

Can Narrative-Driven Digital Strategy Strengthen Brand Image And Market Reach Of Green Batik Gentongan Tresna Art Bangkalan?

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Abstract

Green Batik Gentongan is a rare and environmentally sustainable traditional textile from Bangkalan, Madura, produced and preserved by Tresna Art, a cultural gallery founded by Supik Amin in the 1990s and formally opened to the public in 2005. Despite its considerable cultural and ecological value, Tresna Art's market reach has remained confined to word-of-mouth referrals and incidental visits, without any online sales channel or systematic digital presence. This study employed a qualitative case study design guided by the CDM (Crafting, Digitizing, Managing) framework to document and validate Tresna Art's authentic narrative as a unique selling proposition, analyze its current brand image and market position, and develop a contextually appropriate e-catalog and social media strategy. Tresna Art was purposively selected as the case, and primary data were collected through two field visits, an initial observation on 30–31 May 2026 and an in-depth data collection visit on 27–28 June 2026, using in-depth interviews, field observation, and documentation. Data were analyzed thematically and verified through member checking with the founder, Supik Amin. The findings revealed that Tresna Art's 'intentional invisibility', a deliberate choice to operate without digital commerce, constitutes a distinctive brand identity that can significantly expand market visibility while preserving experiential authenticity when strategically communicated through narrative-driven digital tools. The study concludes that a narrative-first, education-led e-catalog and social media strategy can strengthen Tresna Art's brand image and market reach

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without compromising its cultural authenticity. The study recommends that Tresna Art and similar culturally grounded MSMEs adopt the CDM framework as a structured pathway toward digital visibility, and that future stages of digitization and content management be pursued to translate this strategy into measurable outcomes.

Keywords: E-Catalog; Green Batik; CDM Framework; Brand Image; Cultural Heritage

INTRODUCTION

The global recognition of Indonesian batik as an Intangible Cultural Heritage by UNESCO in 2009 elevated the strategic importance of batik-producing communities across the archipelago (UNESCO, 2009). Among the various regional batik traditions, Batik Gentongan from Bangkalan, Madura, stands out for its distinctive characteristics: bold natural colorings, complex motifs, and an extraordinarily time-intensive production process spanning six months to over a year for a single fabric piece (Santoso, 2021). The term 'Gentongan' derives from 'gentong', a traditional clay pot, in which fabric is repeatedly immersed in natural botanical dye solutions, sometimes for months, to achieve the characteristic depth and longevity of color that define this batik tradition. This process renders Batik Gentongan not merely a textile product but a living embodiment of ecological craftsmanship and cultural memory.

Tresna Art, established by Supik Amin in Bangkalan since the 1990s and officially opened to the public in 2005, has been preserving and curating Green Batik Gentongan for over three decades. The gallery houses hundreds of antique Madurese artifacts and over 50 pieces of batik estimated to be more than 200 years old, positioning it not merely as a commercial enterprise, but as a living cultural institution. Crucially, Tresna Art operates on a distinctive philosophical model: the gallery deliberately does not offer online sales, operates exclusively for in-person visits, and prioritizes cultural encounter over commercial transaction (Departemen Manajemen FEB UM, 2026). As Supik Amin stated during the research interview, she hoped the collaboration with Universitas Negeri Malang could help introduce Batik Gentongan Tresna Art to a wider market, especially since the gallery's products use natural dyes through a long process full of cultural value.

Despite these remarkable qualities, Tresna Art's market reach remains confined to word-of-mouth referrals and incidental visits by public figures, a significant constraint in an era of accelerating digital commerce. Research has consistently demonstrated that MSMEs in the creative economy sector face structural disadvantages in digital visibility that limit their market access and growth potential (Tambunan, 2022). For cultural heritage enterprises specifically, the challenge is not merely technical but philosophical: how to

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extend digital reach without reducing the richness of an experience-based product to a transactional interface (Timothy, 2021).

This study responds to this challenge through the application of the CDM (Crafting, Digitizing, Managing) framework, an approach that begins with the authentic validation of an enterprise's narrative and unique selling proposition (the Crafting stage), before developing digital assets (the Digitizing stage) and establishing content management systems (the Managing stage). As the lead researcher, Prof. Dr. Wening Patmi Rahayu, articulated, the Crafting stage is a critical foundation for validating the authentic narrative of Batik Gentongan Tresna Art as a Unique Selling Proposition before it is transformed into a professionally managed digital asset in the form of an e-catalog. This paper reports on the Crafting stage, specifically the grounding of the digital strategy in Tresna Art's authentic cultural identity. The study sought to provide an answer to the question: Can a narrative-driven e-catalog and social media strategy strengthen the brand image and market reach of Green Batik Gentongan Tresna Art Bangkalan while preserving its cultural authenticity?

The specific research objectives are:

1. To document and validate the authentic cultural narrative of Tresna Art and Green Batik Gentongan as its unique selling proposition.
2. To analyze the current brand image and market position of Tresna Art.
3. To develop a contextually appropriate e-catalog and social media strategy aligned with the gallery's philosophy and values.
4. To propose a CDM-based digital visibility model for culturally-grounded MSMEs in the creative economy.

This research further contributes to the achievement of the Sustainable Development Goals, specifically SDG 3 (Good Health and Well-Being) through the promotion of eco-friendly natural dye products, and SDG 9 (Industry, Innovation, and Infrastructure) through the strengthening of digital capacity and marketing innovation for creative batik industry players (United Nations, 2015).

The results of this study would provide valuable insights on how culturally grounded MSMEs can extend their market reach through digital tools without compromising authenticity. In addition, the study would provide valuable guidance to Tresna Art, cultural heritage practitioners, and policymakers on developing e-catalog and social media strategies aimed at strengthening brand image while preserving experiential and cultural value.

THEORETICAL REVIEW

The CDM (Crafting, Digitizing, Managing) framework provides a three-stage model for developing digital assets for culturally grounded enterprises. The Crafting stage involves

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the identification, documentation, and validation of an enterprise's authentic narrative and unique selling proposition, which functions as the cultural raw material that all digital content must faithfully represent. The Digitizing stage involves the production of digital assets, including e-catalog design, photography, videography, and social media content. The Managing stage involves the development of content management systems, editorial calendars, and performance monitoring frameworks (Rahayu et al., 2026).

Figure 1. CDM (Crafting, Digitizing, Managing) Research Framework. This paper reports on Stage ① (Crafting).

① CRAFTING (this paper)	② DIGITIZING (next phase)	③ MANAGING (future phase)
Narrative documentation; USP validation; cultural identity mapping; authentic storytelling foundation	E-catalog production; photography & videography; social media content creation; visual asset development	Content management system; editorial calendar; performance monitoring; feedback & iteration

Source: Adapted from Rahayu et al. (2026)

This staged approach is particularly appropriate for enterprises like Tresna Art, where the risk of 'authenticity dilution', understood as the flattening or commercialization of cultural identity in digital representation, must be actively managed. By grounding all digital development in a rigorously validated cultural narrative (the Crafting stage), the

Green batik refers to batik produced using natural dyes derived from plant-based materials, as opposed to synthetic chemical colorants (Prabawati & Setiawan, 2022). This distinction carries ecological and cultural significance: natural dyeing processes reduce environmental contamination, preserve indigenous botanical knowledge, and produce color qualities that synthetic dyes cannot replicate (United Nations Environment Programme [UNEP], 2020). Batik Gentongan from Bangkalan and Tanjung Bumi in Madura is widely regarded as one of Indonesia's most authentic examples of green batik, a practice that predates contemporary sustainability discourse (Wronska-Friend, 2016). The global market for sustainable and ethically produced textiles has grown substantially, driven by consumer awareness of environmental impact (Nielsen, 2023), positioning green batik favorably provided its story is effectively communicated to prospective buyers.

An e-catalog is a digital publication presenting products or services with visual and descriptive information, enabling customers to make informed decisions without physical interaction (Chaffey & Ellis-Chadwick, 2022). For MSMEs in the creative economy, e-catalogs

represent an accessible entry point into digital marketing (Rahayu & Pradana, 2024), serving primarily a visibility and brand-building function rather than requiring transactional infrastructure (Laudon & Traver, 2023). Prior research demonstrates that well-designed e-catalogs can increase perceived product value, improve brand trust, and extend market reach (Widodo & Kusumawati, 2022), particularly for artisanal products where aesthetics and craftsmanship are central to purchasing decisions (Pine & Gilmore, 2019).

Social media platforms have become central channels for brand communication in the creative economy (We Are Social & Hootsuite, 2025). For cultural heritage enterprises, these platforms offer opportunities not merely for product promotion but for immersive storytelling that conveys the history, process, and values embedded in their products (Fog, Budtz, & Munch, 2020), generating stronger emotional engagement and purchase intent than conventional advertising (Kotler & Keller, 2022). The concept of 'crafting visibility', the deliberate and strategic construction of a brand's digital presence, is particularly relevant for enterprises whose value proposition is rooted in authenticity and cultural depth (Holt, 2004), consistent with brand equity theory more broadly (Keller, 2013).

Table 1 summarizes selected prior studies and identifies the gap addressed by this research.

Table 1. Summary of Related Studies and Research Gap

Author (Year)	Focus	Method	Gap Addressed
Hidayat et al. (2021)	Batik SMEs digital marketing	Qualitative	Lacks e-catalog implementation
Kusumawati & Rahayu (2022)	Green product branding	Survey	No focus on traditional crafts
Prasetyo et al. (2023)	Cultural heritage visibility	Case study	No digital media strategy
This Study (2026)	E-catalog + social media + green batik + brand image	Qualitative case study (CDM model)	Comprehensive, context-specific, CDM-based

Source: Authors' compilation (2026)

As shown in Table 1, existing studies address components of digital marketing, green branding, or cultural heritage visibility in isolation. This study contributes a comprehensive, context-specific examination of all three dimensions within a single MSME case, structured through the CDM framework and grounded in two phases of empirical fieldwork. Guided by this framework, the study advanced the research proposition that a rigorously validated

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cultural narrative, translated into a narrative-driven e-catalog and social media strategy, can strengthen the brand image and market reach of Green Batik Gentongan Tresna Art Bangkalan without compromising its cultural authenticity.

METHOD

RESEARCH DESIGN

The study employed a qualitative case study design (Yin, 2018), selected for its suitability in examining complex, context-dependent phenomena where quantitative measurement would be insufficient to capture the richness of the subject (Creswell & Poth, 2018). The central phenomena examined were the brand identity, market position, and digital visibility potential of Tresna Art within the Crafting stage of the CDM framework.

SETTING AND STUDY POPULATION

The study was conducted at Tresna Art, a batik gallery and cultural institution located in Bangkalan, Madura, East Java, Indonesia. The study population comprised the founder and family managing Tresna Art, its collection of Green Batik Gentongan and Madurese antiques, and the gallery's operational and customer-facing practices. Supik Amin, the founder of Tresna Art, served as the primary key informant, given her direct and comprehensive knowledge of the gallery's history, philosophy, and production process. The case was selected because it is directly involved in the preservation and market positioning of Green Batik Gentongan and is therefore well positioned to reveal the dynamics under study.

SAMPLING TECHNIQUE PROCEDURE

Purposive sampling technique was used to select Tresna Art as the case for this study, based on its unique positioning as both a commercial enterprise and cultural institution, its sustained operation over more than three decades, and its significance as a custodian of Green Batik Gentongan. Within the case, Supik Amin was purposively selected as the primary key informant for in-depth interviews, given her role as founder and principal custodian of the gallery's narrative.

INSTRUMENTS

Semi-structured interview guide was used to explore the founding story, philosophy, production process, and brand values of Tresna Art. The guide covered themes including the history of the gallery, the significance of the Gentongan dyeing process,

Field observation and documentation protocol was used to record the gallery's physical layout, product range, production workflow, and visitor interactions. Photographic

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and video documentation supplemented written field notes to capture visual and experiential details relevant to the development of the e-catalog and social media strategy.

DATA COLLECTION

Primary data were collected through two structured field visits, as summarized in Table 2.

Table 2. Data Collection Phases

Phase	Date	Activities	Outputs
Phase 1: Initial observation	30–31 May 2026	Site observation; business profile documentation; production process mapping	Baseline data on gallery layout, product range, and production workflow
Phase 2: In-depth data collection	27–28 June 2026	In-depth interview with Supik Amin; philosophical & historical exploration of the Gentongan process; production documentation	Authentic narrative of founding story, USP validation, Gentongan sustainability data

Source: Authors' field documentation

DATA ANALYSIS

Data were analyzed using thematic analysis (Braun & Clarke, 2006), following the phases of data familiarization, initial code generation, theme development, and interpretation. Analysis was guided by three conceptual lenses: brand image theory (Keller, 2013); green marketing frameworks (Ottman, 2022); and the CDM model for digital visibility development (Rahayu et al., 2026). Member checking was conducted with Supik Amin to verify the accuracy of interpretations drawn from the interview data.

RESULTS

This section presents findings from both field visits to Tresna Art, describing the gallery's profile, brand identity, market position, and the resulting e-catalog and social media strategy.

Table 3. Profile of Tresna Art

Variable	Description
Founder	Supik Amin
Established	1990s (informal); officially opened to the public in 2005
Location	Bangkalan, Madura, East Java, Indonesia
Core product	Green Batik Gentongan (natural-dye batik)
Production time	6 months to over 1 year per piece
Collection	50+ batik pieces up to ≈200 years old; hundreds of Madurese antiques
Sales model	In-person visits only; no online sales
Customer acquisition	100% word-of-mouth and incidental visits
Digital presence	Minimal; no e-commerce, no active social media

Source: Authors' field observation and interview data, May–June 2026

Table 3 presents a profile of Tresna Art compiled from field observation and interview data. As shown, Tresna Art has operated for over three decades as a custodian of Green Batik Gentongan and Madurese material culture, yet its customer acquisition remains entirely dependent on word-of-mouth referrals, and its digital presence remains minimal.

BRAND IDENTITY AND CULTURAL POSITIONING OF TRESNA ART

Tresna Art operates on a distinctive philosophy that differentiates it markedly from conventional batik retail enterprises. The gallery's name, derived from the Madurese word for 'love', encapsulates a philosophy of cinta pada seni (love of art) that permeates every dimension of the enterprise's operation, from product curation to customer service. Field observation and interview data reveal four core dimensions of Tresna Art's brand identity:

1. Cultural invitation over commercial transaction. The gallery's primary function, as articulated by Supik Amin, is to invite visitors into a direct encounter with Madurese culture. This orientation is manifested in complimentary cultural experiences (batik workshops, traditional food, a traditional Madurese house) that are offered not as commercial add-ons but as the core experience itself.
2. Relationship-first service philosophy. The gallery's service orientation is captured in Supik Amin's principle that whether a visitor buys or not is a matter of providence ('rezeki'). This spiritual and relational orientation generates deep customer loyalty,

as evidenced by the fact that Tresna Art's repeat customer base consists of buyers who have become sufficiently trusted to purchase remotely, while new customers are exclusively served in-person.

3. Custodianship of living heritage. Tresna Art's collection of over 50 batik pieces up to 200 years old, and hundreds of Madurese antiques, positions the gallery not merely as a retailer but as a guardian of material culture. This custodianship role constitutes a powerful and distinctive brand differentiator.
4. Green authenticity. The gallery's exclusive focus on natural-dye batik, and its deep knowledge of the Gentongan process, positions it within the growing global

These four dimensions constitute a coherent and distinctive brand identity rooted in cultural authenticity, spiritual values, and experiential depth, assets that, if strategically communicated through digital tools, represent a significant competitive differentiator in both domestic and international markets.

CURRENT MARKET POSITION AND CONSTRAINTS

Table 4 presents a structured analysis of Tresna Art's current market position across key dimensions, drawing on interview and observation data from both field visits.

Table 4. Current Market Position of Tresna Art and Implications for Digital Strategy

Dimension	Current Position	Implication for Digital Strategy
Customer acquisition	100% word-of-mouth and incidental visits by public figures	E-catalog can extend reach without replacing the experiential model
Geographic reach	Local and national visitors from across Indonesia; some international tourists via Bangkalan cultural tourism circuit	Social media storytelling can attract intentional cultural tourists nationally and globally
Product differentiation	Unique: Green Batik Gentongan with natural dyes, 6–12+ month production, antique collection up to 200 years old	These USPs must be central to all digital content, not just product specs but the story behind each piece
Pricing & accessibility	Premium pricing reflecting labor and time intensity; not	Digital content must educate on value by justifying price

	price-competitive with printed batik	through narrative of process, rarity, and authenticity
Online presence	Minimal: no e-commerce, no active social media, limited digital documentation	Significant untapped opportunity: entry point is e-catalog and Instagram/YouTube storytelling content
Key constraint	Gallery's philosophy: no online sales; visits-only model; 'rezeki' (providence) orientation	Strategy must be visibility-first and non-transactional, driving physical visits rather than digital purchases

Source: Authors' field analysis based on interviews and observations, May–June 2026

The market position analysis reveals a paradox characteristic of many culturally grounded MSMEs: the very philosophy that generates Tresna Art's distinctive brand identity, which is intentional, experience-first, and non-transactional, simultaneously constrains its market reach. The gallery's premium positioning is not reflected in

E-CATALOG DEVELOPMENT: PRINCIPLES AND STRUCTURE

Based on findings from both field visits, five design principles were identified as essential to an e-catalog that authentically represents Tresna Art while extending its market reach:

1. Narrative primacy. The e-catalog must foreground the story of each product, including its origin, craftsperson, dyeing process, and the cultural meaning of its motifs, rather than presenting products as decontextualized commodities.
2. Visual authenticity. Photography and design must reflect the actual aesthetic of the gallery and its products, avoiding over-stylization that would misrepresent the tactile and artisanal nature of the batik.
3. Cultural education. Each section should educate readers on Madurese batik traditions, the Gentongan dyeing process, and the significance of specific motifs, transforming the e-catalog into a cultural document as well as a product guide.
4. Invitation, not transaction. Consistent with Tresna Art's philosophy, the e-catalog should function as an invitation to visit rather than a transactional interface, directing interested customers to the gallery in person.
5. Bilingual accessibility. Given Tresna Art's potential for international reach, the e-catalog should be developed in both Bahasa Indonesia and English, with

consideration for key export markets including the Netherlands, Malaysia, and Japan where Madurese batik has existing diaspora and collector communities.

The e-catalog structure developed from these principles comprises eight sections: (1) cover and brand identity; (2) founder's message; (3) about Tresna Art, covering history and philosophy; (4) the art of Gentongan batik, covering process and cultural significance; (5) product collections organized by batik origin (Bangkalan, Tanjung Bumi, Pamekasan, Sumenep); (6) buyer guidance on authenticity verification, care, and motif selection; (7) gallery experience and visitor information; and (8) contact and visit information.

SOCIAL MEDIA STRATEGY

Table 5 presents the social media strategy developed for Tresna Art, structured by platform, content pillar, and implementation guidance.

Table 5. Social Media Strategy for Tresna Art

Platform	Priority	Content Pillar	Format & Frequency
Instagram	Primary	Visual storytelling: motif close-ups, natural dye process, antique collection highlights, founder story	Reels (2x/week), carousel posts (3x/week), Stories (daily)
YouTube	Secondary	Long-form documentary content: Gentongan process from start to finish, interviews with Supik Amin, cultural heritage education	Long-form video (1x/month), YouTube Shorts (2x/month)
TikTok	Tertiary	Short cultural discovery content: 'Did you know?' batik facts, before-after transformation of fabric, process time-lapses	Short videos (3x/week); repurposed from Instagram Reels

Content pillars (all platforms)	N/A	(1) The process: Gentongan dyeing journey; (2) The product: each batik's story and motif meaning; (3) The place: gallery experience, cultural atmosphere; (4) The people: Supik Amin, craftswomen, visitors	Rotate pillars weekly; maintain consistent visual aesthetic (warm earth tones, natural lighting)
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Source: Authors' strategy development based on field findings (2026)

The social media strategy is built on four content pillars, namely the process, the product, the place, and the people, that collectively constitute the authentic narrative of Tresna Art identified in the Crafting stage. A key strategic principle across all platforms is that content must prioritize cultural education and emotional engagement over promotional messaging. The call-to-action across all content is not 'buy now' but 'come and visit', consistent with Tresna Art's experiential philosophy. Analytics will focus on reach, saves, and profile visits as indicators of visibility growth, rather than click-through rates or conversion metrics that would be inappropriate for a non-transactional model.

DISCUSSION

The research proposition that a rigorously validated cultural narrative can be translated into a digital visibility strategy without compromising Tresna Art's authenticity was supported. The findings confirm that Tresna Art represents a case of what this study terms 'intentional invisibility', a deliberate strategic choice to remain outside mainstream digital commerce channels, grounded in a coherent philosophical and cultural rationale. This positioning, while limiting raw market reach, has generated a distinctive and deeply authentic brand identity that constitutes a significant competitive asset in the sustainable luxury and cultural heritage market segment.

This finding is consistent with prior studies that identify narrative and cultural grounding as central to digital visibility strategies for artisanal and heritage-based enterprises. For example, this finding corroborates Hidayat et al. (2021), who examined digital marketing for batik SMEs but noted the absence of e-catalog implementation as a persistent gap; the present study addresses this gap directly by developing a fully specified e-catalog structure grounded in Tresna Art's narrative. Similarly, Prasetyo et

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The CDM framework's Crafting stage reveals that Tresna Art's 'invisibility' is not a problem to be solved by digitalization, but a value proposition to be amplified through it. The e-catalog and social media strategy proposed in this study are designed not to make Tresna Art behave more like a conventional retailer, but to make its unconventional philosophy, with its emphasis on encounter, relationship, and cultural depth, visible and legible to a wider audience.

This finding resonates with Pine and Gilmore's (1998) Experience Economy framework, which posits that the highest form of economic value is the staging of memorable experiences, precisely what Tresna Art has been doing for three decades without explicitly framing it as such. Digital visibility tools, in this context, serve not to commodify the experience but to extend awareness of it, enabling more people to make the intentional journey to Bangkalan and participate in what Tresna Art offers.

The CDM approach also addresses a fundamental tension in cultural MSME digitalization: the risk that digital representation will flatten or distort authentic cultural identity. By grounding all digital development in a rigorously documented cultural narrative that is the output of the Crafting stage, the model provides a guardrail against authenticity dilution. The e-catalog and social media content derived from this narrative will be, at their core, elaborations of the story that Supik Amin and her family have been living for over three decades.

CONCLUSION

This study has investigated the development of a digital visibility strategy comprising an e-catalog and social media approach for Green Batik Gentongan Tresna Art Bangkalan, employing the CDM (Crafting, Digitizing, Managing) framework. Through two structured field visits in May and June 2026, the Crafting stage of the CDM model was completed: the authentic cultural narrative of Tresna Art was documented, its unique selling proposition validated, and its market position analyzed. The findings establish that Tresna Art's brand identity, rooted in intentional invisibility, experiential depth, and philosophical authenticity, constitutes not a marketing weakness but a distinctive competitive asset in the global market for sustainable and culturally significant textiles. The e-catalog and social media strategy proposed in this study amplify this asset through narrative-first, education-led digital content that drives physical visits rather than online transactions, thereby supporting the research proposition that digital visibility can be strengthened without compromising cultural authenticity.

RECOMMENDATIONS

The study put forth the following recommendations:

First, Tresna Art should proceed to the Digitizing stage of the CDM framework by producing the eight-section e-catalog and launching Instagram as its primary social media platform, given its suitability for visual storytelling of the Gentongan process and product collection. In addition, all digital content, whether for the e-catalog or social media, should foreground narrative and cultural education rather than promotional or transactional messaging, consistent with Tresna Art's 'invitation, not transaction' philosophy. Moreover, the Universitas Negeri Malang research team should support Tresna Art in establishing the Managing stage of the CDM framework, including a content management system, editorial calendar, and performance monitoring focused on reach, saves, and profile visits rather than conversion metrics. Furthermore, given Tresna Art's potential for international reach, the e-catalog should be developed bilingually in Bahasa Indonesia and English, with content tailored to key export markets such as the Netherlands, Malaysia, and Japan where Madurese batik has existing diaspora and collector communities. Next, local government and cultural tourism agencies in Bangkalan should support Tresna Art's digital visibility efforts by integrating the gallery into regional cultural tourism promotion, given its role as custodian of living heritage. Finally, other culturally grounded MSMEs facing similar tensions between authenticity and market visibility are encouraged to adopt the CDM framework as a structured, narrative-first pathway to digital transformation.

LIMITATIONS AND SUGGESTIONS FOR FURTHER STUDY

The study has some limitations worth addressing in further research. To begin with, this study reports only the Crafting stage of the CDM framework; the Digitizing and Managing stages, including the actual production and deployment of the e-catalog and social media content and their measurable effects on market reach, remain to be implemented and evaluated. In addition, the study relied primarily on the perspective of a single key informant, Supik Amin, supplemented by field observation; future research would benefit from incorporating the perspectives of customers, family members involved in daily operations, and cultural tourism stakeholders to triangulate the findings. Furthermore, the study was confined to a single case in Bangkalan, Madura, which limits the generalizability of the proposed CDM-based digital visibility model; future studies should examine multiple culturally grounded MSMEs across different heritage textile traditions to assess the model's broader applicability. Finally, further research should examine the implementation outcomes of the Digitizing and Managing stages, including measurable indicators of market

reach expansion, visitor growth, and brand awareness among target segments, as these stages are completed.

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