

Intercultural Communication of Local Buyers in Business Negotiation Practices with Mask Artisans

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Abstract

WAS Gallery is an art gallery located in Slangit Village, Cirebon Regency, which specializes in producing various traditional crafts, particularly Cirebon masks, and has successfully reached the national market with customers across different regions of Indonesia. This study aims to further explore the communication strategies employed by consumers and the outcomes of intercultural communication in the business negotiation process between WAS Gallery and clients from diverse regions. The research was conducted at WAS Gallery in Slangit Village, Klenganan District, Cirebon Regency, West Java, using a qualitative descriptive method through interviews, documentation, observation, and literature review as data collection techniques. The study is grounded in Gudykunst's theory of intercultural communication, which includes four key indicators: cultural, sociocultural, psychocultural, and environmental. The findings reveal that these four indicators significantly influence mutual respect and tolerance among individuals, recognizing that each person brings different cultural backgrounds that shape their communication styles. This research is expected to help both artisans and customers enhance trust and mutual appreciation for each other's cultures.

Keywords: Cross-Cultural Communication, Intercultural Communication, Culture, Sociocultural, Psychocultural, Environment

INTRODUCTION

In today's era of globalization, the scope of economic markets has expanded significantly, enabling entrepreneurs to operate their businesses in various regions with diverse cultural backgrounds (Manea & Virlanuta, 2020). Given these changes, understanding the fundamentals of different cultures across the world becomes increasingly important, as cultural competence has been shown to directly influence international business success (Glinkowska-Krauze & Bondar-Soroka, 2021). Moreover, the application of effective communication in establishing partnerships can yield distinct advantages by fostering trust and reducing transactional uncertainties (Cardon et al., 2019). Effective communication between individuals from different cultural backgrounds plays a crucial role in the success of business negotiations (Mensah, 2022), as cultural differences often lead to misunderstandings (Okoro et al., 2018). Language barriers, in particular, can negatively impact the outcomes of discussions and hinder long-term collaboration (Zhang & Oczkowski, 2016). Therefore, intercultural communication competence and sensitivity are essential for entrepreneurs to thrive in global markets (Chen et al., 2021).

This study focuses on WAS Gallery, located in Slangit Village, as the place of research. Slangit Village is recognized as a cultural and artistic hub in Cirebon Regency, renowned for enduring traditions such as *tari topeng*, *kriya topeng*, visual arts, and traditional music (*karawitan*), which are preserved by the local community (Herdiani, 2017; Gunawan & Aisyah, 2020). WAS Gallery plays a pivotal role in exhibiting and marketing these art forms, particularly the distinctive masks from Slangit, reflecting the commodification of local heritage

for broader markets (Pratiwi, 2021). As a center for art and culture, WAS Gallery functions not only as an exhibition space but also as a platform for cultural sustainability, supporting artisans while introducing traditional arts to wider audiences (Hidayat, 2022). Moreover, galleries in rural contexts like Slangit act as mediators between tradition and modern creative industries, balancing authenticity with innovation (Suliyati & Wibisono, 2018). Studying business negotiation practices in this context offers insights into how intercultural communication unfolds in transactions involving local cultural art, where negotiation dynamics are influenced by cultural values, artistic identity, and heritage commodification (Dewi et al., 2019; Ardianto, 2020).

When interacting with people from different cultural backgrounds, it is essential to understand how to communicate effectively, including differing behavioral and verbal etiquette. For instance, in negotiations between WAS Gallery's mask artisans and consumers from various regions, the products exchanged hold not only economic value but also deep cultural significance. These products combine two essential elements: traditional practices and contemporary innovations tailored to current trends and consumer needs. Communication plays a vital role in the success of business negotiations. Without a clear understanding of the cultural context of potential clients or business partners, negotiations often fail. Intercultural negotiation processes tend to be more complex compared to negotiations with parties sharing similar cultural values (Mulyana, 2015). According to Salintowe and Pramudita (2017), intercultural business communication involves perception, interpretation, and evaluation of behavior within the framework of low-context and high-context cultures. These elements shift according to the cultural meanings ascribed to them. Therefore, the most effective way to reach an agreement is through a two-way, cross-cultural communication approach.

Business communication or entrepreneurial activities that disregard cultural aspects may lead to misunderstandings and hinder potential collaborations. In fact, it can even damage long-established business relationships (Tréguier-Felten, 2021). Language proficiency refers to the human ability to speak, whether in the national or a foreign language, according to the norms of communicating with others, including public speaking.

Intercultural conflicts frequently arise from differences in the understanding of hierarchies, negotiation standards, and variations in verbal and non-verbal communication styles. Companies must develop communication methods capable of bridging cultural differences to avoid such issues. This includes a deep understanding of ethics, customs, language, and expectations across various cultures (Zheng, 2021).

WAS Gallery originated as an initiative developed from a local art community in Slangit Village, Klenganan Subdistrict, Cirebon Regency. It was founded in 2015 by four individuals under the name *Wawasan Anak Seni Desa Slangit*, with the aim of creating a platform to preserve and sustain the traditional mask-making culture of Slangit. Over time, Wasnadi, the current owner of WAS Gallery, expanded the initiative and turned it into a primary livelihood as a mask craftsman. In the business context of WAS Gallery artisans, intercultural communication serves as a key factor influencing the success of collaboration with partners from different cultural backgrounds. One of the creative industries with immense potential for continued growth is traditional mask craft. However, in the initial stages of achieving such

goals, artisans at WAS Gallery often face challenges in communicating effectively with customers from diverse cultural backgrounds.

By understanding the principles of intercultural communication, artisans at WAS Gallery are able to develop more effective marketing strategies to build trust with consumers and enhance the competitiveness of their products. Business negotiation practices represent a crucial aspect of the marketing process for various types of crafts, including *Topeng Slangit* (Slangit masks) and other traditional handicrafts. In the negotiation process between artisans and consumers, intercultural communication plays a vital role. Therefore, it is essential for the artisans to further explore how intercultural communication can be effectively applied in business negotiation practices, particularly in the context of selling traditional masks in the national market, where consumers often express specific requests and preferences for custom-made products.

To reach a broader consumer base, the national market offers significant opportunities for WAS Gallery artisans to expand their market reach. By promoting their products through social media platforms, external consumers can easily access information about the wide array of crafts produced, thereby strengthening market visibility and increasing potential sales.

In the early stages of establishing the business, WAS Gallery frequently faced language barriers when communicating with consumers from different cultural backgrounds, largely due to the limited knowledge and understanding possessed by its owner, Wasnadi. One of the main challenges in intercultural communication lies in differences in language, cultural values, and social norms among the parties involved in negotiations. These differences often lead to misinterpretations, misunderstandings, and conflicts, which can become major obstacles to reaching mutual agreements and achieving shared benefits. Therefore, research on the use of intercultural communication in the negotiation practices of WAS Gallery's mask artisans when interacting with culturally diverse consumers is particularly relevant today.

The primary aim of this study is to analyze intercultural communication within business negotiation practices between mask artisans and local buyers, particularly in interactions with consumers from different regions of Indonesia. The study seeks to explore how differences in cultural values, language, and norms affect long-term business negotiations. This research is expected to assist mask artisans in improving their communication skills and contribute to the broader understanding of cross-cultural communication practices.

This study differs from previous research titled "Intercultural Strategy and the Need for Cross-Cultural Communication Competence Training for Expatriates in Human Resource Development," which focused on exploring the challenges, difficulties, and cultural adaptation strategies of expatriates (Chinese in Pakistan and Americans in Salatiga). The subjects in the prior study were expatriates (foreign workers) and their local colleagues, with the primary objective of identifying cultural barriers and adaptation strategies necessary for expatriate human resource development. In contrast, the present study, titled "*Intercultural Communication of Local Buyers in Business Negotiation Practices with Mask Artisans*," focuses on the intercultural communication strategies used by local consumers during business negotiations with mask artisans at WAS Gallery. The main subjects are local buyers from various regions and the artisans themselves, with the research objective of analyzing the use of intercultural communication strategies in local business negotiation practices. **In conclusion**, the previous research emphasized the challenges and adaptation strategies of foreign

expatriates in multicultural and cross-national work environments, whereas the current study centers on the intercultural communication strategies employed by local buyers from different regions in the context of loc

According to previous studies, intercultural communication and interaction occur constantly. Technology enables individuals around the world to connect with one another for both personal and recreational purposes. The ability of expatriates to communicate and interact effectively is essential to their success when working abroad, as they must engage with people from diverse cultural backgrounds. It is crucial to recognize that each region has its own distinct culture, making it necessary for companies to undergo intercultural communication training. Collaborating and working with people from various cultures is equally important. Companies that are able to adapt to different cultural environments are more likely to succeed in the global market. Culture plays a vital role in enabling employees to utilize their full potential and to feel comfortable within the organizations where they currently work (Bustomi, 2021).

A study conducted by Egar S., Cecep Safaatul B., Iwan Sukoco, and Lina Auliana (2022) explores how cross-cultural communication is implemented within multinational corporations. The research aims to examine the role of globalization in shaping multinational companies, which continue to grow across various countries worldwide. These corporations often face communication challenges due to cultural diversity among employees. The study utilized a literature review method, analyzing academic journals, scientific articles, and other publications to compile its findings.

Further insights are provided in another study entitled *“The Role of Intercultural Communication in Building International Relations”* by Arni Damayanti and colleagues (2024). This study aims to explore the role of intercultural communication in diplomacy, with a particular focus on how cultural differences influence communication among diplomats during international negotiations. Employing a qualitative case study approach, the researchers conducted in-depth interviews with diplomats and analyzed official documents as part of the data collection methods. The article also highlights key challenges in cross-cultural communication, such as issues related to language barriers and digital technology. In addition, it emphasizes how education and international diplomacy can facilitate communication across cultural boundaries. Research on intercultural communication in business negotiations has been widely conducted. For instance, Normadiya, Sanusi, and Shen (2019) examined the role of cross-cultural communication in fostering social functioning in new community environments. The objective of their research was to identify both the supporting and inhibiting factors influencing the development of social functionality through intercultural communication.

Based on these prior studies, it can be concluded that intercultural communication plays a pivotal role in technological advancement. Technology enables people around the world to connect for both business and leisure purposes. Communication and interaction skills are crucial for the success of migrant workers operating abroad. Cultural awareness and intercultural communication competence are vital for both multinational and local companies. Cross-cultural cooperation is equally essential. Companies with strong cultural competence are more likely to thrive in the global business environment. Societies are typically diverse in many

aspects, such as ethnicity, religion, language, customs, and daily practices particularly in developing countries where people often move to new and heterogeneous communities.

This current study focuses on both the similarities and differences among cultures and how intercultural communication is vital to enhancing mutual understanding and tolerance in today's globalized world. Overcoming various differences, such as values, language, and customs that often cause misunderstandings and conflict is a central concern of intercultural communication. The theory of intercultural communication suggests that such interactions are beneficial as they foster deeper understanding, cultivate empathy, and help dismantle stereotypes. Moreover, this article also addresses the challenges faced in intercultural communication, including those related to language and digital technology, and examines how international educational diplomacy can support more effective cross-cultural interactions.

Building on the previously outlined background, this study aims to analyze intercultural communication within the context of business negotiations between mask artisans and local buyers. Specifically, it investigates the negotiation practices between WAS Gallery artisans and consumers from outside their cultural community, in order to identify differences in cultural values, language, and social norms, and to assess their impact on long-term business negotiations. This research is expected to assist other mask artisans in enhancing their communication skills and to contribute to the broader understanding of cross-cultural communication in artisanal business contexts.

The research gap identified in this study stems from prior work by Imam Bustomi (2021), titled *"Intercultural Strategies and the Need for Cross-Cultural Communication Competency Training for Expatriates in Human Resource Development."* In that research, cultural differences were shown to cause significant challenges for expatriates in their interactions and productivity, particularly in multicultural workplaces. The study focused on how Chinese expatriates interacted with their Pakistani colleagues, and how American expatriates adapted to the working culture at an international school in Salatiga. Bustomi's study highlighted the cultural adjustment processes of foreign workers and emphasized the importance of training for effective communication across national boundaries. In contrast, the present study is conducted among local communities, specifically between local buyers and artisans in Slangit Village, Klagenan District, Cirebon Regency. The variables explored differ significantly, as this research focuses on local-level cross-cultural communication within a domestic setting, rather than international expatriate adaptation. Thus, this study addresses a gap in the literature by examining intercultural negotiation dynamics within a national cultural mosaic, offering insights into how local artisans navigate cultural differences in the Indonesian context.

METHOD

William B. Gudykunst and Young Yun Kim describe intercultural communication as a reciprocal process in which two individuals communicate by simultaneously acting as both sender and receiver.

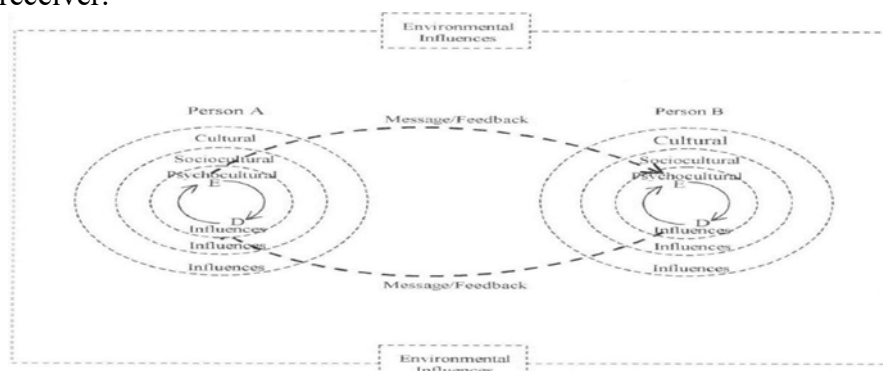


Figure 1. Model of Intercultural Communication Developed by Gudykunst and Kim

According to Gudykunst and Kim, when individuals engage in communication, they encode and decode messages simultaneously, making the communication process interactive rather than static. In their model, conceptual filters influence the interactive process, encompassing cultural, sociocultural, psychocultural, and environmental factors. The interaction of message encoding and decoding is situated at the innermost circle, while the surrounding circles represent the influences of psychocultural, sociocultural, and cultural elements.

This study adopts a qualitative descriptive method, with the place of research located at WAS Gallery, Slangit Village, Klagenan Subdistrict, Cirebon Regency. The study employs Gudykunst's intercultural communication model, which illustrates how communication between two or more different cultures is shaped by various factors that play significant roles in influencing the communication process. This model serves as the conceptual foundation of the research. Data collection techniques are based on Hamidi (2004) and include: 1) In-depth interviews with Wasnadi, the owner of WAS Gallery, to understand his perspectives and experiences in cross-cultural business negotiation; 2) Non-participant observation of the mask-making and craft production processes carried out at WAS Gallery prior to marketing and sales activities; 3) Documentation, in the form of photographic evidence, capturing efforts made by WAS Gallery to promote traditional mask culture to international tourists. The use of qualitative methods in this research aims to provide a deeper understanding of how intercultural communication is applied in the business negotiation practices of WAS Gallery artisans as they seek to reach a global market (Bartosik-Purgat, 2023).

According to Sugiyono (2017), qualitative research is a method used to obtain actual data that is later processed and interpreted to reveal meaningful insights, thus giving the data an intrinsic value beyond its surface appearance. Ramadhan Muhammad (2021) further explains that descriptive research is a method used to portray and describe the results of a study. As the name suggests, descriptive research aims to provide descriptions, explanations, and validation of the phenomena being studied. This research adopts a qualitative approach with descriptive analysis to symbolically understand real-life phenomena related to the lived experiences of research subjects, including their behavior, motivation, perception, and actions. The qualitative

approach employs language and narrative to describe natural realities, whereby researchers pose specific questions to participants, collect data, and interpret the meanings behind that data.

Data analysis in this study follows the stages outlined by Miles and Huberman, consisting of: 1) Data collection, gathering factual information related to WAS Gallery by conducting interviews with Wasnadi, the owner; 2) Data reduction, selecting and filtering the interview results to retain relevant information while discarding unrelated data; 3) Data display, presenting the reduced data in descriptive form, aligned with relevant theoretical frameworks previously discussed; 4) Conclusion drawing, summarizing the core findings based on the collected data, particularly regarding the application of intercultural communication by WAS Gallery artisans in their engagement with international consumers in the global marketplace.

RESULT AND DISCUSSION

Intercultural Communication Based on the Communication Model by William B. Gudykunst and Young Yun Kim

This study adopts the intercultural communication model proposed by William B. Gudykunst and Young Yun Kim, which highlights four key indicators: cultural, sociocultural, psychocultural, and environmental. The results of the interviews conducted are presented as follows:

Culture

The cultural dimension refers to the factors that account for cultural similarities and differences, including attitudes and language that shape values and norms. Cultural similarities and differences between the artisans and consumers influence how both parties perceive one another.

A shared cultural aspect identified between WAS Gallery (as the artisan) and Adejayani (as the consumer) lies in the performance of ritual practices prior to the sourcing of raw materials for the mask-making process. These ritual processes are notably similar between the artisan, who adheres to Cirebonese culture and the consumer, who identifies with Indramayu culture. In Cirebonese tradition, the ritual is called *ngunjung*, while in Indramayu, a similar ritual known as *ngarot* is performed. Both involve pilgrimage to the ancestral grave sites with offerings (usually in the form of *sesajen*), symbolizing a plea to the ancestors to bless the masks with rich traditional and spiritual values.

On the other hand, differences lie in the focus and interpretation of the masks' cultural significance. The consumer emphasizes the authentic cultural meaning behind the crafted masks, beginning with the pre-production rituals through to the final creation, viewing the masks as spiritual artifacts imbued with cultural aura. Meanwhile, the artisan prioritizes consumer satisfaction, focusing on innovating designs that align with customer preferences while maintaining the integrity of traditional culture. This includes careful selection of wood quality and the addition of ornamental symbols that carry particular meanings. One such innovation is the development of custom masks, which can be tailored according to client requests, thereby enhancing the appeal of WAS Gallery's products in the market.

Thus, it can be concluded that there is a shared cultural practice between the artisans and the consumers, particularly in the implementation of rituals that accompany the entire process from the initial stages of crafting to the final production of the mask as an artistic creation.

However, differences also emerge in their perspectives: consumers tend to emphasize the original cultural meaning and the historical value embedded in the craft, whereas the artisans place less importance on the cultural symbolism and instead focus more on consumer satisfaction.

Sociocultural

Sociocultural influences refer to the processes of social structuring formed through interaction with others. These influences encompass an individual's understanding of self, their role within a group, and the nature of interpersonal relationships. In this study, sociocultural factors have a distinct impact on how communication is employed and how individuals perform their respective roles.

This aspect of life emphasizes interpersonal and group relationships, particularly the interaction between WAS Gallery mask artisans and their customers. The artisans employ a traditional communication style, most notably through face-to-face interaction, which allows them to engage directly with consumers. This direct engagement is crucial for explaining and clarifying customer preferences regarding the design, carving, and overall shape of the mask. Such interactions help prevent misunderstandings and ensure that the final product aligns with the consumer's expectations, thus enhancing customer satisfaction.

Norms and habitual practices within the mask artisan community in Slangit generally reflect Cirebonese linguistic and social norms. For example, artisans often communicate using Cirebonese or refined Javanese language (*bahasa Jawa halus*) as a sign of respect, particularly when addressing individuals of higher status or elders. However, the language and level of formality vary depending on whom they are speaking with.

Based on the interview findings, it can be concluded that the use of traditional face-to-face communication remains highly relevant in the negotiation processes between WAS Gallery artisans and consumers from different regions. Such communication fosters trust-building and maintains positive interpersonal relationships, while simultaneously upholding local cultural values and social norms such as politeness and respect. These practices reflect the community's embedded traditions, social customs, and everyday interactions.

Psychocultural

The psychocultural aspect of intercultural communication refers to how cultural elements influence the psychological stability of individuals, encompassing their attitudes, perceptions, and beliefs. These factors can significantly impact the outcomes of communication processes.

Attitudes, as behavioral tendencies in intercultural interactions, affect how individuals think and act. One manifestation of such attitudes is the belief in traditional cultural practices, such as conducting rituals or offering sacrifices before cutting down trees used as the primary raw material for mask-making. These rituals have a profound psychological effect on both artisans and consumers. By performing such rituals, they believe they are protected from misfortune or curses that might occur if the rituals are neglected or improperly conducted.

Stereotypes, or generalized assumptions, also play a role in psychocultural dynamics. Artisans at WAS Gallery generally perceive their consumers as art appreciators who understand the cultural meaning behind the masks they purchase. However, some consumers

are affiliated with performing arts studios and engage with the masks by studying the symbolic meanings behind the masks, costumes, and dances they perform. On the other hand, consumers often stereotype mask artisans as craftsmen who strictly follow ancestral traditions passed down through generations.

An interview with Mr. Wasnadi confirms that such rituals are deeply embedded in the production process. Similarly, Mr. Adejayani noted that most mask artisans in the Indramayu region still adhere to traditional rules inherited from village elders, including performing specific rituals before harvesting wood for mask production. These rituals provide psychological comfort to artisans, shielding them from anxiety related to potential spiritual consequences if the rituals are omitted.

Based on the results of each indicator presented, it can be concluded that gaining deeper knowledge about the history, meaning, and beliefs embedded in a particular craft, especially masks provides a sense of stability and personal satisfaction for certain consumers. Generally, this emotional response is experienced only by a specific group of individuals who have particular motives for purchasing mask crafts, such as history enthusiasts or collectors. This experience differs from that of art practitioners, such as dancers or studio owners, who prioritize the functional aspects of the mask for their practical needs. As a result, they tend to overlook the cultural or symbolic value of the craft, which may in turn influence their psychological perception and experience as consumers.

Environment

Political Economy and Environment in Intercultural Communication among Slangit Mask Artisans

Political economy in intercultural communication refers to the approach that examines the relationship between political power, economic interests, and institutional control over the production and distribution of cross-cultural information. This approach is grounded in the understanding that communication is not neutral or value-free but is influenced by underlying economic and political structures.

The environment is another critical factor influencing the encoding and decoding of messages. How individuals perceive their environment affects their understanding and anticipation of message interpretation. In the context of intercultural communication, the environmental aspect refers to external factors that impact perceptions and interactions among individuals, such as geographical location, climate, and physical conditions. Environment plays a vital role within intercultural communication by encompassing physical, social, and technological dimensions. These dimensions shape how individuals interact. The utilization of technological aspects, such as e-commerce platforms and social media, by WAS Gallery artisans demonstrates efforts to increase communication efficiency and expand consumer reach for their products.

Based on the interviews, it can be concluded that leveraging technological advancements facilitates easier access and interaction between artisans and consumers. Consumers can readily obtain information regarding the mask crafts they intend to purchase. Within the intercultural communication framework between artisans and consumers from different cultural backgrounds, the environmental factor, considered as an external influence, significantly affects their interaction by shaping communication patterns and mutual perceptions.

Intercultural Communication Barriers among Local Buyers in the Business Negotiation Practices of Mask Artisans

Barriers refer to any obstacles, hindrances, or difficulties that impede the achievement of a goal. In the context of intercultural communication among local consumers during business negotiations with Slangit mask artisans, these barriers primarily arise from cultural differences and divergent perspectives. Artisans may adhere to traditional local values and cultural norms, while local consumers might possess differing tastes, expectations, or economic objectives. Such disparities can lead to misunderstandings, misinterpretations, or disagreements concerning price negotiations, quality, functionality of the masks, and production processes. Additionally, differences in communication styles, such as direct versus indirect approaches can further hinder the successful attainment of business agreements.

The research findings indicate that adapting mask designs to meet consumer demands without altering established traditional guidelines is a distinguishing characteristic of WAS Gallery. Moreover, local market demands are often closely linked to cultural or customary events within the community. Therefore, demand for masks frequently correlates with specific seasons or cultural calendar events. Non-community consumers tend to prioritize products with aesthetic appeal that can serve as collectibles or decorative items. This suggests that consumers interested in masks for collection or decoration purposes may lack an understanding of the cultural meanings embedded in the masks. Conversely, consumers who comprehend the cultural significance of the masks may show less interest in the latest trends that focus on aesthetic innovation rather than traditional or cultural values.

The Impact of Intercultural Communication by Local Consumers on Business Negotiations with Slangit Mask Artisans

The impact of intercultural communication by local consumers on business negotiations with Slangit mask artisans lies in how differences in culture, values, and communication styles influence the interaction process between artisans and consumers. Ineffective communication can lead to divergent perceptions and misinterpretations of intent, which in turn hinder the negotiation process. Conversely, a solid understanding of the local cultural context enables artisans to build more harmonious relationships, enhance trust, and create broader and more sustainable opportunities for cooperation and marketing.

Based on the research findings, it can be concluded that the direct presence of consumers aims to provide guidance to WAS Gallery artisans regarding specific requests for handcrafted products. Communication barriers between artisans and consumers often lead to misunderstandings concerning the details desired by consumers, resulting in unsatisfactory negotiation outcomes for both parties. Such communication obstacles may cause lost opportunities, transaction cancellations, and consumers feeling undervalued, which can damage long-term relationships between artisans and consumers. This is primarily due to the difficulty in trusting artisans when consumer preferences are not well understood.

CONCLUSION

This study concludes that to ensure long-term consumer satisfaction, producers must balance cultural preservation with consumer needs. The relationship between producers and consumers plays a critical role in product success. The use of wood as the primary material involves rituals and spiritual beliefs, with artisans emphasizing permission and spiritual practices. The cultural significance behind the mask-making process differs notably between artisans and consumers. WAS Gallery artisans use Manda wood as their main material, while consumers respect the cultural and ritual importance associated with the masks. The sociocultural aspect highlights the communication norms and practices within the WAS Gallery artisan community. Language use varies according to social class. Artisans adapt to consumer demands while adhering to traditional communication styles. The psychocultural aspect addresses stereotypes and settings influencing communication. Artisans emphasize clear communication and mutual understanding to accurately convey the intended meaning of the masks.

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First publication right:

Injurity - Interdisciplinary Journal and Humanity



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