level. This potential community network underpins the urgency of designing a sustainable CSR program based on the empowerment of batik MSMEs, to attract investment from non-governmental sponsors and support the institution's future financial independence.

Through its Corporate Social Responsibility (CSR) program, Batik TV has the opportunity to empower and advance the batik Micro, Small, and Medium Enterprises (MSMEs) sector in Pekalongan. The initial step taken was to collect data on batik MSMEs in Pekalongan, particularly those near Batik TV's operational location. Once the data was collected, Batik TV could support the formation of a Pekalongan batik MSME community that would serve as a platform for artisans and entrepreneurs to collaborate. Furthermore, Batik TV could disseminate information about this community to the public using various effective communication

channels. Furthermore, Batik TV should schedule and hold regular workshops that all Pekalongan residents can participate in.

This initiative aims to attract potential sponsors, not just from the government, who could potentially support community activities, but also to expand Batik TV's reach, starting with local communities with significant growth potential. It is hoped that this CSR program will not be merely temporary but will become a permanent CSR program and even be further developed as a flagship program consistently broadcast on Batik TV.

### **Batik TV's Strategy for Building Relationships with External Government and Sponsor Stakeholders**

As a regional television station focused on broadcasting local culture and entertainment, the LPPL Batik TV Pekalongan is required to be dynamic in establishing relationships with various external stakeholders to ensure its sustainability. Based on interviews, the station's external stakeholder structure is divided into bureaucratic elements, content providers, and financial supporters. SA, Batik TV's Marketing Communications Officer, explained that the Pekalongan City Communications and Information Agency (Diskominfo) acts as the primary stakeholder, controlling operational governance and channel development. Furthermore, the external network is strengthened by the presence of sponsors and strategic partners who support the financial aspects and supply of broadcast content. One concrete example of partners playing a crucial role in this ecosystem is national film companies such as PFN (Produksi Film Negara) in Jakarta, which actively contributes to content production collaboration schemes.

“Batik TV’s external stakeholders include the Pekalongan Communication and Information Agency as the main stakeholder in the management and development of this television channel. As well as sponsors and partners who support it financially and in terms of content. One example of an important partner is a film company such as PFN (State Film Production) in Jakarta, which contributes to production cooperation. We not only collaborate with the Pekalongan City Communication and Information Agency, but also open opportunities with other local governments such as Batang and Pemalang as a form of expanding the reach of Batik TV broadcasts” Source: Interview with Batik TV Marketing Communication Division

Throughout its development, Batik TV has implemented an expansion strategy that extends beyond the administrative boundaries of Pekalongan City. This reach-expanding strategy is realized through exploration and signing of broadcasting partnerships with the Batang and Pemalang Regency Governments. This tactical move was taken as part of an effort to expand its coverage area and boost Batik TV's presence to reach a more extensive audience base in Central Java. As reiterated by Mr. Shem Aji, opening up collaboration opportunities with local governments around Pekalongan is a crucial tool for the station to transcend its local geographic boundaries and strengthen its media bargaining position at the regional level.

Furthermore, partnership diversification is also being pursued by opening the door to inclusive collaboration with non-governmental organizations outside the Communications and Information Technology Office (Diskominfo). To maintain

stable relationships with existing partners, Batik TV's communications management employs a maintenance strategy. This approach emphasizes maintaining good relationships through intensive, open, and continuous communication channels to build mutual trust between institutions. This principle of openness serves as the operational foundation for the marketing communications division, allowing it to accept any form of collaboration from any institution, with the caveat that these relationships must be managed through a consistent, nurturing approach to ensure optimal long-term commitment.

"We are open to collaborating not only with the Communications and Information Office, but also with other agencies and institutions. The most important thing is to collaborate with a nurturing approach, maintaining good relationships with those who collaborate with Batik TV." Interview with Batik TV Marketing Communications Division

## CONCLUSION

The conclusion shows that Batik TV, as a Local Public Broadcasting Institution (LPPL), faces significant challenges in maintaining its relevance in the digital era and expanding its reach to external stakeholders, particularly those from the private sector. Despite its significant potential and strong partner network, particularly from government agencies, Batik TV does not yet have a structured and sustainable Corporate Social Responsibility (CSR) program. Its CSR activities so far have been initiative and temporary, such as sharing takjil (breakfasts) during Ramadan. This lack of a regular and institutionalized CSR program has negatively impacted the private sector's lack of emotional involvement, resulting in a stagnant pattern of non-governmental partnerships that rely solely on maintaining good relationships and short-term, temporary production collaborations. In developing a strategy to expand relationships with external stakeholders and overcome dependence on formal bureaucracy, it is recommended that Batik TV develop a sustainable CSR program focused on empowering local batik MSMEs. This step is not only in line with Pekalongan's cultural identity as a batik city but also provides concrete social and economic added value to the community. Through the implementation of targeted CSR programs such as the formation of collaborative communities, the implementation of regular training, and the promotion of integrated broadcasts, Batik TV can create new bargaining value that attracts interest in collaboration.

## ACKNOWLEDGEMENT

The authors would like to thank all parties who contributed to the data collection. Their support and cooperation were instrumental in the smooth running and success of this research. They also appreciate the Batik TV staff for their valuable time and information provided during the data collection process.

## REFERENCE

Bieri, F. (2012). Corporate social responsibility. The Wiley-Blackwell Encyclopedia of Globalization.

- Bloskas, N. (2015). Corporate social responsibility: A theoretical and legal background. Dalam Towards a society with a more fair economy or an economy with a more social face.
- Camilleri, M. A., & Carroll, A. B. (2025). Corporate social responsibility. International Encyclopedia of Business Management.
- Dibeu, E. (2011). Corporate social responsibility (CSR) in Cameroon. Geological Resources and Good Governance in Sub-Saharan Africa.
- Farooq, M., Khan, I., Kainat, M., & Mumtaz, A. (2025). Corporate social responsibility and firm value: The role of enterprise risk management and corporate governance. Corporate Governance (Bingley).
- Klein, M., & Nuss, F. M. (2024). CSR: Corporate social responsibility. Encyclopedia of New Populism and Responses in the 21st Century.
- Lombao, T. F., & Freire, F. C. (2013). The corporate social responsibility in public radio-television corporations in Europe. Cuadernos.info, (33).
- Lombao, T. F. (2020). Rsc retreat in the European PSM in the last five years: The journalistic commitment. RISTI - Revista Iberica de Sistemas e Tecnologias di Informacao.
- Mensah, L., Arhinful, R., Obeng, H. A., & Gyamfi, B. A. (2026). Corporate Social Responsibility (CSR) governance systems in shaping firms' environmental innovation on the London Stock Exchange. Corporate Social Responsibility and Environmental Management.
- Nagopoulos, N., Rontos, K., Yordanova, D. I., & Figueredo, I. C. (2015). Case study: An international study on CSR in five countries (Portugal, Bulgaria, Brazil, India and Greece). Dalam Towards a society with a more fair economy or an economy with a more social face.
- Nasrullah, N. M., & Rahim, M. M. (2014). Introduction. CSR, Sustainability, Ethics and Governance.
- Porkodi, T., & Venkatramaraju, D. (2019). Study on corporate social responsibilities (CSR) of selected organizations in Pondicherry region. International Journal of Advanced Science and Technology, 28.
- Rodríguez-Vázquez, C., Rodríguez-Fernández, M.-M., Fernández-Lombao, T., & Membiela-Pollán, M. (2021). Social actions and corporate social responsibility in the public service media of Spain, France and Portugal. Advances in Intelligent Systems and Computing.
- Salvioni, D. M., Franzoni, S., Gennari, F., & Cassano, R. (2018). Convergence in corporate governance systems and sustainability culture. International Journal of Business Performance Management, 19(1).
- Smith Bogart, K. A. (2013). Convergence of corporate governance and corporate social responsibility. International Journal of Human Resources Development and Management, 13.