

Optimization of Product Knowledge In Improving The Storytelling Skills of Songke Weaving MSME

Gregorius Antariksa Berybe^{1*}, Floriana Yulin²,

^{1,2}*Pengelolaan Perhotelan, Politeknik eLBajo Commodus, Labuan Bajo, Indonesia*

**Corresponding author: Gregorius Antariksa Berybe*

Corresponding email: gregberybe@gmail.com

ARTICLE INFO

Article history:

Received 02 June 2023

Accepted 31 June 2023

Available Online 02 September
2023

ABSTRACT

Product Knowledge is an important aspect of understanding the characteristics, benefits, and value of products. In the context of Songke Weaving, knowledge includes history, motifs, materials, and manufacturing processes. This study aims to measure the level of product knowledge of Songke Weaving MSME actors in Batu Cermin Tourism Village and make a description guide to improve storytelling skills in detail. This study used a qualitative descriptive approach. Data was collected through interviews, observation, and documentation. The participants of the study were Songke Weaving MSME actors. The results of the research of most Songke Weaving MSME actors in Batu Cermin Village have limited product knowledge, especially related to history, manufacturing processes, and benefits. However, a better understanding of the motives, and benefits of the product. The manufacturing process of Songke Weaving was previously done naturally but took longer, the quality of Songke Weaving today is affected by changes in the manufacturing process. This research also highlights the functional, and emotional benefits of Songke Weaving for the people of Manggarai. Improvement efforts through product description guidelines can help increase product value for consumers, and support the development of MSMEs in Batu Cermin village.

Keywords:

MSMEs, Product Knowledge,
Storytelling, Consumer
Satisfaction, Weaving Product

© 2022 The Author(s). Published by International Ecsis Association. This is an open-access article under the Creative Commons Attribution-ShareAlike 4.0 International License.



<https://doi.org/10.55980/esber.v2i2.125>

1. Introduction

Product knowledge serves as a crucial bridge between consumer interest and informed purchasing decisions (Reddy & Thanigan, 2023; Setyadi et al., 2024). It is not merely about understanding the features and benefits of a product, but appreciating the broader context of its origin, production, and cultural significance (Sulaiman et al., 2022; Zhang et al., 2023). For items like songket fabric, this understanding goes beyond the tactile and visual allure to encompass its rich historical and cultural heritage (del Barrio-García & Prados-Peña, 2019). As consumers become aware of the intricate craftsmanship and the traditional techniques preserved over generations, they recognize that their purchase is not just of a product, but an investment in preserving a cultural legacy (Liu & Id, 2024; Qiu et al., 2024). This deep appreciation can justify the premium pricing (Biraglia et al., 2022), distinguishing songket from more ordinary textiles and enhancing its perceived value among discerning buyers.

One of the tourism villages in West Manggarai Regency that produces, and sells Songke Weaving is Batu Cermin Tourism Village. As one of the destinations, Batu Cermin Tourism Village has various MSME groups that support the tourism sector. The implementation of the tourism concept plays an important role in the progress of MSME (Hermawati, 2020). The tourism sector's MSMEs can thrive and be competitive if they can implement good practices that focus on stakeholder interests (Escoto et al., 2019). One of the MSME products is Weaving, data shows that there are 9 weaving MSME actors, where one of the products sold is Songke Weaving cloth (Dinas NakertransKopUKM, 2023). Furthermore, the data on the Weaving MSME group is attached to Table 2 below.

Table 2: Weaving MSME Group in Batu Cermin Tourism Village

Owner of MSMEs	Brand Name	Role of MSMEs
Konradus Jeladu	Molas Nanga Komodo	Weavers , and Seller
Rosalina	Astro Tenunku	Seller
Viktor Endi	Komodo99	Seller
Paulina	Komodo Gift Shop	Seller
Cerli	Komodo Gift Shop	Seller
Eni	Galeri De'J , andi	Seller
Lita	Nanang Desa	Seller
Hermanus Litu	Molas wara	Seller
Yan Gerung	Towe Lanang	Seller

Source: Batu Cermin Tourism Village, 2023

Table 2 shows the MSME groups in Batu Cermin Tourism Village where most of them are sellers, and only 1 group works as weavers, and sellers (Batu Cermin Tourism Village, 2023). The number of tourist visits, the length of stay of tourists, and hotel occupancy rates have a positive, and significant effect on local original income in West Manggarai Regency. The increase in tourists creates more opportunities for MSME products to develop into viable business ventures for the surrounding community (Nurhayati et al., 2021; Widiastini et al., 2023). Policies that foster relationships between tourism businesses and MSMEs can generate significant benefits for the sector. Additionally, these policies contribute to broader rural and economic development goals.

The development of MSMEs is still challenged from various aspects. The problems faced by MSMEs are lack of capital (Gupta & Kumar Singh, 2023), difficulties in marketing, tight business competition, difficulties in raw materials, lack of technical production (Prasad et al., 2022; Suharyati & Utami, 2022), and expertise, less managerial skills, lack of financial management knowledge, and a less conducive business climate. One of the obstacles that arises in the Wsiata Batu Cermin Village Weaving MSME group is knowledge related to weaving products themselves.

The price of Songke Weaving itself ranges from IDR 1,000,000 to IDR 1,500,000. Visitors have mixed responses to the price of Songke Weaving. "Why is it so expensive?", "How expensive is it?", "Can't it be less?", and "What makes this fabric special and expensive?" are examples of questions raised by tourists. These questions serve as an alarm for traders to be able to explain the characteristics of Songke Weaving. Some Songke Weaving craftsmen understand the characteristics of the weaving they produce, but find it difficult to describe it well. Additionally, some traders do not know the process, the materials used, or the story behind the motifs of the weaving. There are even employees who are completely unaware of the product. They only know the origin and price of the Songke Weaving. This situation can be attributed to a lack of access to related information.

This condition may pose a significant barrier to the sales of Songke Weaving products. The preliminary analysis identified a research gap concerning the suboptimal knowledge about Songke Weaving products, which potentially affects consumer purchase intentions. This study aims to investigate the extent of product knowledge among micro, small, and medium-sized enterprises

(MSMEs) engaged in Songke Weaving in the Batu Cermin Tourism Village. Additionally, it seeks to explore how these actors describe Songke Weaving in a manner that effectively communicates its value to consumers. The contribution of this research is the creation of a comprehensive guide that delineates the distinctive characteristics, inherent values, and advantages of Songke Weaving. This guide is intended to not only foster greater consumer appreciation but also to influence purchasing behaviors positively. By providing detailed insights into the cultural and economic significance of Songke Weaving, the study aims to enhance the marketing strategies of MSMEs within the Batu Cermin Tourism Village, ultimately contributing to the sustainable development of this traditional craft.

Product Knowledge

Lack of knowledge related to the product to be sold can affect consumer assessment of the value of a product. Product knowledge consistently ranks among the most important influences regarding consumer buying behavior (Jafar et al., 2023). Product Knowledge itself is a variety of product information. This knowledge includes product categories, product terminology, product attributes, product pricing, and product trustworthiness. Travelers must have confidence in the value of a product to be purchased whether it provides utility or benefit. Consumers will pay more attention to products that can produce utility, considering them in purchasing decisions.

Product Knowledge becomes as important as Value or value offered. The perceived benefits of weaving products, both from packaging, and quality, cause consumers, and potential consumers to be willing to buy woven products to meet their needs. The message of product value that is not "delivered" to potential buyers can affect purchase intention; this is because buyers evaluate in forming the most preferred product buying interest until finally choosing to buy. The ability of word of mouth that is lacking in describing the value of a characteristic of Songke Weaving, has the potential to reduce the purchase intention of tourists which certainly has an impact on the source of income from the group. The word of mouth in the form of some information from friend's relatives, and colleagues who discuss brand equity that is comparable to the quality offered so that it will result in purchasing decisions for consumers in Yogyakarta.

Critical role of product knowledge

One of the most prevalent challenges faced by companies is the dissemination of inaccurate or incomplete product information, which often leads to negative customer perceptions of the company. Effective product knowledge plays a crucial role in shaping consumer behavior and significantly influences word-of-mouth marketing strategies. Diverse consumer backgrounds necessitate the provision of detailed product information to facilitate informed purchasing decisions. The depth of a consumer's product knowledge can significantly impact their ability to assimilate new information and make informed choices. Comprehensive product knowledge encompasses several dimensions, including the product's category (Dinçer et al., 2023), terminology, features, pricing, and the degree of consumer trust.

Merchants are tasked with the responsibility of articulating their products according to specific criteria. Product information can be categorized into three types: a) knowledge of product characteristics or attributes, b) understanding of the product's benefits or consequences, and c) awareness of the value that the product aims to deliver. This tripartite division explains why products possess a distinct set of attributes. Product knowledge can be assessed through three primary methods: 1) Subjective knowledge, which refers to an individual's self-assessment of their understanding of the product; 2) Objective knowledge, which involves the measurement of what people actually know about the product; and 3) Experience-based knowledge, which is derived from the number of purchases and personal experiences with the product. Among various factors, product knowledge is identified as having the second most significant impact on consumer purchasing decisions. Emphasizing comprehensive product knowledge is vital for ensuring that customers fully understand the product (Solin & Curry, 2023), thereby aligning with the company's objectives to meet customer expectations. Product information helps them feel

confident in their purchasing decisions and aligns with their values and knowledge of the value of the product (Zollo et al., 2021).

Storytelling skill

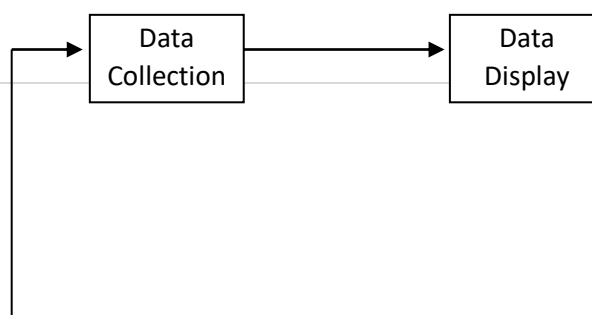
Storytelling skills refer to an individual's ability to effectively communicate information through narrative, with or without words (Martinez-Alba & Pentón Herrera, 2023). The efficacy of storytelling is derived from its capacity to construct narratives that engage the audience's imagination (Stevenson et al., 2023), thereby facilitating the effective transmission of messages. Generating narratives necessitates the concurrent utilization of both linguistic and cognitive faculties, including the engagement of attention (Jordanidisz et al., 2024). These skills are particularly essential for micro, small, and medium-sized enterprise (MSME) operators, tour guides, and tourism ambassadors, where public speaking is a fundamental component of marketing and persuasion strategies aimed at broad audiences. In MSME groups, the development of storytelling abilities can significantly enhance public speaking competencies during the dissemination of product information to potential consumers. Furthermore, the application of storytelling techniques has proven beneficial in educational settings, where it has been embraced by students as a valuable tool for improving their oratorical skills (Gardner-Neblett, 2022).

2. Methods

The research was conducted in Batu Cermin Tourism Village where the focus of research was on weaving MSME groups that are often involved in tourism activities in West Manggarai by selling Songke Weaving products. As one of the Tourism Villages with the main object is a mirror stone the weaving MSME group plays an important role in improving the economy.

This study uses a qualitative descriptive approach to determine social problems in weaving MSME groups and interprets problems related to Product Knowledge. The output of this research is a guideline/guide in describing Songke woven fabric so that the value of Songke Weaving can be conveyed and is expected to increase the purchasing power of visitors. This guideline is expected to answer the obstacles faced by sellers in describing the Value of Songke Weaving. Participants are determined using random sampling or probability sampling where all weaving MSME actors can be selected samples. Random sampling provides an opportunity for all elements of the population to be sampled as is often done in quantitative research. The technique used to determine the number of samples by the random sampling method is simple random sampling where the selected sample is Songke Weaving MSME actors who are willing to be the object of research.

The research stage starts from pre-research to determine the quantity of active Songke Weaving groups. Furthermore, using theories related to Product Knowledge indicators, researchers collect data using observation, interviews, and literature reviews. Primary data were obtained from interviews with Songke Weaving MSME actors who were the main participants in this study. In addition, direct observation of MSME locations to see first, and the manufacturing, and sales process. This is done to get an idea of how to describe Songke Weaving to guests. Secondary data is obtained from several sources such as journals, books, and others that talk about Songke Weaving MSMEs. The collected data was analyzed using Triangulation of data sources, namely data analysis techniques obtained from different Songke Weaving MSME actors with the same technique. The triangulation technique of data sources is then analyzed with three activities describing the process of analyzing qualitative research in Figure 1.



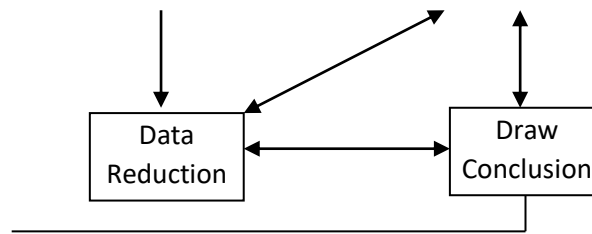


Figure 1. Miles & Huberman Data Analysis (Palazzolo, 2023)

Figure 1 shows the process of data analysis starting from the stages of data collection, data reduction, data presentation, data withdrawal/verification, or conclusions, thus the data presented has truth or validity.

3. Results

The knowledge of weavers and sellers of woven fabrics from the Songke Weaving MSME group in Batu Cermin Tourism Village is described based on Product Knowledge indicators as a result of this research as follows:

3.1 Characteristics of Songke Weaving

Songke Weaving, a traditional fabric from the Manggarai community, is characterized by its values, functions, and maintenance requirements. This textile plays a pivotal role in preserving the cultural heritage of its region, being integral to various traditional ceremonies in Manggarai. Songke Weaving embodies three core ideologies reflecting relationships between humans, nature, and the divine. Its profound cultural and historical significance often drives tourists' purchase intentions, commonly buying Songke cloth as souvenirs.

Historically, Songke Weaving is prominently featured in 'penti' events—a traditional Manggarai feast characterized by expressions of gratitude towards ancestors and the divine, known locally as 'Mori Kraeng.' This celebration, conducted in formal settings, is also a time of joy and gratitude for harvests and highlights communal kinship. Furthermore, Songke cloth is worn during the 'caci' dance, a display of skill where two men engage in a whip fight, demonstrating agility and defense skills.

Songke Weaving is also a staple at weddings, serving as symbols and forming part of dowries, referred to in the Manggarai language as dowry items. Beyond traditional rites, Songke Woven Cloth is utilized during religious events and in welcoming ceremonies known as 'Tiba Meka,' which translates to receiving or welcoming guests.

Despite its ubiquitous presence in community activities, a comprehensive understanding of Songke Weaving's history is rare, with detailed knowledge primarily held by individuals such as Jeladu Condradus. The consistent use of Songke Manggarai woven cloth in every traditional ceremony ensures the preservation of its heritage and sacredness for future generations.

3.2 Songke Weaving Motif

Originally, Songke Weaving featured traditional motifs such as *Wela Kaweng* or *Wela Runus*, also known in Indonesian as Floral Motifs. Additional designs included Mata Manuk (Chicken Eyes) and motifs depicting custom houses. Over time, however, weavers have infused new creativity into their designs, which now serve as cultural identifiers for the Manggarai region. Examples of these contemporary motifs include the Komodo, traditional houses, and the Spider Nest, among others.

The *Wela Kaweng* or *Wela Runus* motifs traditionally symbolize vibrant fragrance and natural beauty. Despite the introduction of new motifs, these traditional meanings have been preserved. The motif known as *Bungan*, which corresponds to the regional name of Flores—derived from the Portuguese word for 'flowers'—embodies beauty. Meanwhile, the *Mata Manuk*

motif, translated as 'Chicken Eyes,' is believed to reflect the Manggarai people's keen observational abilities. These motifs not only enrich the cultural tapestry of Songke Weaving but also serve as a medium through which the identity and values of the Manggarai community are expressed and perpetuated.

3.3 Songke Weaving Material

Songke Weaving utilizes two primary categories of materials: basic materials and coloring agents. The foundational material traditionally comprises cotton, which is spun into yarn. Historically, natural coloring agents derived from plant sources, such as Sampa leaves, Sirih Lime, and Noni Wood (*kayu mengkudu*), were used to dye the yarn. These natural dyes contributed to the unique coloration of the Songke Weavings.

In contemporary practice, however, the craft has evolved. Many weavers today rely on pre-dyed yarns available commercially, which often come in a standard black base. This shift reflects broader changes in the textile industry and availability of materials. While cotton remains the primary base material, the transition from traditional, labor-intensive dye processes to the use of readily available, store-bought dyed yarns marks a significant shift in the production methods of Songke Weaving. Moreover, coloring materials, once exclusively derived from natural sources, are now predominantly synthetic and are easily acquired from stores or suppliers. This transition from natural to synthetic dyes reflects not only changes in technological practices but also a shift in knowledge transmission among weavers, many of whom are no longer familiar with the traditional dyeing processes once integral to their craft.

3.4 Songke Weaving Tools and Productin Process

The equipment used in making Songke Weaving consists of traditional tools such as *Jangka*, *Bira*, *Kelabas*, *usu*, and *Pesa*. Other parties, however, do not know what equipment is used in the manufacturing process. In the beginning, the process of making Songke Weaving from materials to the manufacturing process was carried out naturally. The manufacturing process is carried out as in Table 1:

Table.1 The Manufacturing Process of Songke Weaving

1	The process of separating cotton from its seeds	The process of separating cotton from the seeds is called <i>keco</i> , after the cotton has been separated there is called <i>keco</i> there is no air so the cotton does not fly. After that the cotton is rotated using strings, the goal is that the cotton is separated from dirt so that the color of the cotton becomes clear. After that, the cotton is rolled using bamboo, and ready to be spun, this process can be done in 1 day.
2	Spinning process	The yarn spinning process is carried out using two ways, namely by using hands, and using a traditional tool called <i>Jatah</i> then spinning slowly until it becomes yarn, but is still white, this process takes 1 month.
3	Coloring Process	The process of dyeing yarn using the dyes mentioned above, then taking the material into <i>Priuk</i> made from soil mixed with water, then the yarn was dyed, and precipitated for 2 weeks, after 2 weeks stirred until foaming, in the presence of foam means it is a cooking process, do this process for two months, every 2 weeks it is stirred. After 2 months the thread is lifted and rubbed so that the resulting thread is smooth, and the black color adheres to the thread evenly. The thread must be fine so that at the time of yarn rolling can be done easily. After that, it is precipitated again for 2 months and does the same as before. After 2 months remove the thread, then the thick water precipitate is stored, the thick water is mixed with a little clean water, then put the threads. This process is done so that the color of the yarn in Songke Weaving becomes

		perfect black, then the drying process will be the next stage.
4	Drying Process	The drying process of Songke Weaving yarn should not be dried in direct sunlight, so that the drying process is perfect, the color of the yarn does not fade, and the thread in Songke Weaving does not break easily. After the thread is dry in rubbing again, the goal is that the thread is smooth, and not easily broken when rolled. The drying process takes 1 month. Then the thread is ready for the weaving process.
5	Weaving Process	The weaving process long ago, had to be four strokes so that the resulting fabric was solid, and not loose, and the resulting fabric was heavy. But now the blow is only 2 times so that the fabric produced is not heavy, and loose. In this weaving process, it takes 1 person and takes 1 month. Songke Weaving used to be a heavy cloth while the current one is light.
6	Number of workers required	The need for spinning yarn requires three people while weaving only one person, so to produce one sheet of Songke Weaving requires 3 to 4 workers.

3.2 Functional Benefits and Emotional Benefits of using Songke Weaving

Functionally, Songke Weaving was originally crafted as a sarong for the Manggarai people. This sarong could also serve as a blanket during matrimonial negotiations or similar ceremonies. Over time, the adaptability of Songke Weaving has allowed for its transformation into a variety of forms, including apparel such as clothes and pants, as well as accessories like bags, wallets, earrings, bracelets, and scarves. Additionally, Songke Weaving continues to play a crucial role in significant cultural events among the Manggarai, such as proposals, dowries, and other traditional ceremonies.

Historically, only the nobility, referred to as 'Dalu,' could afford to purchase and wear Songke Weaving due to its high cost, which made it inaccessible to the average person. In contemporary times, however, Songke Weaving has become more widely available, allowing both Manggarai and non-Manggarai individuals to own such items. For the Manggarai people, wearing Songke Weaving is not only a matter of cultural identity but also a source of pride.

4. Discussion

A manufacturer must ensure that consumers use their product correctly to avoid malfunctions that impair the product's functionality (Wang & Su, 2022). Such incidents can lead to consumer dissatisfaction. Consequently, it is imperative that MSME actors are well-versed in the correct usage and maintenance of their products, as these are essential components of consumer education.

Songke Weaving commands a high price not only due to the material costs but also because of the intrinsic value embedded within it (Wieczerzycki & Deszczyński, 2022). This value is reflected in its historical significance, the cultural motifs of the Manggarai people, the use of natural materials, and the labor-intensive manual production process, which can take seven to eight months to produce a single sheet. Furthermore, the value of Songke Weaving is evident both functionally and emotionally. Therefore, it is crucial for MSME operators to possess comprehensive product knowledge of Songke Weaving. Such understanding ensures that the price of Songke Weaving is justified to consumers by highlighting that the product transcends mere material value.

However, the Songke Weaving MSME group in Batu Cermin Tourism Village demonstrates suboptimal product knowledge, particularly concerning the characteristics, history, motifs, materials, manufacturing processes, benefits, and maintenance of Songke Weaving. This deficiency hampers their ability to effectively communicate the product's value to potential customers, potentially affecting consumer perception and purchasing decisions. Moreover, challenges in articulating these attributes may also influence the product's perceived value.

The Storytelling Skills of Songke Weaving

Based on the results of the research above, the following is a discussion of the extent of product knowledge from Songke Weaving MSME actors in Batu Cermin Tourism Village related to storytelling skills. The knowledge of the product that must be possessed in detail includes:

- a. Historical, and Cultural Meaning: Storytelling is a daily activity of humans (Bassano et al., 2019). The history and cultural significance of Songke Weaving add value to this product. This includes how Songke Weaving is an important part of Manggarai culture and is used in various traditional ceremonies, and religious activities. This knowledge can help consumers to appreciate more than just a fabric but as a valuable cultural heritage. Storytelling activities are ubiquitous throughout human history, including day-to-day activities, at meals, while traveling, in work songs, and even while dreaming. Storytelling is superpower to determine the best type of story chosen (Pereira, 2019).
- b. Motif, Materials, and tools for the manufacturing process: Knowledge of traditional motifs, manufacturing materials, and manual manufacturing processes provides a deeper understanding of the quality and value of Songke Weaving. It also helps MSME players to explain why Songke Weaving can be expensive because it involves time, energy, and quality natural materials. Motives weave Songke like *wela runus* atau *wela kaweng* or floral motives, *mata manuk*, traditional houses.
- c. Functional, and Emotional Benefits: Storytelling can arouse consumers' emotions and affect purchasing behavior through desires and attitudes. Storytelling influences consumer emotions and buyer behavior (Júnior et al., 2023). Understanding the functional benefits (practical use), and emotional benefits (symbolic value, and identity), MSME actors can reach various consumer circles more effectively. For example, wearing Songke Weaving is not only for practical purposes but also as a symbol of status or cultural identity.
- d. Maintenance process: Information on how to care for Songke Weaving is important to ensure that consumers can maintain the quality of the product. A culture of storytelling can provide value to an organization (Kemp et al., 2023). This involves measures such as avoiding direct sunlight washing carefully and using proper care materials.

The results of this study show that only a small percentage of MSME actors understand in detail the characteristics of Songke weaving sold. The information conveyed by them was able to answer the formulation of this research problem, namely product knowledge from Songke Weaving. This is because their profession is not only sellers but also craftsmen. This certainly helps them in explaining in general terms Most sellers only know in general information about the characteristics of the product. This could be because they only sell Songke weaving, but not as craftsmen.

5. Conclusion

Importance of Product Knowledge, In-depth knowledge of Songke Weaving products is a key aspect in strengthening marketing, and sales. With a strong understanding of the history, motives, materials, manufacturing process, benefits, and product care, MSME players can provide complete, and convincing information to consumers. By communicating various aspects that include cultural values, quality, and benefits of Songke Weaving, MSME players can increase the value of product perception in the eyes of consumers. Clear information on how to use, care for, and appreciate Songke Weaving, MSME players can increase consumer satisfaction. Consumers will feel more confident in choosing, using, and caring for these products. Through increasing Product Knowledge, MSME players not only promote products but also help in maintaining and developing local cultural heritage. They can be effective ambassadors in introducing the uniqueness, and beauty of Songke Weaving to the wider community. The advice for Songke Weaving MSME players is to increase their knowledge about this product through additional

training, and education. In addition, they can also utilize technology, and social media to promote their products to a wider market. In addition, they can also develop cooperation with related parties, such as local governments or tourism organizations, to expand their reach, and increase understanding of the uniqueness, and value of Songke Weaving. Thus, they can increase the competitiveness of their products in local as well as global markets. The conclusions of the study are based on the findings and discussions that have been discussed.

6. References

- Bassano, C., Barile, S., Piciocchi, P., Spohrer, J. C., Iandolo, F., & Fisk, R. (2019). Storytelling about places: Tourism marketing in the digital age. *Cities*, 87(November 2018), 10–20. <https://doi.org/10.1016/j.cities.2018.12.025>
- Biraglia, A., Bowen, K. T., Gerrath, M. H. E. E., & Musarra, G. (2022). How need for closure and deal proneness shape consumers' freemium versus premium price choices. *Journal of Business Research*, 143(February), 157–170. <https://doi.org/10.1016/j.jbusres.2022.01.064>
- del Barrio-García, S., & Prados-Peña, M. B. (2019). Do brand authenticity and brand credibility facilitate brand equity? The case of heritage destination brand extension. *Journal of Destination Marketing and Management*, 13(October 2018), 10–23. <https://doi.org/10.1016/j.jdmm.2019.05.002>
- Dinçer, M. A. M., Arslan, Y., Okutan, S., & Dil, E. (2023). An inquiry on organic food confusion in the consumer perception: a qualitative perspective. *British Food Journal*, 125(4), 1420–1436. <https://doi.org/10.1108/BFJ-03-2022-0226>
- Escoto, B. E. B., Boza, M. P., & Madrigal, D. F. (2019). Sustainable tourism: A competitiveness strategy perspective in Baja California. *Sustainability (Switzerland)*, 11(24). <https://doi.org/10.3390/SU11246934>
- Gardner-Neblett, N. (2022). What Predicts Oral Narrative Competence Among African American Children? Exploring the Role of Linguistic and Cognitive Skills. *Journal of Speech, Language, and Hearing Research*, 65(8), 2931–2947. https://doi.org/10.1044/2022_JSLHR-22-00002
- Gupta, A., & Kumar Singh, R. (2023). Managing resilience of micro, small and medium enterprises (MSMEs) during COVID-19: analysis of barriers. *Benchmarking: An International Journal*, 30(6), 2062–2084. <https://doi.org/10.1108/BIJ-11-2021-0700>
- Hermawati, A. (2020). Transglobal leadership approach to sustainable tourism competitiveness at tourism sector-engaged MSMEs through integrated human resource performance and responsible marketing. *International Journal of Tourism Cities*, 6(4), 863–883. <https://doi.org/10.1108/IJTC-06-2019-0085>
- Jafar, R. M. S., Ahmad, W., & Sun, Y. (2023). Unfolding the impacts of metaverse aspects on telepresence, product knowledge, and purchase intentions in the metaverse stores. *Technology in Society*, 74(May), 102265. <https://doi.org/10.1016/j.techsoc.2023.102265>
- Jordanidisz, A., Bóna, J., & Vakula, T. (2024). Screening the narrative skills of Hungarian kindergarteners by dynamic assessment. *Journal of Monolingual and Bilingual Speech*, 5(3), 357–379. <https://doi.org/10.1558/jmbs.23908>
- Júnior, J. R. de O., Limongi, R., Lim, W. M., Eastman, J. K., & Kumar, S. (2023). A story to sell: The influence of storytelling on consumers' purchasing behavior. *Psychology*

& Marketing, 40(2), 239–261. <https://doi.org/10.1002/mar.21758>

- Kemp, A., Gravois, R., Syrdal, H., & McDougal, E. (2023). Storytelling is not just for marketing: Cultivating a storytelling culture throughout the organization. *Business Horizons*, 66(3), 313–324. <https://doi.org/10.1016/j.bushor.2023.01.008>
- Liu, L., & Id, H. Z. (2024). *Research on consumers ' purchase intention of cultural and creative products — Metaphor design based on traditional cultural symbols*. 1–24. <https://doi.org/10.1371/journal.pone.0301678>
- Martínez-Alba, G., & Pentón Herrera, L. J. (2023). Strength in storytelling: Peacebuilding via wordless books. *TESOL Journal*, 14(4). <https://doi.org/10.1002/tesj.735>
- Nurhayati, B. D., Kusmantini, T., & Wahyuningsih, T. (2021). Antecedents and Implications of Innovation Capability: Empirical Study of Bakpia Msme in Yogyakarta. *Journal of Indonesian Economy and Business*, 36(2), 179–203. <https://doi.org/10.22146/jieb.v36i2.1399>
- Palazzolo, D. J. (2023). Research Methods. *Experiencing Citizenship: Concepts and Models for Service-Learning in Political Science*, 109–118. <https://doi.org/10.4324/9781003444718-9>
- Pereira, G. (2019). Brand storytelling: A three-dimensional perspective. *Journal of Brand Strategy*, 8(2), 146–159.
- Prasad, S., Rao, A. N., & Lanka, K. (2022). Analysing the Barriers for Implementation of Lean-led Sustainable Manufacturing and Potential of Blockchain Technology to Overcome these Barriers: A Conceptual Framework. *International Journal of Mathematical, Engineering and Management Sciences*, 7(6), 791–819. <https://doi.org/10.33889/IJMEMS.2022.7.6.051>
- Qiu, L., Rizal, A., Rahman, A., & Shahrizal, M. (2024). *The Role of Souvenirs in Enhancing Local Cultural Sustainability : A Systematic Literature Review*. 1–25.
- Reddy, N. S., & Thanigan, J. (2023). Determinants of purchase intention, satisfaction, and risk reduction: The role of knowledge and information search among mortgage buyers. *Cogent Economics and Finance*, 11(2). <https://doi.org/10.1080/23322039.2023.2266659>
- Setyadi, B., Helmi, S., & Santoso, A. (2024). Unraveling the influence of product advertising on consumer buying interest: exploring product knowledge, product quality, and mediation effects. *Cogent Business and Management*, 11(1). <https://doi.org/10.1080/23311975.2024.2349253>
- Solin, A., & Curry, A. (2023). Perceived quality: in search of a definition. *The TQM Journal*, 35(3), 778–795. <https://doi.org/10.1108/TQM-09-2021-0280>
- Stevenson, A., de Castañeda, T., Oldfield, J., & Klie, M. (2023). Zones of comfort and imaginability: using Participatory Video Interviewing to explore ecologies of resilience in Guatemala City. *Children's Geographies*, 21(5), 849–866. <https://doi.org/10.1080/14733285.2022.2137390>
- Suharyati, & Utami, K. (2022). Analysis of MSMEs Interest in Services Banking, Fintech and Cooperative. *Quality - Access to Success*, 23(187), 213–221. <https://doi.org/10.47750/QAS/23.187.27>
- Sulaiman, Z., Sugiran, H. S. A., Hasbullah, N. N., Mas'od, A., Hashim, S., & Bradley, D. A. (2022). Public Awareness of Consumer Products Containing Radioactive

Materials: Empirical Evidence from Malaysia. *International Journal of Environmental Research and Public Health*, 19(4). <https://doi.org/10.3390/ijerph19042326>

Wang, S., & Su, D. (2022). Sustainable Product Innovation and Consumer Communication. *Sustainability (Switzerland)*, 14(14), 1–19. <https://doi.org/10.3390/su14148395>

Widiastini, N. M. A., Arsa, I. K. S., Syah, A. M., & Hajarrahmah, D. (2023). How Do Micro, Small, And Medium Enterprises (MSMEs) In Bali Survive The Pandemic? A Qualitative Study in Buleleng, Tabanan, Gianyar, and Denpasar. *International Journal of Professional Business Review*, 8(3), 1–24. <https://doi.org/10.26668/businessreview/2023.v8i3.829>

Wieczerzycki, M., & Deszczyński, B. (2022). Collective storytelling: Value co-creation in narrative-based goods. *Marketing Theory*, 22(3), 445–463. <https://doi.org/10.1177/14705931221075832>

Zhang, M., Guo, X., Guo, X., & Jolibert, A. (2023). Consumer purchase intention of intangible cultural heritage products (ICHP): effects of cultural identity, consumer knowledge and manufacture type. *Asia Pacific Journal of Marketing and Logistics*, 35(3), 726–744. <https://doi.org/10.1108/APJML-11-2021-0831>

Zollo, L., Carranza, R., Faraoni, M., Diaz, E., & Martín-Consuegra, D. (2021). What influences consumers' intention to purchase organic personal care products? The role of social reassurance. *Journal of Retailing and Consumer Services*, 60(December 2020), 102432. <https://doi.org/10.1016/j.jretconser.2020.102432>