



Utilizing digital storytelling for natural textile marketing of Wastra Sejahtera Jombang

Ivena Margareta, Oviliani Yenty Yuliana, Serli Wijaya, Trixie Bella Nova Tandijaya

School of Business and Management, Petra Christian University
Jl. Siwalankerto No.121-131, Surabaya, East Java, 60236, Indonesia

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ABSTRACT

The Wastra Sejahtera Community Group (Pokmas) at Mojotrisno Village, Jombang Regency, is a group of natural weaving artisans facing challenges in traditional marketing, leaving many products unsold. This community service project aims to improve Pokmas' sales performance through digital marketing with Digital Storytelling (DST) content. DST was chosen to raise brand awareness and reach wider audiences, with strategies tailored to Pokmas' conditions, product quality, and target market. This project used a qualitative approach that included interviews with consumers who love Indonesian cloth (wastra) to understand the essential values in making consumption decisions and observed competitor strategies. We used field data to determine the DST strategy for Pokmas Wastra Sejahtera, including creating examples of DST content and training for Pokmas. We developed strategies based on consumer needs that influenced the form and content, especially in the lifestyle category and the elements that formed DST. Additionally, we simplified the DST strategy so Pokmas could adapt to structured digital marketing activities. Through this community service project, Pokmas understood and felt the benefits of exposure to a broader market when they started selling on TikTok. Through the training they find the need for DST to tell the uniqueness of wastra products.

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1. INTRODUCTION

Based on the survey about the Indonesian fashion industry income conducted by [Statista Research Department \(2024\)](#), a revenue of USD 2.84 million (approximately IDR 46 billion) was recorded in the clothing sector. It indicates a significant income opportunity for SMEs in Indonesia to expand their marketing activities through digital platforms, considering the large number of people actively purchasing fashion products, particularly clothing, via e-commerce. Social media provides direct access to a broad audience, enabling brands to communicate more personally and interactively. This can enhance customer engagement and brand awareness, ultimately influencing consumers' purchase decisions ([Nabila & Negro, 2023](#)).

[Statista Research Department \(2024\)](#) stated the increasing number of fashion users in Indonesian e-commerce, projected to continue growing until 2029, also shows an increase in digital market competition. To stay competitive in digital marketing, producing engaging content is necessary to

strengthen emotional connections with consumers (Nicoli et al., 2021). Digital Storytelling (DST) is considered an effective approach in creating compelling narrative content that enhances interaction between brands and consumers through social media (Ben Aicha & Bouzaabia, 2023; Nicoli et al., 2021).

Local fashion trend, wearing Indonesian cloth (*wastra*) is also increasing. Traditional *wastra* such as *tenun*, batik, and *jumputan* are popularly worn as formal attire or even daily wear (Ramadhanty et al., 2023). Even the government supports the use of *wastra* (traditional Indonesian textiles) as work uniforms, creating a distinctive identity for Indonesian fashion strength in the global market (Kementerian Perdagangan RI, 2022). This potential has encouraged the growth of SMEs, which account for 19.45 percent of the workforce in the fashion subsector (Santika, 2023), thereby strengthening their role in Indonesia's economy. According to data from the Department of Cooperatives and Micro Enterprises of Jombang Regency, there are 13,128 SME units, representing a 44.8 percent growth from the previous year (Dinas Komunikasi dan Informatika, 2023). These figures indicate that SMEs dominate compared to large-scale enterprises and play a significant role in the Indonesian economy (Institute for Development of Economics and Finance (INDEF), 2024). However, despite their dominating number, SMEs still face challenges related to sustainability and technological adaptation in their business operations (Institute for Development of Economics and Finance (INDEF), 2024).

A similar situation happens in Pokmas Wastra Sejahtera, an SME producing batik and goyor woven fabrics made from natural fibers and dyes. Wastra Sejahtera faces challenges in maintaining business sustainability despite its high potential in the market. Under the leadership of Mr. Nusa Amin with 16 employees, mostly women aged 30-50, this SME has carried out several product innovations, such as developing shoes, sarongs, and outerwear (Damajanti et al., 2024; Nurrahmah, 2021; Putri, 2022). Despite that, it still struggles to market its product due to limitations in digital marketing knowledge and experience. Currently, its marketing relies mostly on partner orders, exhibitions, and word of mouth, which results in piling up product stock up to 100 pieces per month. The lack of understanding of market preferences and the absence of a digital strategy have restricted its market reach, though digital platforms could expand access far beyond conventional exhibitions. In terms of solving these issues, this community service program (abdimas) implements DST as a digital marketing strategy to share the values and production process of the fabrics, enhance brand awareness, expand market reach, and drive business sustainability. According to Maharani and Setiawati (2024), DST has been proven to foster emotional connections between brands and audiences, leading to increased customer loyalty, a stronger marketing strategy, and higher profitability. Image 1 is the product image and partner situation.



Figure 1. Natural woven product of Pokmas Wastra Sejahtera

Figure 1 illustrates the manual weaving process using non-mechanical looms (ATBM); however, the group faces challenges in digital marketing, which has resulted in an accumulation of product stock. The image depicts the weaving activities involved in producing handmade fabrics by Pokmas Wastra Sejahtera.

2. METHODS

Based on the background of the issues faced by the Pokmas Wastra Sejahtera as discussed in the Introduction, Table 1 presents the operational steps implemented to resolve the identified issues.

Stage 1: Identification of Phenomena and Background

In the first stage, data on the Wastra Sejahtera Community Group was collected through interviews with community group leaders regarding the conditions of the SMEs being mentored. During these interviews, information was gathered on products, marketing systems, target markets, and other supporting data. Along with an analysis to validate the background of the problem, a literature review was compiled to support the project. The data was then processed into a community service proposal to start the project.

Stage 2: Analysis of Current Conditions

In the second stage, a survey of market preferences was conducted through interviews with informants who could represent the criteria of the SME target market. The interviews were conducted with questions based on the Theory of Consumption Value (TCV) and online shopping behavior, as follows: (1) What is your profession?; (2) How do you choose the fabrics you buy? What factors do you consider when buying fabrics? (Considerations include motifs, fabric philosophy, price, quality, material properties, etc.); (3) What is the price range of fabrics that you usually buy?; (4) How often have you purchased batik/woven fabrics in the last 6 months?; (5) How often have you purchased fashion products made from batik/woven fabrics in the last 6 months?; (6) Do you/the community tend to purchase batik and woven fabrics that are still in the form of fabric sheets/finished fashion products?; (7) Are you familiar with natural fabrics?; (8) In your opinion, are natural fabrics attractive? If you are a B2B consumer, an additional question is whether the Indonesian market has started to show interest in natural fabrics or products that use natural fabrics; (9) Where do you usually purchase batik/woven fabrics?; (10) Where have you purchased batik/woven fabrics online?; (11) Do you regularly search for information about the latest batik/woven fabrics?; and (12) Are product reviews important for you in deciding whether or not to buy?

Applying TCV in survey interviews can help uncover the values that influence consumers when shopping for fabrics, which is useful in formulating digital marketing strategies. Market preference results and competitor DST strategies will be collected and analyzed with the aim of developing a new DST strategy.

To research competitor DST strategies, competitor DST content will be analyzed using frequently used DST elements, including point of view, dramatic question, emotional content, voice of gift, soundtrack strength, time and resource efficiency, and pacing. Some of the competitors analyzed are Sarung BHS and Gajah Duduk. Sarung BHS and Gajah Duduk were chosen as competitors because the products they sell are similar, namely woven sarongs using ATBM and the use of weaving in various fashion products developed by Pokmas, as well as similar consumer segmentation.

Table 1. Stages of problem solving

Stages	Activity	Activity Description	Other Details
Identification of Phenomena and Background	Data collection through interviews with the head of Pokmas Wastra Sejahtera	Initial interviews with community group leaders were conducted via Zoom meetings. The first visit was conducted for validation purposes.	<i>Zoom meeting:</i> 19 March 2024. First observation: 11 October 2024 Location: UKM Wastra Sejahtera, Dusun Sanan Timur, RT 05, RW 04, Desa Mojotrisno, Mojoagung Jombang
Analysis of Current Situation	Preparation of the problem background	<i>Literature review</i>	August – September 2024
	Market preference survey	Interviews with B2B and B2C customers who are textile enthusiasts with upper-middle-class economic status. Respondents are projected to be aged 28 years and above.	12-19 September 2024 Location: Surabaya and Sidoarjo
	Competitor DST analysis	Competitors: Sarung BHS and Gajah Duduk. Competitors' DST content will be analyzed using each DST element.	October 2024
Analysis and Strategy Recommendations	Design recommended DST strategies	Analyzing and considering market preference data, competitor DST strategies, and DST composition aspects to design strategy recommendations	October 2024
Creation of Digital Storytelling (DST) Content	DST content sample creation	DST content creation is carried out by compiling a content plan, using footage taken during the first visit.	November 2024
	DST content creation training for the partner	Partners receive training to enhance their skills in DST creation, which will assist in the future creation of marketing content for their products. Evaluation is conducted through pre-tests and post-tests to determine the percentage of material absorbed by participants.	Training date: 21 November 2024. Location: UKM Wastra Sejahtera, Sanan Timur Hamlet, RT 05, RW 04, Mojotrisno Village, Mojoagung Jombang. Duration: 90 minutes. 30 minutes of introductory material on DST and 60 minutes of hands-on practice for partners using TikTok and CapCut. Participants: 9 people

Stage 3: Analysis and Strategy Recommendations

In the third stage, to develop a new DST strategy for the community group, the analysis of market preference data and competitor strategies conducted in the second stage will be taken into consideration. At the same time, the theory of the three aspects of a good DST will be included, so that DST strategy recommendations for the community group will emerge. The DST strategy will be developed in the form of details of the point of view, dramatic question, emotional content, voice of the gift, strength of

soundtrack, and story map containing plans for the beginning, middle, and end. The beginning contains questions, opportunities, and challenges, the middle contains story problems, escalating problems, and the end contains answers to questions, opportunities, challenges, and goals to be achieved (Malkawi et al., 2019).

Stage 4: DST Content Creation

In the fourth stage, the recommended strategy is realized in the creation of content and training in DST creation for partners. Partners are expected to improve their skills in DST creation, which will assist in the creation of future product marketing content. Evaluation is conducted through pre-tests and post-tests to determine the percentage of material absorbed by participants.

3. RESULTS AND DISCUSSIONS

Results

Field Survey on Partner Conditions

Field observations were conducted at the Pokmas Wastra Sejahtera location in Mojowarno, Jombang, on 11 October 2024. Pokmas uses Instagram together with the Batik Berkah Mojo account managed by Mr Nusa Amin and the admin. There is a need to separate the weaving brand from batik. Video content is created simply using mobile phones without stabilization tools and edited by social media administrators. The majority of Pokmas members are women aged 30-50 who are not familiar with design applications and video editors. Mr Nusa Amin wants to highlight the value of natural woven fabrics through content that tells the story of the manufacturing process, the philosophy behind the motifs, and the stories of the artisans. However, so far, there has been no DST content displayed on social media.

Analysis of Current Conditions

Interviews were conducted with B2B and B2C consumers on 12-19 September 2024 based on a list of questions listed in the activity method in stage 2. The interviews were recorded and transcribed, then summarized. The interview results revealed preferences for price, motifs, colors, and fabric quality. B2B and B2C consumers prefer small motifs that are easy to mix and match and natural colors. The stories behind fabric production appeal to consumers who appreciate art and the concept of sustainability. B2C consumers tend to purchase ready-to-wear fashion products and prioritize dye quality. Online shopping via Instagram, Tokopedia, and Shopee is common. The summary of the interview results can be found in the data in Table 2.

Competitors' DST Strategies

The content analysis of competitors' DSTs such as Sarung BHS and Gajah Duduk on Instagram and TikTok, as shown in Figure 2, indicates a consistent posting frequency, clearly defined target audiences, and content focused on education, lifestyle, and soft selling. The competitors utilize DSTs to enhance brand awareness and engagement, incorporating elements such as voice, soundtrack, and call-to-action designed to capture attention and boost audience interaction as part of their effort to build a strong brand-audience relationship. In summary, Table 3 presents a comparison of the competitors' DSTs, highlighting the strengths and weaknesses of each.

Table 2. Key interview findings on consumers' preferences

Aspect	B2B Consumer	B2C Consumer
Price	<p>Ready to wear product:</p> <ul style="list-style-type: none"> - IDR. 100.000-200.000 (as a mix & match of dress) - <IDR. 200.000-400.000 (small part used for accent of the dress) <p>Custom made product: Diverse price depending upon customer's request</p>	<p>Daily outfit: IDR. 100.000-200.000</p> <p>Formal outfit: IDR. 500.000-2.000.000</p>
The quality of Wastra Fabric	Fabric quality is taken into consideration, with a tight weave and medium thickness.	Consistent quality that does not deteriorate. Consumers want long-lasting color.
Interest in Stories about Wastra Fabric	It is particularly appealing for enriching the narrative of a curated collection.	Knowing the story behind the fabric and its craftsmanship is a source of prestige for fabric users.
Preferred Wastra Motifs	Small motifs are preferred because they are easy to mix and match. Natural colors are more appreciated by fabric lovers and those who value the concept of sustainability.	
Shopping Behavior	<ul style="list-style-type: none"> - There is no specific time for purchasing fabrics. Generally, 1-2 ready-to-wear collections are produced per year. One collection may require 5-10 pieces of batik. - Purchases are made <i>online</i> through Instagram, Tokopedia, and Shopee. - Some still shop at exhibitions/craft shops. - Shop <i>online</i> at shops that are already regulars/recommended by friends. - <i>Reviews</i> are taken into consideration for first purchases - Quite active in seeking information on textile developments both <i>offline</i> and <i>online</i>. 	<ul style="list-style-type: none"> - There is no specific time for shopping for fabrics, generally 3-4 times a year. - Shopping <i>online</i> through IG and Shopee - Tend to prefer fabrics that have already been made into ready-to-wear fashion items, rather than fabrics that are still in their raw form.
Vision on Wastra Development	Jombang textiles need to develop their uniqueness and have a strong DNA.	Natural fabrics require product development; they cannot be monotonous. Innovation and price are also factors that influence purchasing decisions.

DST Strategy Recommendation for Pokmas Wastra Sejahtera

In the DST strategy for Pokmas Wastra Sejahtera, emphasis is placed on the importance of including unique stories behind each textile product, such as the manufacturing process and motif philosophy, which appeal to B2B and B2C consumers. B2C consumers appreciate the prestige of these stories, while B2B designers use them to enrich their collections. To increase brand awareness, Pokmas Wastra Sejahtera is encouraged to integrate educational content and solutions to consumer concerns into their content plan, such as tips on how to use textiles and easy-care methods. Structured and consistent DST content is necessary to build a strong brand identity. The application of DST elements can be simplified to make it more practical for partners to implement, so that the DST elements included in the content plan.

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Table 3. Competitors' DST strategies comparison

Aspect	BHS	Gajah Duduk
Post Frequency	Low (1 video/5 days), seems exclusive but risks losing out in the algorithm.	High (2-3x/ week)
Audience Target	Wide (17-55, male Muslim)	Specific (18-35, young Muslim)
Content Goals	Soft selling light, accompanied by brand awareness based on culture and religion	Soft selling, which is dominant with brand awareness, tends to encourage interaction and purchases.
Types of Content	Education (Dominant): Culture, Islamic history, religious scholars (tradition and nationalism). Lifestyle only once a month, not very engaging with young people.	Educational and lifestyle content is balanced. The content is more practical and modern (Islamic information, tips on mixing and matching, product care, slice of life).
Engagement technique	CTA gives comment (minimum interaction).	Challenges, <i>giveaway</i> , <i>event</i> (high interaction)
Voice Over	Consistent: male, formal, elegant	Vary
Soundtrack	Traditional with Indonesian musical instruments: reinforcing local and exclusive nuances.	Varied: preaching, modern and masculine music.
Storytelling	Neat, formal and premium	Dynamic
Strengths	Branding that conveys premium quality, cultural value, exclusivity, and class.	Consistent posting, varied content, high engagement, relevant to young people.
Weaknesses	Less frequent <i>post</i> , minimum creative interaction, serious content.	Repetitive, less exclusive

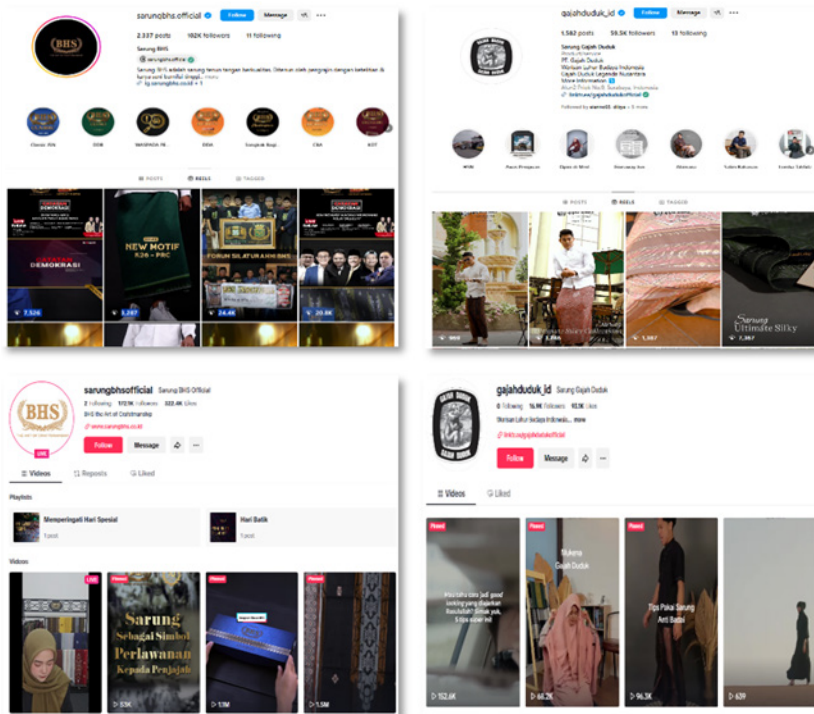


Figure 2. Competitors' Instagram and TikTok content adopting DST strategy: (a) BHS; and (b) Gajah Duduk

Posting date

The posting date indicates the scheduled time when content will be uploaded to social media platforms. In future developments of the content plan, the production date may also be included to provide a more comprehensive timeline for content creation and publication.

Story idea and plot

The story idea represents the dramatic question and emotional content. The story idea is determined through two aspects. The first aspect is that the story idea must be relevant to the audience, understanding the needs and interests of the audience. The second aspect is to determine questions that can lead the audience to watch the video until the end. Meanwhile, the storyline is a story map in the form of a beginning, middle, and end. The beginning contains a brief introduction to the object and the issues raised. The middle talks about the conflicts/challenges in the content. The conclusion contains the message and call to action for the audience.

Point of view

Point of view is tailored to the target audience of Wastra Sejahtera's woven products, which can be both types of consumers (B2B and B2C) or just one of them. It would be better to prioritize the perspective of textile lovers in order to build an emotional connection with the audience.

Voice-over

Represents the *voice of gift*. In this case, the voice of a 30-40-year-old man with a calm tone can be used when narrating educational content. Meanwhile, for lifestyle content, the voice can be adjusted to suit the story being told.

Soundtrack

Soundtrack will vary according to the story idea being presented. For example, educational content will predominantly use instrumental music with a calm rhythm using traditional East Javanese instruments, such as gamelan, angklung, saronen, and others.

Captions

Captions are divided into three parts: beginning, middle, and end. Like the storyline, the beginning section is filled with a brief introduction or questions or statements that can attract the audience's attention to watch the content. Content covering products should also provide information about the specifications of the materials and the name of the product so that consumers can easily recognize it.

Hashtags

Hashtags specific to the Wastra Sejahtera community group need to be created and always used when uploading content. Based on the content category, hashtags can be created to serve as markers, such as #BelajarWastraAlam for educational content about natural textile products, and #WastraDalamGaya / #TenunUntukHidup for lifestyle content.

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Budget

The budget outlines the planned expenditures required to support content production and marketing activities. It includes cost allocations for the development of digital promotional materials, content creation tools, platform utilization, and supporting resources necessary to ensure effective outreach and audience engagement. This budgeting plan is designed to ensure the efficient use of funds while maximizing the impact and sustainability of the marketing strategy.

The recommended posting frequency is once a week, with differentiated content for B2B and B2C consumers, covering lifestyle, stories, and different perspectives. Regular evaluation of content is necessary to adjust the strategy to changes in audience behaviour. Table 4 shows various forms of content that can be planned according to the type of consumer targeted.

Table 4. Content design based on the selected target markets

	Consumer B2B	Consumer B2C
Educative Goals: <ul style="list-style-type: none"> - Improve perceived product value - Increase awareness - Increase media engagement Frequency: 1x per month	Needs: <ul style="list-style-type: none"> - Enrich storyline from the fabric collection. - Understand the characteristics of Wastra fabric Jombang - Knowledge of natural fabrics and sustainability issues - Introduction to materials and weaving processes - Introduction to the philosophy behind various weaving motifs, especially those typical of Jombang. - History of Indonesian weaving motifs 	Needs: <ul style="list-style-type: none"> - Story about Wastra is highly respected by Wastra fabric customers. - Understand traditional Wastra fabric of Jombang.
Lifestyle Goals: <ul style="list-style-type: none"> - Increase awareness - Increase media engagement - Soft selling Frequency: 1x per month	Needs: <ul style="list-style-type: none"> Enrich storyline from the fabric collection. Content Type: <ul style="list-style-type: none"> - Daily invention - Tips on fabric. - 	Needs: <ul style="list-style-type: none"> - Understanding how products can be combined - The life of a craftsman is an interesting story of traditional textiles. Content Type: <ul style="list-style-type: none"> - Daily invention - Tips on fabric. - Styling how to wear fabric. - Customer testimonials.
Soft-selling Goals: <ul style="list-style-type: none"> - Informing the audience about product developments and brand activities. - Increasing audience awareness - Increasing audience engagement Frequency: 2x per month	Needs: <ul style="list-style-type: none"> - Knowing clear product specifications. Good quality is taken into consideration. - Finding products easily through various sales channels. - Knowing product information and brand activities. Content Type: <ul style="list-style-type: none"> - Introduction to new products and weaving motifs - Tips for caring for Wastra Sejahtera woven products - Wastra Sejahtera E-Commerce - Documentation information during the exhibition. 	

DST Strategy Execution

The DST strategy is executed by providing examples of DST content to partners so that they can get an idea of the content that can be produced, as well as training to provide partners with insight into

DST content and how it is created. The content aims to highlight the value and unique characteristics of Wastra Sejahtera SMEs while remaining relevant to the target audience. DST content examples are created using video data recorded by the community group leader.

Creating DST Content Examples

DST content is created by first developing a content plan. In addition to facilitating the analysis of the DST elements to be used and the budget, the content plan will help to make content creation more organized. Once the content plan has been developed, the next step is to add content performance analysis on social media.



Figure 3. Content plan example

The following is an example of DST content for the Wastra Sejahtera Community Group created by researchers: [Proses Pewarnaan Serat Tenun.mp4](#). To create this DST content, a content plan was first designed in Figure 3.

DST Content Creation Training

DST content creation training for the Wastra Sejahtera Community Group aimed to introduce DST content strategies in SME marketing. The material presented was intended to increase partners' awareness and competence in adding value to products through digital stories that build relationships with the target audience. Participants included community group leaders and weavers, while social media administrators were unable to attend. The training material was presented in a simple manner, covering the definition, objectives, steps for creating storytelling content, and the use of content plans. The training was conducted at the partner workshop on 21 November 2024. The training atmosphere is captured in Figure 4.

The training lasted 90 minutes, with 30 minutes of material delivery and 60 minutes of hands-on practice using TikTok and CapCut. Participants practiced recording and editing videos, and their understanding was measured through pre and post-tests.

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Figure 4. The training atmosphere during the presentation of material and practical exercises showed the participants' curiosity, even though they were initially unfamiliar with using the video recording and editing application

Based on the results of the pre-test and post-test that have been conducted, participants were able to absorb the training material well. This was indicated by an increase in correct answers compared to before the material was provided. The training material successfully increased participants' understanding of the definition of storytelling content from 33.3 percent to 88.9 percent. Furthermore, participants became more aware of the importance of using storytelling in content to build relationships with customers, from 55.6 percent to 77.8 percent. In addition, participants began to understand the importance of relevance and authenticity in creating storytelling content, from 22.2 percent to 77.8 percent. Moreover, there was an increase in awareness of the importance of good content planning for business effectiveness, from 55.6 percent to 66.7 percent. Initially, only 22.2 percent of participants knew that content schedules and themes needed to be planned. However, after the training, this percentage did not change, but there was an increase in understanding of other elements such as colors and fonts for content. Most participants in the pre-test showed a high interest in learning how to create storytelling content (44.5 percent), indicating that their main focus was on skills development. Overall, 100 percent of participants felt that the training material was very helpful, indicating that the training successfully addressed the participants' needs and questions. The questions and the increase in the percentage of correct answers can be seen in Table 5.

Table 5. Pre-test and post-test training results

Question	Number of correct answers	
	Pre-Test (9 people)	Post-Test (9 people)
What is the content of storytelling?	3 (33.3%)	8 (88.9%)
Why do we need to post a storytelling content?	5 (55.6%)	7 (77.8%)
What are the two key elements of storytelling?	2 (22.2%)	7 (77.8%)
Do we need to prepare a content plan for our business?	5 (55.6%)	6 (66.7%)
What is the component of content plan)	3 (33.3%)	6 (66.7%)
What would you want to learn in this training?	4 (44.5%)	
Overall, does the training materials meet your expectation?		9 (100%)

As shown in Figure 5, on 25 November 2024 the partners started applying the training outcomes by utilizing TikTok as a digital sales platform. This initiative significantly increased partners' motivation to adopt digital marketing practices. Based on reports from community group leaders, the program resulted in an average increase of 25 fabric units sold per month, reducing the previous monthly stock accumulation of approximately 100 units.

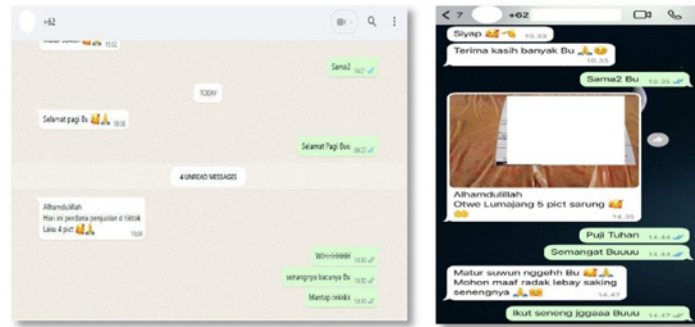


Figure 5. Example of partner's testimonial on sales generated from TikTok content

Discussion

In Pokmas Wastra Sejahtera's digital marketing, DST-based content is crucial for building emotional connections with the audience. Through educational content, Pokmas can convey the value of their products through the various processes involved in making natural woven fabrics, the advantages of their natural weaving, and the philosophy behind the motifs. Meanwhile, lifestyle content has various purposes, such as providing solutions to everyday problems and entertainment that remains relevant to the lives of the target audience. Although the main purpose of content on social media is to build relationships with the target audience, soft selling content is also necessary so that the audience can obtain information about the brand's latest activities and be reminded of Pokmas Wastra Sejahtera's woven products.

DST in building emotional relationships with the audience at Pokmas Wastra Sejahtera is in line with the findings of [Ben Aicha & Bouzaabia \(2023\)](#), which show that video-based storytelling advertisements significantly increase consumer online reactions on social media. Furthermore, the success of educational content that tells the story behind the product supports [Nicoli et al.'s \(2021\)](#) argument that DST is effective in creating positively engaging digital content. Compared to the fast fashion sector, which often uses DST to build narratives around fleeting trends, the application of DST in the context of wastra proves to be more effective when focusing on cultural heritage values, authenticity of processes, and sustainability. This shows that the wastra audience is not only looking for aesthetics, but also the depth of the story and philosophical values inherent in the product. The difference is that this community service project shows that even a simplified DST strategy can be effectively implemented by SMEs with limited resources, a practical contribution to the empowerment of SMEs in the creative sector.

Various forms of content can be compiled as a DST content strategy based on the results of interviews conducted with B2B and B2C consumers. The different needs of each type of consumer present a differentiation in the DST content strategy, especially in the lifestyle category. Differences in content form influence its development in DST elements, especially story ideas, plot, and point of view. In the interview results, several values in TCV were also found to influence the purchasing decision-making process. For example, functional values related to fabric quality, color, and patterns are important

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for both B2B and B2C consumers. B2C consumers also prefer fabrics that are ready-to-wear products, especially if they cannot think of a suitable design for the fabric. The results of market preference analysis can be used as ideas for creating DST content about styling using fabrics that are still in sheet form. Similarly, educational content that showcases the production process, philosophy, and lives of craftsmen can respond to the audience's need for symbolic value. On the other hand, this content is also relevant for audiences who prioritize ecological values and sustainability aspects in their consumption behavior. For B2B consumers, knowing these things also helps them develop a storyline for the product. In this case, DST content is useful as a conduit for messages from Pokmas to audiences, making them more aware of the Wastra Alam brand and potentially leading to purchases at a later stage.

The simplification and adjustment of DST elements in community group content needs to be done to make the content plan less complicated for partners who do not have experience in designing and producing DST content. In addition to providing DST strategy recommendations for community groups, training was held mainly because the majority of members of the Wastra Sejahtera Community Group were not familiar with creating and planning content that would help them in the product marketing process. Through training, partners can be introduced to the importance of applying DST-type content in digital marketing, which is linked to the results of interviews with previous informants.

Through this community service project, Pokmas Wastra Sejahtera has learned about the benefits and strategies of applying DST to digital marketing content in order to increase audience awareness of the unique selling points of their products. In addition, partners better understand the execution of DST implementation and planning in Pokmas digital marketing content. The sustainability potential of this program is evident from the partners' independent initiative to immediately practice sales through TikTok after the training. This shows that the program not only provides temporary skills but also fosters a mindset and confidence in digital marketing. To maintain consistency, recommended strategies such as developing user-generated content through customer reviews and regular content performance analysis are key for partners to continue adapting to audience behavior and maintaining the sustainability of their businesses. The main innovation of this program lies in the adaptation and simplification of the DST method, which can be applied simultaneously to B2B and B2C target markets. This approach is a novelty that is rarely discussed in the context of empowering textile SMEs. By providing a practical content plan framework, this program proves that SMEs with limited human resources are still capable of implementing sophisticated and impactful digital marketing strategies.

4. CONCLUSION AND RECOMMENDATIONS

Previously, Pokmas Wastra Sejahtera experienced difficulties in marketing its products, which led to stockpiling. Social media can be a solution to introduce products to a wider market. The implementation of DST can convey a story that introduces the uniqueness of the product and makes the brand more connected to the target audience. By paying attention to the values that are considered important to the target audience, who are lovers of traditional textiles, the DST strategy can be developed in line with the behavior of the target audience. Just like lovers of traditional textiles who like and feel proud when they understand the story behind a piece of traditional textile. Unique aspects of the manufacturing process, the meaning of the motifs, and the lives of the artisans will attract the interest of consumers, both B2B and B2C. Partners who have benefited from online sales through TikTok are expected to build relationships with their audience by applying DST to their social media content to introduce their products in a way that is appealing to their audience. The community service project has contributed to introducing and equipping partners with a basic understanding and skills in digital marketing using the DST method. Pokmas still needs to continue to develop and analyze the performance of the content that has been created to maintain business continuity and relationships with the audience.

Here are some things related to the implementation of DST that can be developed for the digital marketing of the Wastra Sejahtera community group: (1) Content form: addition of user-generated content in the form of customer reviews to increase potential consumers' trust in the brand, because based on interview results, when wanting to shop at a new brand, potential consumers tend to look at reviews from previous buyers. (2) Content Plan equipped with performance analysis for each piece of content to determine which content is suitable for the target audience's behaviour during that period. In addition, different platforms can use different content plans, considering the possibility of differences in user behaviour on each platform. (3) Continuously developing DST content variations in line with the analysis of the target audience's behaviour. (4) Increasing DST content quality supported by the necessary tools. (5) Replicating the DST method in other SME digital marketing efforts can be done by considering the target audience's behaviour, brand value, and other supporting factors such as the facilities and capabilities of business operators to apply the method. Several aspects of developing digital marketing for Pokmas Wastra Sejahtera can be addressed in the next community service project.

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