



## Marketing Communication Strategy For The Home-Batik Industry: Between Challenges And Opportunities

Idfi Eva Ladini <sup>1</sup>, Siti Khumayah <sup>2\*</sup>, Dedet Erawati <sup>3</sup>

<sup>1</sup> Swadaya Gunung Jai University, Cirebon, West Java, Indonesia. Email idfulady@gmail.com

<sup>2</sup> Swadaya Gunung Jai University, Cirebon, West Java, Indonesia. Email siti.khumayah@ugj.ac.id

<sup>3</sup> Swadaya Gunung Jai University, Cirebon, West Java, Indonesia. Email dedet.erawati@ugj.ac.id

\*Corresponding Author : siti.khumayah@ugj.ac.id

### Abstract:

**Background.** Batik is an intangible cultural heritage of Indonesia, recognized by UNESCO in 2009 and widely recognized worldwide. The batik industry today focuses not only on preserving ancestral cultural heritage, but also on a highly valuable commodity that deserves to be preserved. Besides its economic value, batik also serves as a symbol, icon, and cultural identity that enhances the nation's competitiveness internationally, including home-based batik industries spread across various regions in Indonesia, one of which originates from Trusmi Village, Cirebon Regency, West Java. However, the batik industry faces various challenges, including limited capital, market access, distribution, and a lack of understanding of effective marketing communication strategies, particularly in utilizing digital platforms.

**Aims.** This study aims to analyze the opportunities and challenges associated with implementing marketing communication strategies for the home-based batik industry.

**Methods.** By using a qualitative approach and supported by the use of *Integrated Marketing Communication (IMC) Theory* and *Relationship Marketing* in analyzing the findings in the field, the results of the study indicate that social media, the TikTok platform, is a strategic tool to promote batik products, especially those originating from home-based batik artisans, widely to both domestic and international audiences using interesting and consistent content.

**Result.** The results of this study suggest that artisans consistently and continuously build customer loyalty.

**Implementation.** Additionally, artisans must also develop and strengthen a good and attractive brand image and branding.

**Keywords:** Marketing Communication Strategy, Home Batik Industry, Digitalization, TikTok, Batik Trusmi



© 2025 The Author(s). This article is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/), which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source.

## INTRODUCTION

The year 2009 was a proud year for Indonesia, as batik, a cultural heritage passed down from Indonesian ancestors, received recognition from UNESCO as an Intangible

Cultural Heritage. Over time, batik has developed rapidly and become a mainstay of the commodity industry, a leading sector that supports the Indonesian economy. Batik not only holds economic value but also serves as a symbol of cultural identity and a national icon that boasts international competitiveness and is appreciated by international audiences. Batik, which has now evolved into an industry, is not only dominated by large companies and industries, but also by small and medium-sized enterprises (SMEs) and home industries spread across various regions in Indonesia. This is where the batik industry has taken root and can make a significant contribution to creating employment opportunities by continuing to preserve local cultural heritage.

Behind the great contribution to the country and also the existence of very large potential industrial opportunities, the home batik industry itself faces various obstacles to its growth, including limited capital, limited market access and distribution, and for the batik craftsmen themselves lack ways to campaign and promote batik, especially in terms of marketing communication strategies, which are still minimally mastered by batik craftsmen spread across the country to be able to compete effectively in the global market. The distribution of this home batik industry in each Indonesian archipelago has its own unique motif characteristics which are the philosophical culture of customs and the exploration of local natural resources, and of the many home batik industries, the study and analysis presented this time focuses more on the home batik industry in the West Java region, precisely in Trusmi Village, Cirebon Regency, considering that the batik industry in the region is localized in one area in the Trusmi village area.

The development and growth of the Trusmi batik industry also developed conventionally through word of mouth from the community and from the presence of out-of-town guests who were introduced to visit the craftsmen or to the displays of batik outlets around, but this still cannot be optimal for introducing batik products to the domestic and global community. Philip Kotler, often referred to as the father of marketing, stated that marketing communication is a process employed by companies to inform, persuade, and remind consumers directly or indirectly about the products or services they offer (Kotler & Keller, 2016). For this reason, the right and effective marketing communication strategy for the home batik industry amidst sharp and tight industrial competition both in the global and domestic markets, will not only help increase consumer awareness of the product, but also build loyalty and a positive brand image for the community who have the potential to be consumers. One of the strategies used is through propaganda and publication on social

media, intensively and frequently at periodic intervals. In the context of the home batik industry, this marketing strategy becomes increasingly relevant considering the limited resources owned by small industry players compared to large companies, so this study has the aim of identifying opportunities and challenges in implementing marketing communication strategies in the home batik industry by using digitalization tools, namely social media platforms, one of which is TikTok, can also provide strategic recommendations that can be implemented by small business actors.

Referring to the matters outlined above in further analysis, the Integrated Marketing Communication (*IMC*) theory, as put forward by Philip Kotler (2016), is used as a counter or analytical tool. That is, the marketing communication emphasizes the importance of message consistency and the integration of various communication channels in creating maximum impact. In addition, a supporting analysis of the Relationship Marketing theory is presented, which examines how strong relationships with consumers can be an effective strategy for maintaining market share (Kotler & Keller, 2016). According to the theory put forward by Kotler, it can be ascertained that to achieve a good market for the home batik industry, the industry does not hesitate to take advantage of opportunities to promote itself by introducing and persuading through packaging interesting topics or content on social media.

Several previous studies have shown the importance of marketing communication strategies in the creative industry, such as those conducted by Dewi and Yulianti (2021), who highlighted the role of social media in increasing batik sales, and by Sari et al. (2020), who identified digital marketing challenges for small and medium batik businesses. Meanwhile, the author himself on this occasion will focus on examining marketing communication strategies for the home batik industry with an opportunity and challenge approach, so that this research is expected to be able to answer the problems of the needs and expectations of the industrial community and batik artisans, especially in Trusmi Village, Cirebon Regency, West Java. The difference between the expectations of the batik industry community and the enthusiasm of the wider community and the concern of related agencies is certainly a gap that must be answered, therefore this research is expected to provide answers to these needs and can contribute academically and practically in the development of marketing communication strategies for home batik industry players that can be used as a guideline for small business actors to be able to optimize marketing strategies through digitalization platforms, one of which is through the TikTok social media

platform, namely the aim is to analyze the opportunities and challenges of implementing marketing communication strategies for the home batik industry.

## LITERATURE REVIEW

**Batik and the Home Batik Industry:** Batik is not only a cultural symbol but also plays a vital role in Indonesia's creative economy. The batik industry has expanded from large-scale production to the home-based sector, known as the home-based batik industry. This business model is often found in traditional batik centers such as Pekalongan, Solo, and Cirebon (including Trusmi Village), where the production process is manual, family-based, and labor-intensive (Nugroho, Sari, & Putri, 2019). The home-based batik industry has distinct characteristics: it is community-based, passed down through generations, and utilizes traditional technologies such as canting (hand-made batik) and wax. Production is typically carried out in the craftsperson's home or a nearby small workshop. The main advantages of home-made batik are the authenticity of the batik technique, the personalization of the motifs, and the cultural values inherent in the process (Gummesson, 2017).

However, amidst technological advances and digitalization, this industry faces various challenges. Home-based batik artisans generally have limited digital literacy, access to marketing training, and resources to manage promotions through social media (Nugroho et al., 2019). Another challenge is competition from mass-produced printed batik, which is sold at a lower price but obscures the authenticity of hand-drawn batik.

The industry has grown rapidly, especially since UNESCO officially recognized batik as an intangible heritage of Indonesia in 2009. The batik industry itself is a business sector that encompasses the manufacture and sale of batik cloth, both on a large and small scale. The home batik industry is a subset of the batik industry that involves batik production at home, utilizing labor from families and individuals from nearby neighborhoods (Ministry of Trade of the Republic of Indonesia, 2018). The difference between the factory batik industry or large industry and the home batik industry lies in the scale of production, the number of workers, and the level of formality. The batik industry is generally more formal and organized, whereas the home batik industry is more informal and often involves family labor or work done at home.

In Indonesia, the batik industry is widespread, serving as production centers for batik, including Solo, Yogyakarta, Pekalongan, Madura, Maluku, Cirebon, Rembang, Karanganyar, Sragen, and Semarang. Each of these regions features large-scale and home-

based batik industries that showcase the unique culture, everyday life, and local natural resources through the motifs and colors employed.

West Java Cirebon Batik itself introduces local wealth by providing accents of its rich strokes, namely the unique mega mendung, which is loved by all levels of society. Mega mendung itself has the meaning and symbol of rain-bearing clouds, which are symbols of fertility and life, and can also be interpreted as a symbol of peace and freedom. In addition to the mega mendung motif, which is the icon of Cirebon batik, it also features several other motifs, categorized into palace motifs and coastal motifs. The mega mendung motif is incorporated into the palace motif, which is combined with the lion barong motif, paksi naga liman, and wedasan. The coastal motif itself can be found with the bangbirong motif, which displays more natural motifs such as shrimp, fish, and flowers.



Source. Author, 2025

Marketing Communications, according to Philip Kotler, a marketing expert, aims to create customer value by delivering relevant, interesting, and consistent information that fosters long-term relationships. Kotler further stated that the concept of Integrated Marketing Communication (IMC) is a strategic approach that integrates various marketing communication tools, such as advertising, sales promotions, public relations, direct marketing, and digital media, to create a coordinated message and have a more substantial impact on the target audience.

Furthermore, it is also said that an effective marketing communication strategy must have several key elements, such as 1). Message Consistency, namely, communication elements are conveyed with a uniform message to create a strong brand image and branding; 2). Focus on Customer Value, which means being able to highlight the benefits and value of the product to attract consumer interest; 3). Use of Appropriate Media, namely, choosing

promotional communication media based on the characteristics of the target market. Meanwhile (Belch & Belch, 2017) said that integrated marketing communication (IMC) is a strategic approach to marketing products that integrates various communication channels to present consistent and effective messages, such as advertising, field promotions, direct marketing, propaganda through the public relations division, as well as digital technology and the home batik industry in Trusmi itself is needed to build an image and branding as well as increase bargaining position in the global market.

In addition to marketing communications and integrated marketing communications for home batik industry marketing channels, relational marketing communications can also be used which emphasize the importance of building long-term relationships with consumers (Gummesson, 2017), where these relationships can create loyalty to the product, in this case batik, and for home batik industry players, they can use this as an experience to strengthen branding in the market.

Before the author conducted this research, several similar studies had been conducted regarding the batik industry and the home batik industry, including research by Dewi and Yulianti (2021), which concluded that social media, specifically Instagram and Facebook, is an effective tool for promoting batik products among young people. Research conducted by Nugroho et al. (2019) stated that social media enables small business actors to reach a wider market by reducing costs efficiently; however, many small and micro businesses in the batik industry still face obstacles in utilizing digitalization technology due to limited human resources and infrastructure.

On the other hand, a study conducted by Kim et al. (2018) highlights the importance of storytelling for marketing products, suggesting that the batik industry should implement a strong narrative by introducing it in the form of stories or concepts related to the philosophy of batik. Of the three previous studies, all three focused on research in the batik industry, which is truly industrial, meaning batik production on a large scale. They also focused more on the technical aspects of digital marketing and general market analysis. Therefore, this time the author focuses more on research and analysis of marketing communication strategies for the home batik industry, which is still very limited in number.

## **METHOD**

This study employs a qualitative approach with descriptive analysis, aiming to gain a deep and comprehensive understanding of the methods and strategies for implementing

effective and efficient marketing communications. Its descriptive nature is directed at describing characteristics, challenges, and potential based on secondary data analysis. The qualitative approach enables in-depth exploration of the questions of 'how' and 'why' appropriate marketing communications can enhance home-based batik brands, encompassing non-technical factors such as regulatory aspects and market preferences.

The research data sources are entirely derived from credible secondary data, including research from nationally and internationally indexed scientific articles and journals, as well as data obtained from informants, including batik artisans, the community, or consumers, and also relevant industry and trade agencies, supported by data collection through interviews and observation techniques. The collected secondary data were analyzed using qualitative techniques, including content analysis to identify key themes, concepts, and patterns, and thematic synthesis to integrate findings from various sources and build a comprehensive understanding. The data validity test was conducted using source triangulation to ensure a valid data presentation.

## **DISCUSSION**

This study uses several key indicators developed based on the integrated marketing communication approach proposed by Kotler & Keller (2016) and Belch & Belch (2018), as well as the relationship marketing approach as explained by Berry (1983) and Grönroos (1994). These indicators are also adapted to the actual conditions found in the field in the home batik industry in Trusmi Village.

The indicators used in this study include: (1) **Message Consistency in Integrated Marketing Communications**, Measuring the extent to which narratives about the cultural identity of Batik Trusmi are used uniformly and continuously across various communication channels such as social media and print media; (2) **Communication Channel Integration**, Assessing how artisans combine various digital platforms such as TikTok and WhatsApp to support promotional and transaction processes efficiently; (3) **Quality and Intensity of Relational Relationships with Customers**, Analyzing the forms of interaction built by artisans with regular customers, including personal approaches, use of WhatsApp groups, and delivery of educational and emotional information.

Based on qualitative research using in-depth interview methods with home-based batik craftsmen in Trusmi Village, also with the community and the industrial service through the head of the small and medium business sector, as well as observations of social

media content, the research findings can be discussed as follows: (1) **Integrated Marketing Communication**, Message consistency indicates that home-based batik artisans have used a unified narrative about "Trusmi Cirebon Batik as a UNESCO Cultural Heritage" across various platforms (TikTok, Instagram, and physical brochures). However, only a small number have not yet adopted it. However, this has not been consistently implemented by the artisans; they have not yet routinely posted on social media about it, with only a small number doing so regularly.

As for channel integration, namely by combining the TikTok social media platform (for promotional purposes) and WhatsApp (for transactions) it seems to have gone well, this is evident from one of the expressions from the craftsmen who have actively used the platform in question, namely "Every time someone comments on TikTok, I immediately chat with them via WA, it is easier to negotiate prices on WA" (Respondent P5, 45 years). Likewise with the customer p value The results obtained in the field show that the use of the TikTok social media platform as a promotional tool displays content on the process of making hand-drawn batik, namely the production of short video clips of the canting technique, namely the technique of carving batik motifs conventionally (by the craftsmen's hands) with the help of a tool called a canting filled with heated wax to etch the batik motif, getting more enthusiastic views from the public or consumers compared to the content of the finished product.

The results of the field data above contain the meaning that the above matters are in line with what was conveyed by Kotler (2016) that the need for message consistency to implement the marketing communication method or strategy of the *Integrated Marketing Communication* (IMC) strategy to support the sustainability and continuity of promotion and also the consistency and adherence of consumer perceptions and views of Trusmi batik because with this consistency, customers, consumers or the public will become accustomed to batik with its various attractive patterns and motifs and this must be consistently and continuously informed with promotional styles to raise and provide knowledge to the public about the attractiveness of batik, content can also be presented in various ways from searching for materials, selecting materials, the process of making motifs, washing, drying to finishing by considering the short duration of the content, then this can be made with various kinds of video content.

However, there is still a significant obstacle, namely the limited time for craftsmen to manage a lot of content and also social media platforms consistently because they have to

share their time with motif design, carving and printing motifs, as well as the batik cloth finishing process, this is revealed from the sentence uttered by respondent P3, namely "I still have to make batik every day, it is difficult if I have to keep updating social media."

(2) Relationship Marketing in Building Loyalty, From the results of interviews in the field, it was found that the online community of several batik craftsmen has had communication to coordinate and provide information to each other through the WhatsApp group of regular customers which is also helpful in maintaining to continue to be loyal customers, while the information provided or presented by the craftsmen is providing information about new products, new prices including discount prices available both general discounts and special discounts for members or regular customers, even so, in the broadcasts it is not uncommon for customers to ask and invite discussions about the philosophy of the motifs presented, "Old customers like to ask the meaning of batik motifs... I explain via WA group " (Respondent P8). From the personalized service parameters, few use this, namely, craftsmen take a personal approach, such as saying happy birthday, happy holidays, congratulations on the birth of sons or grandchildren, happy new year, and the like, as a connecting medium for continuous and intense communication between craftsmen and customers. From the results above, it shows that relational marketing can be effective for the home batik industry, which can also be felt by loyal customers who are actually large and home craftsmen can do it, but indeed for home craftsmen and from the results it says that most craftsmen have not all optimally utilized it due to limited resources, both human resources/employees and the availability of time to share with the production process at each stage of making batik, especially in written batik and limited ability to understand the use of existing social media platform features, mainly social media platforms like TikTok.

(3) Opportunities and Challenges of Industry, Opportunities to use promotional media through marketing communication channels must be with interesting content and made viral with the aim that the content created attracts attention and consumers or customers become interested in the product, considering the culture of society and consumers in Indonesia see a product that if it is not viral then their response is normal as explained by respondents that for example one content raises the process of making batik then if the method of making batik is only normative then it will not attract the interest of others, especially for example the Mega Mendung motif which is the icon of Trusmi Cirebon batik, the content should not go directly to how to make the mega mendung batik motif but can be invited to talk first about the characteristics of quality batik or how to maintain tuis batik so that the color

remains clear even after being washed several times. As for other opportunities, it can be captured through collaboration or cooperation, namely with several young craftsmen and Generation Z to attract influencers and become social media account managers.

In addition to the opportunities above, we can also identify challenges for the development of this home batik industry, including the presence of digital technology that must be known and studied and implemented by craftsmen so that they can continue to adapt to technological developments and growth, in this case an understanding of digital literacy is needed. as stated in an interview answer "I do not understand the TikTok algorithm... sometimes the content gets many likes, sometimes not" (Respondent P12), from this, it is necessary to have periodic and continuous digital literacy training for craftsmen and managers of their social media accounts organized by the relevant agencies as a form of guidance for MSEs. In addition, there is also another opportunity, namely the presence of content design, which so far has only been created with conventional and monotonous models and content in the form of static product photos without captions and interesting narratives; for this reason, training is also needed by the relevant agencies so that they or consumers are interested.

From the existing opportunities and challenges, a digital divide has emerged at the batik artisan level, despite the potential for and opportunities to collaborate being substantial. Therefore, referring to the results above, this potential opportunity can be taken by young people recruited by home-based batik as verification teams and content creators tailored to market tastes. This collaboration can be taken by the home-based batik industry by empowering local youth, such as youth organizations and the like, or the utilization of school or college children for internships, and also real work study activities for students.

## **CONCLUSION**

Based on the results and discussion above, this study produces the following conclusions: (1) Marketing communication can be carried out through a communication approach to consumers or the wider community, this communication approach can be practical if it is carried out, namely by utilizing the development of digital technology which is currently developing rapidly; (2) The use of digital media, one of which is the TikTok social media platform, can help promotions to be more effective and reach a wide range and be on target; Technical assistance must be carried out intensively and continuously to craftsmen by recruiting generation Z workers in making attractive TikTok content products;

(3) Partnerships can be established with young people around the village or those from neighboring artisan villages or collaborate widely with the world of education, both at the vocational school and university levels, to produce creative ideas in the form of content for product marketing with digital platforms.

## IMPLICATION

The implications of this research include: (1) **Transformation of Marketing Communication Strategy.** This research suggests that traditional marketing communication strategies should be transformed by leveraging digital technology. Business actors, especially MSMEs or craftsmen, are encouraged to understand and adopt modern communication approaches that are more interactive and reach consumers more widely and precisely; (2) **Optimization of Social Media as a Promotional Tool,** Social media platforms such as TikTok have proven to have great potential as a promotional tool. With features that support visual and viral content, this media can be a strategic tool in building brand awareness and increasing the competitiveness of local products in the broader market; (3) **The Role of Generation Z in the MSME Digital Ecosystem,** Generation Z who has high skills in digital technology can be agents of change in the production of creative content. This implication encourages cross-generational collaborative programs, where the younger generation is actively involved in the digital production and marketing process, especially in creating attractive and trend-based TikTok content. (4) **The Importance of Continuous Mentoring.** The successful use of digital media requires more than just short-term training. Intensive and continuous technical mentoring is necessary to enable craftsmen to adapt and enhance their digital marketing competencies. This implies the need for CSR programs, supporting institutions, or related agencies to provide experts who can provide consistent assistance; (5) **Strategic Partnerships for Digital Empowerment.** Another implication is the importance of building partnerships among local business actors, village youth, vocational schools (SMK), and universities. This collaboration has the potential to create a creative ecosystem that supports content innovation and strengthens product competitiveness through a digital approach.

## BIBLIOGRAPHY

Al-Huda, R., Gymnastiar, A., Adipati Ramadhan, F., Imawan, K., Erawati, D., & Social and Political Sciences, Swadaya Gunung Jati University, F. (2024). Digital-Based MSME Program Marketing Communication Adaptation. *International Journal of Humanities*

- Education and Social Sciences, 4(2), 2808–1765.  
<https://doi.org/10.55227/IJHESS.V4I2.1251>
- Kim, S., Lee, J., & Jung, Y. (2018). Storytelling as a Marketing Tool for Cultural Products. *International Journal of Cultural Studies*, 21(4), 305–318.
- Belch, G. E., & Belch, M. A. (2017). *Advertising and Promotion: An Integrated Marketing Communications Perspective* (11th ed.). McGraw-Hill Education.
- Sari, DP, Nugroho, A., & Putri, W. (2020). Digital Marketing Challenges for Batik SMEs in Indonesia: A Qualitative Study. *Indonesian Journal of Business and Economics*, 12(2), 78–92.
- Deddy Mulyana. (2023). *Communication Science* (3rd ed.). Alfabeta.
- Kotler, P., & Keller, K. L. (2016). *Marketing Management* (15th ed.). Pearson.
- Saptiyono, A. (2024). Media Literacy Socialization Strategy for the Instagram Account @japelidi. *Interaction: Journal of Communication Science*, 13(1), 1–17.  
<https://doi.org/10.14710/INTERAKSI.13.1.1-17>
- Dewi, R., & Yulianti, S. (2021). The Role of Social Media in Promoting Batik Products: A Case Study of Small and Medium Enterprises in Indonesia. *Journal of Creative Industries Research*, 5(3), 45–60.
- Gummesson, E. (2017). *Total Relationship Marketing*. Butterworth-Heinemann.
- Arsyad, A., Ajeng, S., Septiani, C., & Erawati, D. (2024). THE ROLE OF DIGITAL MARKETING IN THE BATIK INDUSTRY IN FACING INTERNATIONAL FASHION INDUSTRIALIZATION 5.0. *International Journal of Social Services and Research*, 4(10). <https://doi.org/10.46799/IJSSR.V4I10.871>
- Nugroho, A., Sari, DP, & Putri, W. (2019). Challenges of Digital Marketing in Small-Scale Batik Enterprises: A Case Study from Indonesia. *Small Business Journal*, 14(2), 92–110.
- Fill, C., & Turnbull, S. (2016). *Marketing Communications: Discovery, Creation, and Conversations* (7th ed.). Pearson.
- Fajarianto, O., Jubaedah, S., & Erawati, D. (2021). Implementation of Digital Marketing to Support Marketing Activities in My Farming Business in Cirebon. *JANAKA: Journal of Community Service*, 4(1), 63–69.  
<https://ejournal.staidapondokkrempyang.ac.id/index.php/janaka/article/view/217>
- Rogers, E.M. (2003). *Diffusion of Innovations* (5th ed.). Free Press.
- Mangold, W.G., & Faulds, D.J. (2009). Social media: The new hybrid element of the promotion mix. *Business Horizons*, 52(4), 357–365.
- Payne, A., & Frow, P. (2006). Customer relationship management: from strategy to implementation. *Journal of Marketing Management*, 22(1–2), 135–168.
- Solomon, M.R. (2017). *Consumer Behavior: Buying, Having, and Being* (12th ed.). Pearson.
- Constantinides, E., & Fountain, S. J. (2008). Web 2.0: Conceptual foundations and marketing issues. *Journal of Direct, Data and Digital Marketing Practice*, 9(3), 231–244.
- Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital Marketing: Strategy, Implementation and Practice* (7th ed.). Pearson.
- Muniz, A. M., & O'Guinn, T. C. (2001). Brand community. *Journal of Consumer Research*, 27(4), 412–432.
- Hollebeek, L.D., Glynn, M.S., & Brodie, R.J. (2014). Consumer brand engagement in social media: Conceptualization, scale development and validation. *Journal of Interactive Marketing*, 28(2), 149–165.

- J"arvinen, J., & Karjaluoto, H. (2015). The use of Web analytics for digital marketing performance measurement. *Industrial Marketing Management*, 50, 117–127.
- Hudson, S., & Hudson, R. (2013). Engaging with consumers using social media: A case study of music festivals. *International Journal of Event and Festival Management*, 4(3), 206–223.
- Hutter, K., Hautz, J., Dennhardt, S., & F"uller, J. (2013). The impact of user interactions in social media on brand awareness and purchase intention: the case of MINI on Facebook. *Journal of Product \& Brand Management*, 22(5/6), 342–351.
- Sigala, M., & Chalkiti, K. (2015). Investigating the empowerment of Facebook brand communities. *International Journal of Information Management*, 35(2), 151–161.
- Lee, D., & Hong, S. (2016). Effects of social media marketing activities on brand equity and consumer response in the airline industry. *International Journal of Information Management*, 36(3), 309–321.
- Untari, D., & Fajariana, DE (2018). Marketing Strategy Through Instagram Social Media (Descriptive Study on the @Subur\_Batik Account). *Widya Cipta*, 2(2), 271–278 .  
<http://ejournal.bsi.ac.id/ejurnal/index.php/widyacipta>
- Sutejo, B., Basiya, R., Hayuningtias, KA, & Oktaviani, RM (2023). Utilization of Digital Media in Marketing Semarang Batik. *Journal of Community Service (PENAMAS)*, 7(1), 29–34.