

Implementation of Storytelling Marketing and Experiential Marketing Strategies for Marketing Development of Sculpture Craft Artists in Bali

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ABSTRACT

This study aims to explore and analyze the implementation of Storytelling Marketing and Experiential Marketing strategies in the marketing development of Balinese carved handicrafts. Narrative- and experience-based marketing strategies are considered relevant for strengthening consumers' emotional engagement and enhancing the cultural value embedded in handicraft products. This study employed a qualitative approach using a narrative research method, focusing on four carving craft centers: Singapadu, Sukawati, Celuk, and Marga. Data were collected through in-depth interviews, participatory observation, and visual documentation, and were subsequently analyzed using narrative analysis techniques. The findings reveal that the application of storytelling, particularly narratives highlighting cultural philosophies and artisans' creative processes, can establish strong emotional connections with consumers. Meanwhile, experiential marketing through workshops, studio tours, and direct interactions with artisans enhances consumer appreciation and loyalty. The study also found that integrating these two strategies not only expands market reach but also strengthens cultural identity and improves the competitiveness of Balinese handicraft products in the digital era.

INTRODUCTION

Sculpture art is one of the form industry creative based culture that has position important in life social, economic and cultural Balinese people. Sculptural art works No only functioning as product decorative or commodities economy, but also represents mark aesthetics, philosophy, symbols religious, as well as identity culture public local. Uniqueness the make Balinese sculpture art has great potential For developed in the local market both nationally and globally. However, developments environment business, change behavior consumers, as well as increasing utilization digital technology demands that actors craft art for No only depend on quality product, but also develop a capable marketing strategy communicate mark culture and create more attachment strong with consumers.

Shift orientation marketing from product - centric approach going to consumer - centric approach the more confirm importance aspect emotional and experiential in the marketing process. Consumers currently not available only consider benefit functional something products, but also pay attention to meaning, story, authenticity, experience, and value obtained when interact with A product or brand. Condition the become the more relevant for product craft art which is basically own mark high symbolic and cultural significance. Therefore, a marketing strategy that is capable of lift narrative culture and provide experience direct to consumer own opportunity For increase Power pull at a time mark economy work craft arts.

One strategy that can implemented is *storytelling marketing*. This strategy uses narrative as a medium for build connection emotional between product or brand with consumers. The story conveyed in a way interesting can help consumer understand the meaning contained behind something product so that product the No only perceived based on form physical , but also based on values and experiences accompanying emotions (Puiligadda et al., 2023). In context Balinese sculpture art, *storytelling marketing* can realized through delivery story about history or origin works, philosophy, motives, values culture, creation process, materials used, to journey creative artist. The narrative potential change perception consumer to craft work from just object decorative become product culture that has mark historical, symbolic, and emotional.

Use *storytelling marketing* also has relevance with effort increase decision purchases and loyalty consumers. Rachmah and Maiawari (2022) showed that use story in activity marketing can create attachment emotional influence to decision purchase and reinforcement loyalty to brand. For the perpetrators craft, strength narrative can be one of form differentiation products , especially when consumer faced with various products that have similarity both visually and functional. In addition, the development of digital media provides more space wide for implementation *storytelling marketing* through social media , websites, *marketplaces*, digital videos, and various other online platforms. Conditions the enables artists and performers craft business reaches out more consumers wide without fully depending on the gallery, exhibition, or channel marketing conventional.

Besides *storytelling marketing*, other relevant approaches For development marketing craft art is *experiential marketing*. This strategy emphasizes creation memorable experience in interaction between consumer with products, brands , and manufacturer . Experience the can covers aspect sensory, emotional, cognitive, behavioral, and social enabling consumer involved more in in the consumption process (Schmitt, 2021). In marketing sculpture, *experiential marketing* can realized through activity like visit to the artist's studio, demonstration of the sculpting process , workshop craft making, interaction in a way direct with craftsmen, as well as chance for consumer For know philosophy and technique manufacturing work. Experience direct the can increase understanding and appreciation consumer to the value attached to a work art.

Experience positive results obtained consumer during interact with product can also influence interest purchase , engagement , and loyalty consumers . Gelgel et al. (2024) stated that positive experience in interaction with product art potential increase interest buy at a time strengthen involvement consumers . This shows that marketing no craft art Enough only done through delivery information product , but need give chance to consumer For feel in a way direct process, atmosphere , and mark cultural background creation works . With Thus , *experiential marketing* can become strategic approach For increase appreciation consumer at a time create superiority competitive for craft products .

Although *storytelling marketing* and *experiential marketing* has Lots discussed in literature marketing, an integrating study both strategies in context Balinese sculpture art still relatively limited. A number of study previously tend study *storytelling* and experience consumer in a way separate , whereas connection both of them as an integrated strategy in marketing product based culture Not yet Lots explored. In addition, research that is specifically special dig practice marketing from perspective artists and craftspeople in the centers art Balinese carvings are also still limited. Condition the cause knowledge about method craft builders narrative culture , creating experience consumers, and adapt the strategy in digital marketing yet documented in a way comprehensive.

The gap other related with change pattern Marketing in the digital era and post-pandemic . Intensity social media use, changes pattern search information, as well as increasing preference consumer to authentic products and provide experience meaningful has create dynamics new in marketing art and products culture. Challenges the the more important for center craft arts in the Singapadu, Sukawati, Celuk and Marga areas which have characteristics, traditions, and practice different production. However Thus, the study explores How craft actors in the region utilise story, values culture, experience direct, and digital media as an integrated marketing strategy Still Not yet adequate.

Based on condition mentioned, *state of the art* This research is based on efforts combine *storytelling marketing* and *experiential marketing* as framework marketing based culture in context Balinese sculpture art . Different with study earlier than Lots put both strategies in a way partial , this study looks at narrative and experience as two elements that can each other complete. The narrative functions For communicate meaning and identity the culture contained in works, whereas experience give chance to consumer For experience mark the through interaction in a way directly. Integration of both expected can produce approach marketing that is not solely improvement - oriented transactions, but also capable of strengthen identity culture, improve appreciation to work artists, as well as support sustainability local crafts in face market competition.

With Thus, this research aims to For explore and analyze implementation *storytelling marketing* and *experiential marketing* in development marketing the art of sculpture in Bali. In general special, research directed For analyze How narrative about philosophy culture, creative process, and identity artist used in introduce craft work to consumers ; identify forms

experience provided to consumer through implementation *experiential marketing* ; analyzing contribution integration both strategies against involvement consumers and development marketing ; and identify challenges and opportunities its implementation in context culture local and digital market developments. Research results expected can give contribution theoretical for development study marketing based culture at a time give implications practical for artists and performers craft business in design more marketing strategies contextual, authentic, and competitive.

RESEARCH METHODS

This research uses design study qualitative with approach *narrative inquiry* or research narrative For explore implementation *storytelling marketing* and *experiential marketing* in development marketing craft artists in Bali. Approach qualitative chosen Because study understanding - oriented to experience , perception , meaning , and practice marketing built by craft actors and consumers in context social and cultural certain . According to Lim (2025), research qualitative relevant used when study directed For get understanding contextual and in-depth about experience , perspective , and the process of formation meaning in a phenomenon . Approach narrative in a way special used because the unit of analysis study No only in the form of statement informants, but also stories about origin work, creative process , philosophy culture , experience marketing, and interaction between craftsmen with Consumers. *Narrative inquiry* allows experience the understood as the story that was formed in context certain social, cultural, and temporal contexts (Lima, 2023; Lyons & Scull, 2024). With Thus, this design is suitable For reveal How mark culture, authenticity work, experience direct consumers, and communication media marketing integrated in marketing of Balinese crafts.

Study implemented on four craft center in Bali, namely Singapadu, Sukawati, Celuk, and Marga. Election location based on characteristics and uniqueness works developed in each region. Singapadu representing Balinese mask crafts, Sukawati represent puppet skin traditional and decorative, Celuk representing jewelry crafts silver and design *custom*, while Marga represents carving Balinese style buildings and interiors. Fourth location the give variation necessary context For understand form narrative culture and experience consumer in practice craft marketing. Subject study consists of of 16 informants who were divided become eight craftsmen and eight consumer. Informant craftsmen is craft practitioners who have experience between 16 and 31 years old in pursue his field , whereas informant consumer is consumer local, domestic and international that have ever buy products, visit *workshop*, following *studio visit*, or interact in a way direct with craftsmen and the creation process works. Based on characteristics election informant in research, determination informant can categorized as *purposive sampling*, namely election participants based on relevance his experience and abilities provide rich information accordingly focus research. Determination size sample in study qualitative more emphasize sufficiency and depth information compared

to representation statistics, and studies empirical show that study interview with focus relatively specific can get adequacy theme in amount limited informants if participants own relevant experience with phenomenon research (Hennink & Kaiser, 2022).

Research data sources consists of on primary data and secondary data. Primary data is obtained in a way direct from craftsmen and consumers through interview deep with question open as well as observation towards the creation process work, communication products, interactions with consumers, and practices marketing that takes place at the craft center. Interview deep used For give room to informant in explain experience, view, emotion, meaning culture and experience marketing use structure narrative they alone. Questions to craftsmen covers origins and philosophy work, creative process, method convey story product, authenticity works , use of digital media, involvement consumers , *workshops*, studio tours, and experiences interact with buyers. Meanwhile, the interview consumer directed at understanding they to story product , connectedness emotional, experience direct with the craft process, the influence story to decision purchases , and tendencies For do purchase repeat or recommend product to others. Questions nature open and developed through technique *probing* for informants own chance For elaborate, clarify, and give example relevant experience. Robinson (2023) explains that *probing* in interview qualitative required For generate more data deep without remove room for participants For build the narrative alone. Principle similarly emphasized by Solarino and Aguinis (2021), that design interview need capable produce information contextual at a time guard openness to perspective informant.

Besides interviews, observations done For get understanding contextual about activity craftsmen and interactions consumer with work. Observation includes the process of making crafts, techniques workmanship, materials and media, demonstration production , *workshops* , studio visits , and form communication between craftsmen and consumers. Observation data used For strengthen as well as contextualize narrative obtained through interviews. Secondary data obtained through visual and digital documentation in the form of photos and videos of the manufacturing process works, documentation activity marketing, catalogs, brochures, materials promotions, social media content, and other related documentation with communication marketing of crafts. Use various the form of the data intended For produce greater understanding comprehensive and possible comparison information inter-source. Use combination interviews, documentation, and observation also support character study qualitative which prioritizes depth context and diversity source evidence (Keen et al., 2022; Lim, 2025).

Data analysis was performed with blend analysis narrative and analysis thematic reflective. Analysis narrative used For maintain context story about experience craftsmen and consumers, while analysis thematic used For identify pattern repeated meanings between overall narrative. Analysis process started with transcribe and read in a way repetitive all over results interview as well as organize notes observation and documentation so that researchers

get understanding comprehensive to the data. At this stage next done identification structure and substance narrative that includes story origin works, actors or characters involved, background culture, creation process, values and philosophy, emotions, experiences consumers, as well as method story the communicated to the market. Lima (2023) confirms that analysis in study narrative need maintain connection between personal experiences and the context that shape them story so that narrative No reduced become gathering separate statement.

Stage furthermore done *coding* in a way iterative to transcript interviews and notes field . *Coding process* combine approach deductive and inductive. In deductive, code beginning directed by focus study like *storytelling marketing*, *experiential marketing*, authenticity, identity product, engagement consumers, digital media, and development marketing. In inductive, researcher still open possibility emergence meaning new from data, such as inheritance family, *taksu* , skills *handmade*, philosophy culture, *studio visit*, perception values, connectedness emotional , recommendations , and loyalty. Codes that have proximity meaning Then grouped become categories and developed become more themes conceptual . Stages the follow principle *reflexive thematic analysis*, which looks at theme as results involvement interpretive researchers with data, not just categories that are automatically “appears” from transcript (Braun & Clarke, 2021; Byrne, 2022). Braun and Clarke (2022) emphasize importance suitability between assumptions conceptual, *coding process*, and development theme, while Naeem et al. (2023) showed that systematic process from formation code, category, up to theme can strengthen transparency interpretation in study qualitative.

After formation theme, analysis to be continued with interpretation contextual through comparison narrative between craftsmen, between consumers, and inter- craft center. Interpretation done with consider context social Balinese culture, the character of each work, the *handmade process*, philosophy culture, form experience consumers , and the use of digital media. Analysis No directed For count frequency answer, but rather For understand How pattern meaning formed and how *storytelling marketing* as well as *experiential marketing* contribute to development marketing of crafts. Use analysis thematic in a way reflexive allows researchers move in a way iterative between data, codes , themes , and interpretations so that results analysis still own strong relationship with proof empirical (Braun & Clarke, 2023; Braun & Clarke, 2024). Final results analysis Then served in a way narrative with support quote interviews, documentation, and relationships inter-theme For explain practice marketing of crafts intact.

Data validity is maintained through principle *trustworthiness* which includes credibility, transferability, dependability, and confirmability. Credibility strengthened through triangulation source with compare perspective craftsmen and consumers, as well as triangulation method through comparison results interviews, observations, and documentation. Confirmation to meaning information done through *member checking* on the

parts that require affirmation that interpretation researchers still in accordance with Meaning informant . Transferability supported through presentation description contextual about location , characteristics informants , types of crafts, and practices marketing. Dependability guarded with documenting the process of transcription, *coding*, development category, determination themes and interpretations in footsteps analysis, whereas confirmability strengthened through use quote interviews, notes fieldwork, visual documentation, and reflexivity researchers . These efforts important Because study qualitative put researchers as instrument interpretive so that transparency of the analysis process required For minimize trend *confirmation bias* (McSweeney, 2021). Braun and Clarke (2025) also emphasize that quality study qualitative determined by coherence methodological, transparency decision analytical , reflexivity, and connectedness interpretation with proof empirical.

Aspect ethics study implemented during the recruitment process, interviews, analysis, and presentation results . Participation informant nature voluntary after get explanation about objective research and use of data for interest academic. Identity personal and affiliated specific informant No listed in report. Craftsman given P1–P8 codes and consumers given K1–K8 codes used in a way consistent in analysis and presentation quote interview. With procedure mentioned, methodology study designed For get deep understanding at a time guard integrity interpretation about implementation *storytelling marketing* and *experiential marketing* in development marketing craft artists in Bali.

RESULTS AND DISCUSSION

Research result

Research result obtained through analysis to interview deep with 16 informants consisting of on eight craftsmen and eight consumer Balinese crafts. Craftsmen represent four craft center , namely Singapadu with Balinese mask crafts, Sukawati with puppet skin , Celuk with jewellery silver and gold, as well as Marga with carved crafts building Balinese style. Meanwhile, the group consumer consists of on consumer local Balinese, domestic, and international who have ever buy craft work, following *workshops* , visiting artisan studios , or get experience in a way direct in the process of creation work. Analysis to interview data produce six theme main, namely *storytelling marketing*, authenticity of local crafts, *experiential marketing*, digital media as connector story, connectedness emotional consumers, and development craft marketing.

Table 1. Characteristics Informant Craftsman

Informant Code	Center Craft	Type Craft	Long time practicing craft	Information General
P1	Singapadu , Ganyar	Balinese Masks / Tapel	27 years old	Craftsman mask Bali which emphasizes narrative tradition , character, mark sacred , And draft <i>taksu</i>

P2	Singapadu , Ganyar	Mask Traditional and Collectible Masks	18 years	Maskcraftsmen who develop narrative family , identity Singapadu , and mask character
P3	Sukawati , Ganyar	Puppet Skin Traditional Balinese	31 years old	Craftsman puppet stressed skin symbol figures , moral values , and traditions show
P4	Sukawati , Ganyar	Puppet Skin Decorative and Collection	22 years	Craftsman puppet blended skin function decorative , collection art and narrative culture
P5	Celuk , Ganyar	Jewellery Handmade Silver	24 years old	Craftsman jewellery silver with Balinese motifs, handmade techniques , and narratives identity local
P6	Celuk , Ganyar	Jewellery Gold and Silver Custom Design	16 years	Jewelry craftsman custom which emphasizes design personal, experience studio, And meaning culture
P7	Marga, Tabanan	Carving Building Balinese Style	29 years	Craftsman carving building Bali like pelinggih , gebyog , and bale
P8	Marga, Tabanan	Carving Craft Balinese Architecture and Traditional Interiors	21 years	Craftsman carving Balinese architecture that emphasizes ornaments , space , and philosophy Balinese buildings

The characteristics in Table 1 show that the craftspeople's experience ranges from 16 to 31 years. Despite producing different types of crafts, all artisan informants view their work as more than just economic products. Masks, wayang puppets, jewelry, and building carvings are understood as media that convey stories about tradition, philosophy, inherited techniques, local identity, and manual skills. This diversity also provides different contexts for the *storytelling* and experiences offered to consumers.

Table 2. Characteristics Informant Consumer

Code Informant	Category Consumer	Type Craft Which Purchased	Center Craft Related	Information General
K1	Consumer local Bali	Mask Bali character Bondres	Singapadu	Consumer Which buy mask decorative after get explanation about character And meaning culture
K2	Consumer overseas	Mask Bali character Old	Singapadu	Consumer collector art Which interested on philosophy , process manufacture , And mark culture mask
K3	Consumer local Bali	Puppet Skin Mountain / Kayon	Sukawati	Consumer Which buy puppet as decor And collection culture

K4	Consumer overseas	Puppet Skin Figure Rama And Sita	Sukawati	Consumer Which interpret puppet as combination art visual, history , And storytelling culture
K5	Consumer domestic	Ring Silver Handmade Motive Bali	Celuk	Consumer who follows experience manufacturing ring silver And buy product handmade
K6	Consumer overseas	Necklace Silver Custom Design	Celuk	Consumer Which buy product custom based experience , meaning culture , And story personal
K7	Consumer local Bali	Gebyog Carving Bali And Omamen shrine	Clan	Consumer Which use crafts carving as element House And expression identity culture
K8	Consumer domestic	Bale In a daze Carving Bali And DoorGebyog Custom	Clan	Consumer Which buy crafts Building Bali For need property And aesthetics culture

Consumer data reveals a pattern where initial interest in a product often stems from the visual character of the work, but consumer evaluation evolves after receiving an explanation of the story, philosophy, and creation process. Deeper engagement is found among consumers who have the opportunity to observe the production process, visit the studio, speak with the artisans, or even try their hand at creating the work. This pattern forms the basis for the six main research themes.

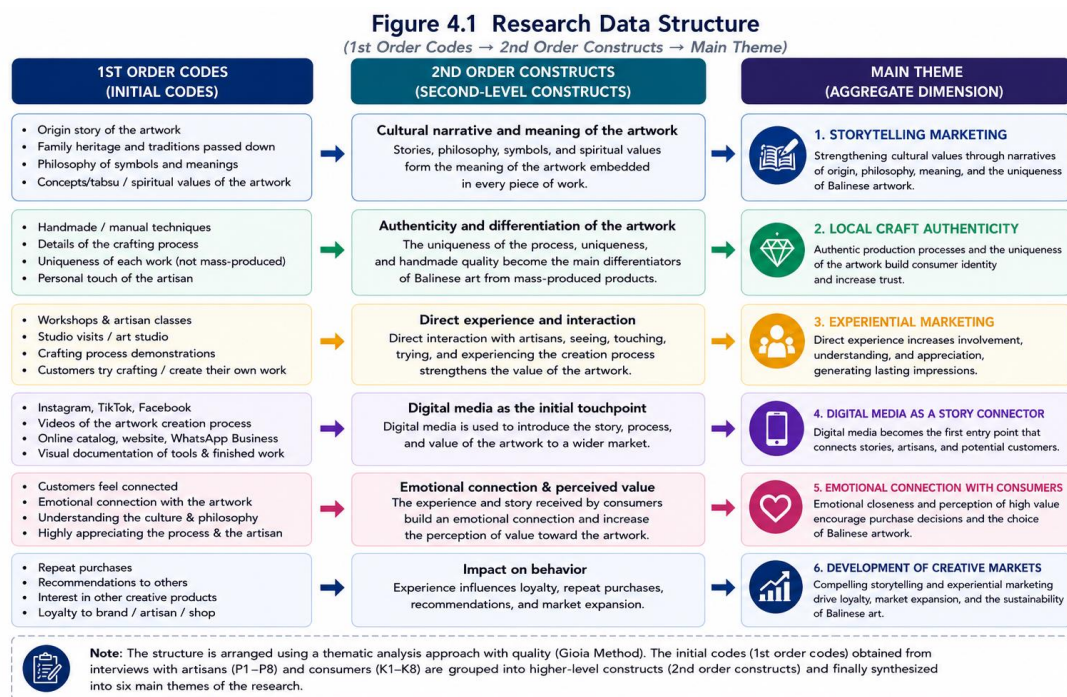


Figure 1. Research Results Data Structure

Storytelling Marketing as Former Meaning Culture

First theme show that *storytelling marketing* implemented craftsmen through story about origin works, legacy family, philosophy culture, symbols, spiritual values, creation

processes , and identity craft center . Form the story being told No the same in every location Because related with character the work produced.

Singapadu mask craft , the story Lots related with tradition art performance, characters represented by masks, expressions face, color, value sacred, as well as draft *taksu*. P1 explains that the Singapadu mask No just object crafts, but rather part from art inherited Balinese performances in a way hereditary. P2 also connects the mask with tradition family and identity Singapadu.

In puppetry skin Sukawati, narrative more highlight characters, moral values, symbols life, and connection puppet with tradition show. P3 looked at puppet as part from art performances, rituals, and media of delivery moral message. P4 shows development others, namely puppet as product decorative and permanent collections maintain narrative culture as part from Power pull it.

In Celuk's craft, the narrative related with history village as center craft metal, skills passed down from generation to generation, the use of Balinese motifs, the *handmade process*, and the personal meaning of a design. P5 emphasizes use of floral motifs, tendrils and ornaments traditional Balinese, while P6 combines character culture the with personal design according to need customer.

Meanwhile, in carving crafts Marga building, narrative highlight philosophy space, harmony, spirituality, protection, and identity Balinese architecture. P7 and P8 explain that ornamentation on buildings No solely functioning beautify space, but related with inherited values and philosophy in life Balinese people.

One of narrative craftsmen describe pattern the :

"Usually I explain that the Singapadu mask No just craft hands, but part from tradition art Balinese performances that have been inherited hereditary. That's the usual story make buyer more interested Because they feel buy something that has history and soul ." (P1)

This finding shows that craft products presented through two layers value, namely mark physique in the form of form, material, and skills production as well as mark non-physical in the form of history, philosophy, identity, and meaning culture.



Figure 2. Marketing Storytelling Structure

Authenticity as Craft Differentiation

Second theme is authenticity of local crafts. All craftsmen show that manual process, skills traditional, use of intricate details, variation between products, and personal touch becomes the character that distinguishes craft from product production mass. In masks and puppets, authenticity looks through technique carving, pattern, selection material, coloring, and fit to character traditional. In jewelry Celuk, authenticity displayed through manual processing and custom design, while the authenticity of the Marga carving seen through the lines of carving, ornamentation, duration workmanship, as well as characters that appear from Work hand craftsmen.

P7 describes difference the through statement :

“Nowadays there are many carving made machine, but Handmade works have different characters. Carved lines hands, ornamental details, and personal touches are not Can truly imitated.” (P7)

Consumers also showed existence change perception after witness the process. The product that was originally assessed based on form Finally Then understood from side skills, time workmanship, accuracy, and involvement man in its creation. With Thus, authenticity appear in a way consistent Good in narrative craftsmen and experience consumers.

Experiential Marketing through Involvement Direct

The third theme show implementation of experiential marketing in workshops, studio visits, studio tours, demonstrations production, exhibition interactive, conversational with

craftsmen, and opportunities try technique base manufacturing work. Form experience the customized with the character of each center.

In Singapadu, consumers can see election wood, formation basic, carving process, smoothing, and coloring of the mask. At the center puppet Sukawati, experience covers observation to manufacturing pattern, the process of punching holes skin, coloring, and demonstration shadow wayang. In Celuk, the form experience more participatory through class short make ring or pendant silver. Meanwhile, consumers in Marga can observing the cutting process wood, manufacturing patterns, carving, finishing, and try use tool chisel.

Figure 4.3 Experiential Marketing Structure

(1st Order Codes → 2nd Order Constructs → Main Theme)

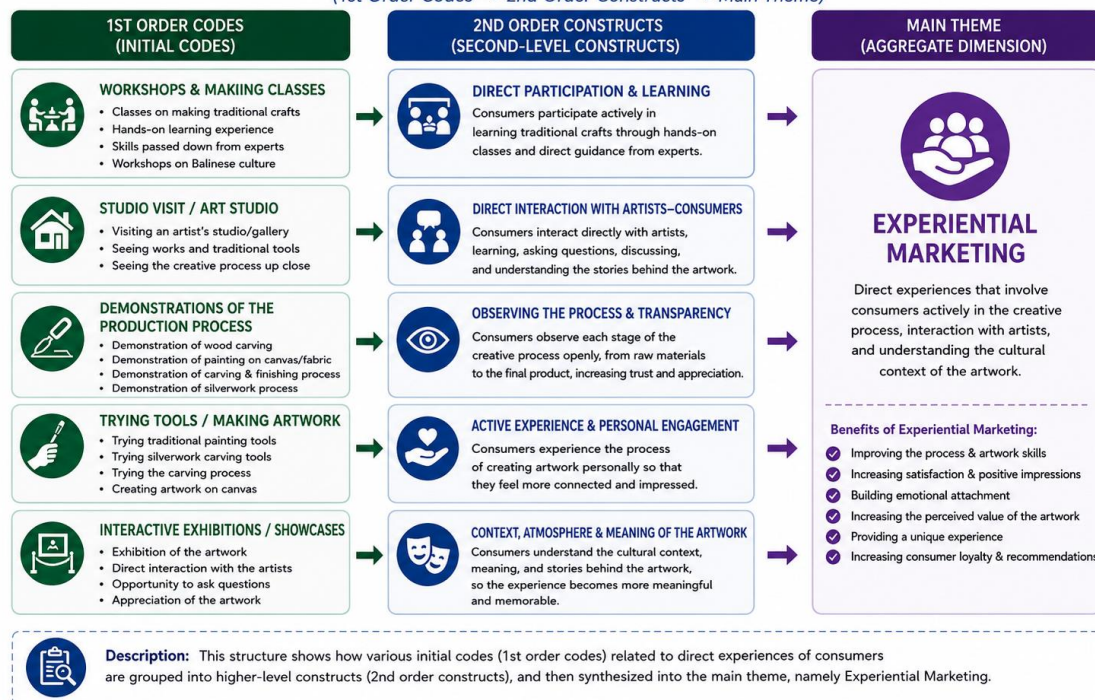


Figure 3. Experiential Marketing Structure

Consumer data show that experience the related with improvement understanding to level difficulty manufacturing works. K5, for example, states that his involvement in manufacturing ring silver make himself understand that Handmade products require a complex process.

"After try alone, I So understand that make jewellery No work easy. I became more value handmade quality, and according to I price product like this is very worth it with skill and the processes required." (K5)

Statement the show change of assessment basis consumers. Product prices No only compared to with form physique product end, but also connected with time, skill, difficulty of the process, and handmade character.

Digital Media as Initial Connector

The fourth theme show use of Instagram, TikTok, Facebook, short videos, digital catalogs, websites, WhatsApp Business, photos, and process documentation as means communication marketing. Digital content is used For show product end and transformation work from material raw going to results end.

Although Thus, the data shows different functions of digital media with interaction physical. Digital media especially build impression and interest early, whereas trust and relationships more emotional in obtained when consumer interact in a way direct with craftsmen and the creation process work. K6, for example, explains :

“Instagram gives first impressions through beautiful visuals, however moment I come live and hear story from artisan, relationship emotional I with product become Far more strong.” (K6)

Same pattern found on K8. Consumers the get information beginning about craftsmen via Instagram and documentation project, but belief to quality product grow after visiting the workshop. The data show connection complementary between digital media and experience direct.

Connectedness Emotional and Perceived Values

Fifth theme show change method consumer give meaning to product. K1 no Again understand masks as decor solely Because product the own stories that can told back. K2 views masks as living art, K6 says jewellery as wearable art, while K8 uses the term luxury handcrafted art in interpreting Balinese architectural crafts.

K8 states :

“That experience made I I view Balinese architectural craftsmanship as luxury handcrafted art. I became understand that mark work No only on the results finally, but on craftsmanship, time workmanship and expertise rare thing owned by craftsmen.” (K8)

Findings the show existence shift perception from the main product own utility decorative or functional going to works that have mark cultural, personal, aesthetic, and skills.

Impact to Development Marketing

The sixth theme related with impact integration stories and experiences to development marketing. Data shows indication in the form of increasing interest buy, appreciate to handmade work, trust to craftsmen, tendencies buy return, loyalty, recommendation to others, and interests to other craft products.

Table 3. Summary Impact Marketing Based on Results Interview

Aspect Impact	Indication Findings	Example Pattern from Informant
Improvement interest buy	Consumer more Certain buy after understanding the story and the process of the work	Consumers are initially attracted visually, then buy after understanding the philosophy and process.
Improvement appreciation	Consumer more value time, skills, and cultural value of the work	Consumer evaluate price more worth it after seeing the handmade

		process
Strengthening trust	Experience direct create consumers believe on authenticity product	Studio visit And demo production shows the process transparently
Loyalty consumer	Consumer want to buy product other Balinese crafts	Consumer state interest collecting or using other craft products
Recommendation market	Consumer recommend workshop or craftsman to others	Recommendation to Friend, family, friends, and other travelers
Strengthening identity product	Product understood as cultural works, not mass products	Craft called as <i>living art</i> , <i>wearable art</i> and <i>luxury handcrafted art</i>
Strengthening identity product	Product understood as cultural works, not mass products	Craft called as <i>living art</i> , <i>wearable art</i> and <i>luxury handcrafted art</i>

K1 expressed interest in visiting other craft centers after experiencing mask-making. K2 recommended the Balinese craft experience to others, K5 recommended the Celuk *workshop*, K7 recommended the Marga craftsmen to his contacts, and K8 expressed interest in reusing Balinese craft products for his property needs. Thus, the marketing impacts found were not limited to purchases during the interaction, but extended to recommendations, repurchase intentions, and expanding consumer relationships with other craft categories.

Figure 4.4 Storytelling Relationship → Experience → Emotional Connection → Marketing Development
(Research Model)

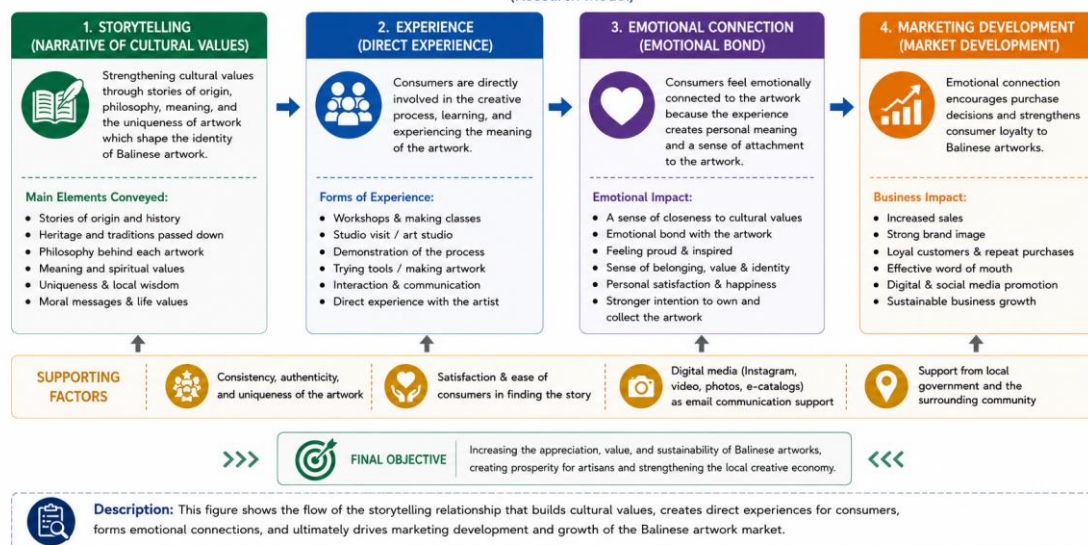


Figure 4. Relationship between Storytelling, Experience, Emotional Connection, and Marketing Development

In a way overall, results study show patterns that are sequentially at a time each other complement. *Storytelling marketing* provide meaning culture that explains Why A work own mark certain ; *experiential marketing* allows consumer experience part from meaning the through contact with craftsmen and production processes ; digital media expands access beginning to stories and works ; whereas authenticity become elements that appear in almost

all over stages. Combination the related with formation connectedness emotional and improvement perception next value appear in form behavior consumer like purchase, purchase repeat, recommendation, and interest to other craft products.

Discussion

Storytelling as Mechanism Creation of Cultural Values

Findings study show that strength *storytelling marketing* in Balinese crafts is not especially lies in the creation of marketing slogans, but rather in the ability craftsmen articulate the meaning that is true has attached to the work. Origin works, traditions family, philosophy of motives, spiritual values , *taksu* , and skill processes become substance story. In perspective marketing, conditions the important Because a story that has connection real with origin and character product tend produce perception more authenticity strong. Yin et al. (2023) found that Good authenticity indexical and iconic in *storytelling* capable repair evaluation consumer to brand, although its effectiveness influenced by character products and levels price.

Findings the own similarities with this research because Balinese craft consumers also provide response more strong when story relate direct with history, craftsmen, production processes , and culture that make up origin product. However , this research expands findings of Yin et al. (2023) with show that in traditional crafts , authenticity No only instrument For increase evaluation brand, but rather is content main from the story itself. In Balinese masks, puppets , jewelry, and carvings, the story product No can fully separated from society, traditions , and skills that produce work.

This result is also in line with Garczarek-Bak et al. (2024), who found that *product storytelling* capable increase evaluation consumer to quality, experience, recommendations, and intentions purchasing in the digital environment. Research the even show that product - focused stories can give more influence wide compared to a story that only focused on the brand. In In the context of Balinese crafts, this pattern is visible when craftsmen explain motifs, materials , processes, techniques sculpture , philosophy, or character something work . In other words, communication marketing should No stop at identity business or the artist's name , but develop narrative specific to each work.

In context culture, results This research also has suitability with Leong et al. (2024). They found that *historical storytelling* increase interaction, perception to authenticity place, and mark education, entertainment, experience , and emotional in tour inheritance culture. Similarities the show that narrative culture become more effective when No only heard , but connected with people, places , and objects that become source story. This research expands mechanism the from context destination going to craft objects : craftsmen functioning as carrier narrative, studio becomes room authentic, whereas craft products become a material medium that carries story culture.

Authenticity as Source Differentiation and Trust

Authenticity is one of the contribution important things that emerge from the data even though No just form *storytelling*. *Handmade process*, skills hereditary, variations that occur in each products, local materials, workmanship details, and relationships work with culture form differentiator between Balinese crafts and the products made in a way mass. This finding obtained support strong from research by Oyedele et al. (2025), which shows that authenticity own influence important to decision purchase cultural craft products. In study said, authenticity sources and authenticity atmosphere mediate connection between motivation culture and intention buy product inheritance culture.

The similarities lies in the importance of belief that work truly relate with creator, culture, and origin. The difference is Oyedele et al.'s (2025) research examined cultural crafts sold outside their country of origin , whereas This study observed consumers who have chance relate with center production and craftsmen in Bali. This give dimensions addition in the form of transparency of the process. Consumers No only accept claim authenticity , but can see How work made .

Findings is also relevant with Rodrigues et al. (2024), which shows existence connection between *brand experience* , perception authenticity , and relationships emotional to brand as well as confirm that culture play role in method consumer understand experience authentic . Although Rodrigues et al. 's object is brand global technology , the mechanism discovered give explanation on the data of this study : experiences that allow consumer witness skills , materials, and interaction with craftsmen strengthen proof authenticity and beyond deepen connectedness with work.

In context destination legacy, Uslu et al. (2024) also found that authenticity and engagement related with quality experience, satisfaction, *word-of-mouth*, intention back, and willingness pay more. The results strengthen explanation Why consumer in This research considers price product *handmade* more can accepted after see the manufacturing process. Economic value product No Again only read from material or function end, but from expertise, time , originality, context culture, and accompanying experiences product.

Experiential Marketing from Observation going to Participation

Findings next confirm importance shift from consumption passive going to participation. *Workshops*, studio visits, demonstrations creation, opportunity hold tools, and conversation direct allows consumer get experience sensory, cognitive, emotional, and social in a way simultaneously. This is consistent with Davey et al. (2024), which is via Delphi study explains *experiential marketing* as a strategy that is on purpose use personal and subjective experiences For produce influence marketing. They emphasize depth *immersion* as one of the mechanism important thing that determines strength experience.

Findings This research provides form concrete to draft *immersion* In Balinese crafts, the level of involvement can develop from just see product, hear story, watching workmanship, dialogue with craftsmen, until try produce work simple. The more big involvement, the more Lots information obtained consumer about difficulty, accuracy, and value works. Therefore,

experiential marketing for craft artist not just organization activity entertainment, but can designed as a learning process mark product.

This finding is also in line with with Rasool et al. (2025), who found that dimensions mark experience related strong with involvement customers, whereas involvement the relate with intention visit return and willingness pay premium price. Although Rasool et al. 's context is restaurant, the result help explain findings of K5 and K8 in this research : experience direct make consumer understand the process and improve award to mark economy work. The difference is, the value experience in Balinese crafts has addition dimensions cultural and educational Because experience No only related with service, but also with knowledge about traditions and skills local.

Duan et al. (2023) emphasized that souvenir products based on place own connectedness with identity place as well as sustainability inheritance culture . Findings the consistent with this research because experience in Singapadu , Sukawati , Celuk , and Marga is difficult separated from center place product the born. Therefore, *workshops* and studio tours have benefit double : as activity marketing as well as as connecting mechanism consumer with environment culture the place of the craft develop.

Integration of Storytelling and Experience

Contribution main this research does not only confirm effectiveness story or experience in a way separate, but show that both of them Work in a way each other strengthen . The story provides context about what is seen consumers , whereas experience provide proof concrete to story The story about complexity something works, for example, obtaining Power more persuasive strong when consumer witness the process. On the other hand, the activity see craftsmen Work become more meaningful when consumer know the philosophy and history behind it.

This pattern has suitability strong with Campos et al. (2025), who found that *storytelling* in heritage context is capable grow involvement emotional, imagination, memorability, and co - creative experiences. Findings This study shows that more co - creative forms concrete, especially when consumer try make ring, using tool chisel, discuss about design *custom*, or involved in the creation process. Consumers No Again recipient message marketing, but become participants in experiences that contain story culture.

Feng et al. (2024) also show that *historical storytelling* relate with image destination, perception values and intentions visit return in context inheritance culture. Findings the support position connectedness emotional and perceptual mark as mechanism important between story with behavior consumers. This study shows mechanism similar on scale product : stories and experiences moreover formerly change method consumer understand mark new work Then related with interest buy, use back , or recommend.

The Role of Digital Media: A Gateway, Not a Destination Replacement Experience

Research data show that social media own function important, but No replace interaction physical. Instagram, TikTok, video production, and digital catalogs are capable

build awareness and interest beginning. However, trust and connectedness more emotional strong appear after consumer see the process or speak direct with maker work.

Kaur et al. (2024) showed that *digital storytelling* can strengthen image brand through element stories and interactions in digital environment. Meanwhile, Chang et al. (2025) found proof experimental that use *digital storytelling* relevant for marketing destination inheritance culture and can increase intention journey through mechanism narrative and persuasive. Both study the strengthen the benefits of digital media that have been discovered in this research.

However, the Bali findings point to an important limitation: digital media is the most effective when used For deliver consumer going to a richer experience, right only replace interaction direct. Perspective the in line with Bartoli et al. (2023), which shows that experience *phygital* can give mark relational through integration room physical, digital technology, people, and brands. With Thus, the marketing strategy for Balinese crafts can developed in pattern *digital-to-physical*: social media content build interest, then directed going to studio visits, *workshops*, bookings *custom*, or interaction with craftsmen.

Kumar and Hsieh (2024) also show that activity social media marketing can form experience the next brand relate with loyalty and sustainability usage. This shows that social media for craftsmen should No only treated as display case photo. Content about transformation materials, hands craftsman, motif philosophy, duration craftsmanship, studio life, and stories consumer more consistent with strength main Balinese crafts compared promotion based price solely.

Benefits and Implications Theoretical

In a way theoretically, this research offers understanding that development marketing cultural craft products ongoing through narrative meaning chain –participatory experience emotional connection–marketing response. That is, the story No necessarily produce loyalty. The story first formerly give meaning; experience make meaning the can observed or felt; interaction build trust and closeness; next improvement perception mark can push purchase, purchase repeat, and recommendations.

The model expand study previous ones that tend to put *storytelling* or *experiential marketing* as a standing strategy myself. Recent studies about *storytelling*, authenticity, and experience of course has show connection with evaluation product, engagement, intention purchasing, and loyalty (Yin et al., 2023; Rodrigues et al., 2024; Rasool et al., 2025). However, this study shows that that on the product culture, power strategic precisely appear when stories, authenticity, experiences, and digital media are managed as One ecosystem marketing.

Theoretical benefits other is placement authenticity as element connector. Authenticity in this research does not only perceived based on appearance product, but can verified through manual skills, stories maker, material, location production, and interaction with craftsmen. With Thus, the concept *authentic cultural storytelling* can used For explain story marketing

that is not just made For objective promotion, but originate from experience, history, and practice culture real.

Implications Practical

In a way practical, results study give base for craftsmen For change pattern marketing from just sell product going to sell product along with meaning and experiences that accompany it. First, every work need own narrative concise about origin, philosophy of motif, material, process, maker, and uniqueness. This strategy is consistent with findings that authentic and relevant stories to product increase evaluation consumers (Yin et al., 2023; Garczarek-Bak et al., 2024).

Second , craft centers can develop package experience tiered, starting from short studio visit, demonstration production, *workshop* basic, until activity make personal product. Experience the No need remove mark tradition, in fact need used For explain level skills and philosophy contained within work.

Third, digital media needs to adopt principle *digital storytelling*. Kaur et al. (2024) and Chang et al. (2025) show relevance digital stories in build image and intention consumers. Craftsmen can develop content “from material become works”, motif stories, profiles artists, process footage, stories customers, and documentation *workshop*. Link between digital content and activities physique can directed through reservation visits, craft classes, personal catalogs , and orders *custom*.

Fourth, the strategy can utilized in development tour craft- based. Singapadu, Sukawati, Celuk, and Marga are not must positioned solely as place buy goods, but as room place consumer understanding cultural processes. This approach is consistent with Leong et al.'s (2024) findings that stories, interactions, authenticity, and experience can form greater value diverse in heritage context.

Limitations Study

This research has a number of limitations. First , the research focus on four craft center with amount 16 informants so that results study intended For get depth understanding, not generalization statistics to all over craft artists in Bali. The characteristics of crafts in other regions can produce form narrative and different experiences.

Second, research rely on narrative data from craftsmen and consumers so that impact to development marketing Still identified based on experience, perception, purchase repeat, recommendations, and indications behavior consumers, not through longitudinal data regarding turnover, sales volume, digital conversion, or market growth.

Third, consumers in study own background local, domestic, and international, but diverse study Not yet in a way special compare difference response based on origin, age, generation, or motivation purchase. Even though study previously show that context culture and individual characteristics can influence meaning experience as well as authenticity (Rodrigues et al., 2024).

Fourth, digital media in This research was analyzed based on experience informant, not yet through analysis special to performance content, such as *engagement rate*, reach, interactions, *click-through*, or conversion sales. Therefore, the conclusion about the function of digital media especially describe his role in journey consumer based on qualitative data.

Research Direction Furthermore

Study upcoming can develop this result through design quantitative For test in a way empirical connection between *storytelling marketing*, *experiential marketing*, perception authenticity, connectedness emotional , perception values, intentions purchasing, loyalty, and *word-of-mouth*. The model can use authenticity and connectedness emotional as a mediator so that mechanism influence both strategies can tested in a way more measurable.

Study next can also do experiment with compare content in the form of Photo product regular, *digital storytelling*, process videos, and engaging content consumer follow experience physical. This relevant Because cutting-edge digital studies has show that design influential stories and media to evaluation consumers and intentions behavior (Kaur et al., 2024; Chang et al., 2025).

In addition, research cross culture can compare consumer local, tourists domestic and tourists overseas in interpret symbols, *taksu*, spirituality, *handmade processes*, as well as willingness pay more. Longitudinal studies are also needed For determine whether experience *workshop* or studio visit really produce purchase repeat and loyalty in term long.

In a way Overall, this study shows that Power competition marketing of Balinese crafts is not only depends on ability make aesthetic products, but on the ability maintain authenticity at a time translate it become stories and experiences that can be had understood consumers. *Storytelling marketing* give context culture to works, *experiential marketing* change consumer from observer become participants, while digital media expands point meeting beginning with the market. Integration of the three produce more marketing strategies in accordance with character craft arts, because improvement mark economy can walk together with strengthening identity and meaning culture.

CONCLUSION AND SUGGESTIONS

Based on results study about Implementation of Storytelling Marketing and Experiential Marketing Strategies towards Marketing Development for Sculpture Craft Artists in Bali, can concluded that implementation *storytelling marketing* done through delivery story about origin works , philosophy culture , spiritual values , creative processes, and skills hereditary capable strengthen identity and values authentic Balinese craft products. Application *experiential marketing* realized through *workshops*, *studio visits*, production process demonstrations, exhibitions interactive, and engagement direct consumer in the process of creation work. Experience the increase understanding, appreciation, and connectedness emotional consumer to craft work. Integration of the two strategies give contribution to development marketing through improvement perception values, beliefs, interests buy,

loyalty, purchase repeat, and recommendations consumers. Digital media also play a role in expand range marketing, especially when used For convey story, process, philosophy, and authenticity works, although experience direct still become factor important in build connection more emotional strong.

Based on findings In this regard, Balinese artists and craft artisans are advised integrate *storytelling marketing* and *experiential marketing* in a way consistent with compile narrative authentic products, strengthening activity *workshops* and studio visits , as well as optimizing digital media through content based *digital storytelling*. Government areas and actors industry tourism can also support development craft center as destination tour based experience culture . Research furthermore recommended expand location and type of craft, using approach quantitative or method mixture, and test influence *storytelling*, experience consumers, authenticity, and digital media towards interest purchase, loyalty, and willingness pay more.

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