Storytelling in the Management of Artisan Brand's Marketing Communications

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Abstract. Omah Niteni is an artisan's guest house founded due to the owner's anxiety about the garbage problem in Monggang Lor, Special Region of Yogyakarta. This research aims to describe storytelling in digital marketing communication management of Omah Niteni in solving the waste problem in Monggang through guest house products and culinary derivatives. This study's data were collected through observation of social media accounts, interviews with social media account managers, and documentation of digital mass media coverage. Finally, the conclusions will be drawn. Omah Niteni provides waste solutions through collaboration in creative workshop where participants only need to pay for garbage cleaning services in the Monggang area. The event marketing communication process is carried out by storytelling through social content with an educative experience approach. Environmental issues can be conveyed with storytelling content with an educative experience approach.

Keywords: Storytelling · Social Media · Environmental Campaign · Digital Marketing Communication

1 Introduction

The Yogyakarta Special Region's final waste disposal site, located in Piyungan, was again closed for one day on January 19, 2022, due to repair. This was done because the increased volume of waste spilled onto the dock or the dumping ground became narrow, and soil backfill was required to prevent the heavy equipment from slipping. The average amount of waste disposed of at the Piyungan TPA is 200 tons to 300 tons per month. The impact of the closure for a day is that all the garbage truck fleets cannot operate because they are full of garbage, so the garbage piles in each depot rise up to three meters [1].

An expert at the Center for Environmental Studies at Gadjah Mada University (UGM), Iqmal Tahir, explained that the Piyungan landfill (TPA) had lost its feasibility as a final disposal site five years ago. He explained that the Piyungan TPA was burdened with organic waste, which was actually poisonless. However, because the amount was 180 tons per month, it poses a threat of disease to the locals, starting from the unpleasant smell, flying flies, to disease. Iqmal also highlighted the waste management at the Piyungan TPA, which only functions as a waste container where the new recycling process

is carried out by scavengers with a small amount compared to the volume of waste. A similar statement was conveyed by the DIY Regional Secretary, Kadarmanta Baskara Aji, where the TPA still functions to dispose of waste [2].

The Yogyakarta City Government targets a 30% reduction in waste by 2025. This waste management program is carried out jointly by the entire community so that waste management can be directly handled from the source, namely the household. The composition of waste in Yogyakarta is dominated by 60% organic waste and 40% inorganic waste. This big movement for waste management is expected to optimize the absorption of waste by waste banks, scavengers, and self-management by residents [3].

The initial challenge faced in this joint waste management is to change the community's mindset in disposing of waste. Yogyakarta's deputy mayor Heroe Poerwadi in an interview with yogya.inews.id expects the people of Yogyakarta to only dispose of waste that really cannot be processed. He advises the community to separate waste and then send it to a waste bank to be processed according to the criteria of each waste bank [4].

Changes in media usage that shift to social media give users access to a wider information and actively interact to express opinions in long and critical discussions in a thread. One of the issues that are often discussed is environmental conservation related to daily consumption patterns. Issues such as fast fashion, packaging pollution, and sustainable products are discussions that give rise to new perspectives, trends, and lifestyles. They include a healthy lifestyle and care for the environment as one of the motivations for making a product purchase [5].

In marketing communications for an artisan brand, issues play an important role for the audiences. Chitra Subyakto, founder of As far as Eyes View, emphasizes the importance of issues in storytelling because these are the issues that consumers buy. For consumers, this story will be shared with their circles; therefore, stories should have emotional value, not just a function [6].

The trend of awareness toward environmental conservation is increasing during the Covid-19 pandemic. Changes in people's lifestyles are now leading to healthy living and returning to nature. These two points are relevant to the issue of sustainability with three focuses, namely people, planet, and prosperity. In the context of Covid 19, the pandemic disaster that befell all of humanity has increased social solidarity to help and support each other. Then the increase in Covid 19 cases and high transmission rates make a healthy lifestyle by consuming natural products make the environment more sustainable. This insight is also used by business people to direct their products and services in this direction to generate profits [7].

After the pandemic, there has been a change in consumption patterns for local consumers in Indonesia. Adapted from the Katadata Consumer Index survey, consumer preferences for buying local brands are 87.2%. The selected categories are food, beverages, banking and finance, multivitamins, furniture, personal care, clothing, and cosmetics. Judging from the level of trust in brands, local consumers in Indonesia have a 93% level of trust in local brands, while trust in foreign brands is 71.5%. Consequently, the pattern of meeting the needs also experienced a change in composition, which was dominated by domestic brands (88.8%) and imported products 11.2%) [8].

According to the KIC survey, local consumers' alignment with domestic brands is influenced by two things, namely pride in domestic products (82.3%) and affordable prices (60.7%) [9]. This close comparison of emotional and rational motivations is quite worrying because when purchase motivation is based on price order, the emotional bond between local brands and local consumers will not be formed, and consumers will easily turn to lower-priced products.

Many great artisans make custom products when consumers want this handmade art in bulk. However, not all artisan products can be widely recognized, mainly because artisans do not understand the power of storytelling. Through the creation of an emotional and engaging narrative, artisan brands can inspire consumers to take action.

This narrative is the unique story behind artisan products. That is because without a brand telling a story, a product is nothing more than a commodity sold at a price. Indeed, consumers will compare it to choose the best product at the lowest price.

Artisans of a brand are owners and creators of products who will impress others with their undeniable passion, 24/7 commitment to their work, and deep knowledge. Everyone can learn interesting things about personal travel and its products just by having a casual conversation with them. Their personal story with the product is a passionate brand story – one that is easy to share and repeats from time to time. Therefore, an artisan needs to replicate the interpersonal communication experience with this customer with a communication pattern that can reach more people through mass media.

The growth of artisan brands requires retailers and distributors to add their brands to their reference portfolios. For this reason, retailers and distributors want to see evidence that a brand appeals to consumers. They want to see that the story told will resonate with people and motivate them to make a purchase. Brands must demonstrate to retailers and distributors that they will make the product move, thereby benefiting them [10].

Padukuhan Monggang is located in the village of Pendowoharjo, Bantul Regency, Yogyakarta Special Region. Rice fields dominate 30% of this padukuhan (municipaltity) area, and waste problems fill the irrigation area [11]. One of the initiators of cleaning irrigation channels in Padukuhan Monggang is Omah Niteni. Omah Niteni is an Eco homestay that carries the issue of environmental conservation in its business concept. This study aims to describe the storytelling pattern used by Omah Niteni in educating the issue of environmental conservation.

2   Literature Review

2.1   Artisan Brand

The communication patterns of artisan brands build and market their brand with narrative and emotional aspects. In fact, this brand was born from the founder's passion and interest, so the founder's element becomes very thick. Its emergence also comes from the spirit of local culture combined with a commitment [12] to meet the demand for authentic and local products [13].

The essence of artisan brands is collaboration, in which the audiences are not only positioned as transaction-oriented buyers. Instead, audiences will be grouped together, interconnected, and connected in an equal and personal interaction. The term audience

is also a meeting between the owner's closest circle and the audiences' closest circle and between online and offline audiences [14].
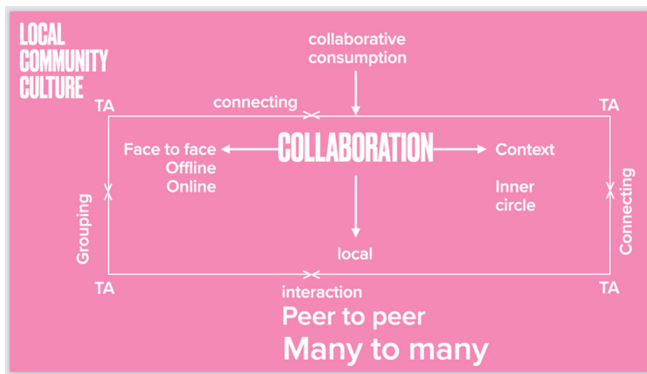
Narratives with emotional aspects are packaged as emotional storytelling of experience marketing. In other words, it is marketing by bringing out product experiences to the audience. There are four types of content from emotional storytelling to bring out different types of experiences [15]:

1. Entertainment
   It refers to content containing entertainment such as music, movies, and articles accessed passively by the audiences to stimulate the experience of enjoying the content and elicit emotional responses (laughing, smiling, sad, and happy).
2. Education
   It refers to content containing information or knowledge accessed with active participation by the audiences to stimulate thoughts/gestures as a form of educational experience.
3. Escape
   It refers to content that contains activities that are actively accessed by escaping the routine of life to bring about the experience of discovering new things.
4. Aesthetics
   It refers to content that contains mechanisms that are actively accessed by providing a new digital identity to create a 'wanna-be' experience in an atmosphere/ environment.

2.2 Storytelling

Storytelling is a form of branding to greet the target audience [16]. Story content has a positive impact on emotional content [17] and personal connection [18].

The quality of social media today is determined by the ability to share content as well as an online platform for users who have the same thoughts. These users can always find social media with the same thoughts and interests. One is through visual storytelling on social media that facilitate social support between consumers [19].

To communicate well on social media, brand managers should identify what motivates users to use social media platforms, understand what value they get from these platforms, and adapt themselves to engage in social media user activities.

The ease of sharing content on social media is now supported by smartphones, making it easy to take photos or record videos and share them on social media channels. This convenience allows bloggers to combine visual and text elements to create stories [20].

The popularity of visual content is influenced not only by consumer interest in visual content but also by the ease and speed of its production. The right images can tell your story visually, make viewers feel emotions, evoke memories, and even differentiate your brand.

Consumers have more positive cognitive responses and aesthetic judgments towards products with visual design stories [21], and they will spend the longest time viewing consumer-oriented visuals [22]. The use of symbols and images also depends on the shared cultural identity of the audience group with whom they will communicate. Understanding the audiences is necessary because different cultures and demographics will process symbols differently.

Creating the right image to convey a message depends on understanding the audience to be communicating with and how they will react to it. Communication is a two-way process, and marketers need to be confident in their audience. The right visuals can persuade, connect, and influence decisions on an emotional and subconscious level. Visuals are powerful tools, and we are becoming a growing visual culture.

This data is the reason why visual storytelling provides a strong opportunity for companies to process content that focuses on leveraging consumer engagement rather than broadcasting messages. Visual storytelling draws the audiences's attention to a topic and generates shares, traffic, lead generation, and opinion generation. The storyline in storytelling helps companies achieve large-scale media gains and become share-worthy.

Visual content in the form of images, videos, infographics, and presentations has shaped social media. A picture may still be worth a thousand words, but memes, quotes, cartoons, and animated GIFs can add new personification and context to a photo's storytelling ability.

2.3   Visual Storytelling

The smartphone-using population, coupled with the ease of sharing via social media, has resulted in a culture where photos are celebrated and a necessity. In pop culture, images have become so important to consumers that the Urban Dictionary now carries the phrase "No Pic, Hoax," meaning that if something really cool happened to you and was not captured in the photo, your friends would doubt it.

Keeping up with consumer photography trends, savvy companies understand that there is more than one way to add a storytelling element to their social media channels through imagery. Companies can tap into a lot of creative potentials, from traditional images to user-generated content, collages, images with text overlays, memes, and more [23].

1. Photography

   Photos on social media are photos that drive an immediate response. Social media users like realistic images that match the company's values and offerings. Photos manipulated to look hyperbolic or just look more beautiful will cause customer complaints and distrust of the product. Therefore, user-generated content becomes content generated by users when enjoying the brand's services. This organic content from consumers will be considered for social media users to assess whether the services promised by non-organic content are the same as organic consumer-generated content.

   This organic content from consumers supports credibility [24] giving rise to an expressive effect [25] recommendations [26].

2. Graphics and pictures

   Building emotional relationships with customers quickly and effectively to reach the brand hierarchy is not built through the brand message itself but by building a strong support network. This network will take your prospect from "Lack of awareness" to "Learning the brand" to "Like" from "Like" to "Love" and to "Loyalist". This stage helps the audience to build a deeper understanding and connection with your message.

3. Memes

   Memes are concepts and ideas that spread from person to person and serve as a marker for disseminating cultural information. In his 1976 book The Selfish Gene, Richard Dawkins coined the term meme from the Greek word "mimeme," meaning "something imitated." Much earlier in the 1870s, British photographer Harry Frees began photographing his cats and printing them on paper, greeting cards, accompanied by humorous text. These cards are the first examples of LOLcats (the Internet's most popular and enduring meme—where funny captions are placed over pictures of cats).

   Thanks to the Internet and social media, visual memes can spread globally in a matter of hours. Memes are the cultural glue that holds the Internet together.

4. Cartoon

   The artistic, interesting, and funny nature of cartoons makes this media a powerful visual storytelling tool. Cartoons are a strong frame of reference for today's social media users because many of us grew up with cartoons in comics, newspapers, and movies. Cartoons are known for being funny, and viewers love to uncover stories and messages through their visual sequences.

5. Videos

   Video can be used to connect with your customers on a deeper level. Companies need to align their video goals with the needs of their audience. No matter how well the video is produced, if the audiences feel the information is not valuable, they will not watch or share the content. So, ensure the brand's video is relevant to the audience, because of the risk of causing mixed reactions, [27] especially those made without insight [28].

6. Presentation

   Presentation ideas come from thinking creatively and listening to your community. Most people like to learn from visual content, so presentation content is an opportunity for brand managers to network, direct thoughts, and engage consumers.

7. Aggregator

   From a brand management point of view, aggregators aim to provide a user-generated content sharing experience. The ultimate goal of aggregators is to let brand fans share their experiences with your brand through continuously shareable visuals.

   Visual storytelling offers a meaningful opportunity for companies to deliver positive experiences that build brand awareness, trust, loyalty, and engagement.

Personification; being human means feeling more like a friend than a corporate entity. A friend has personality, values relationships, shares experiences, and understands when to listen when to be serious, and when to have fun.

Instead of directly selling on social media sites, companies need to consider how people discuss and recommend products or services to friends. Evaluating and learning best practices from well-known influencers and die-hard fans who produce trustworthy visual content about your company is important. Chances are, you will find that trust is generated partly because of their reputation and because they discuss and share product attributes easily and understandably.

Tell a story; A successful visual marketing strategy requires that the storytelling element of the content is just as important as the use of visuals. Stories can come from various places, be it your company values, how people enjoy your product or service, important achievements, or simply being timely and relevant.

Worth sharing; brand managers should develop helpful, interesting, and shareable content.

Relevant to current issues; apart from everyday consumer engagement, living in the moment also extends to current events. There is always something interesting to bring up, from today's news to strange events, or memes that just went viral.

3 Research Methodology

In conducting this research, the researchers used the qualitative descriptive analysis method. The qualitative approach was chosen because this study tries to describe the researcher's overall thoughts and reveal the profound truth about storytelling in Omah Niteni's marketing communications.

The data used was descriptive research data. The researchers collect data through field study techniques (interviews, observations, and document collection). In qualitative research, the researchers determined that the informants are people who are directly related to the object of research. The informant is Indra Triwahyudy, the owner and manager of marketing communications from Omah Niteni. The informant was selected using a purposive technique based on their involvement in creating storytelling content at Omah Niteni.

Observations were made to see followers' responses to Omah Niteni's storytelling content on the @omah.niteni Instagram account. Meanwhile, the documentation data was obtained from documenting storytelling content on the @omah.niteni Instagram account.

The researchers examined the storytelling process of Omah Niteni on its Instagram account to tell the process of handling waste in the irrigation ditch of Padukuhan Monggang, Pendowoharjo, Bantul, Yogyakarta. Therefore, the data obtained in this study

Fig. 1. Garbage in the irrigation ditch of Monggang Padukuhan. Source: Instagram @omah.niteni

are the transcripts of interviews with informants involved in the process of creating @omah.niteni storytelling content posted on Instagram. Meanwhile, the observation data were taken from the responses from followers on each storytelling content. The researchers reduced the data into presentation groups based on the research model. Then, the data were compared with the theoretical basis to produce conclusions and suggestions.

In this research, the researcher checked the validity using the triangulation method after the data was obtained. The triangulation method was used when the researchers compared information from interviews with observations and other sources of documentation.

4   Finding and Discussion

4.1   Storyteller

Artisan brand has a great personal character of the owner, as seen from the pattern of marketing communication. They are storytellers who tell the issues and solutions of their brand as vision with passion, consistency, and emotional value for their audiences. The issue of environmental conservation explained by Indra Triwahyudy, the owner of Omah Niteni, has attracted his attention since he started living in Monggang in 2016. The vast expanse of rice fields became his motivation to buy land for housing. However, the garbage piled up along the irrigation ditches and blocked the flow of water when heavy rains occurred. Subsequently, there was a risk of water pollution to the rice planted in these fields. This made him move to clean irrigation ditches with his two children. This routine activity began to impact clean and smooth irrigation channels (Fig. 1).

Indra Triwahyudy is a professional graphic designer. As reported by dgi.or.id, he manages the Koyoiki design studio and has handled 15 brands worldwide. Through his social project, "Project to share free packaging designs", he has brought together dozens of MSMEs and sees many whose products and marketing are simple but can last a long time and support their families (Fig. 2)

With these two backgrounds, Omah Niteni was founded as an Eco Home Stay, which tells the issue of graphic design and environmental conservation as an emotional value for

Fig. 2. Free packaging design sharing project. Source: Pawestri, N. (2018, July 6)

Fig. 3. Niteni Class Questionnaire. Source: Instagram @omah.niteni

its audiences. The social campaign by Omah Niteni is Clean Monggang rice field waste, carried out with a fundraising strategy through the Niteni Class held at Omah Niteni. This project began to maintain relevance to the audiences by distributing questionnaires about which workshops the audiences were interested in. The questionnaire results were packaged in three workshops, namely the Niteni's Class of making fonts, macrame, and leather wallets. This Niteni's Class promotion explains the business opportunities generated from the output products so that the audiences can consider the benefits obtained after attending the workshop (Figs. 3, 4 and 5).

Of the three workshops held at the Niteni Class, all three have environmental conservation mechanisms because they are part of the Monggang rice field waste clean campaign. An IDR10,000 from each ticket sale will be allocated to clean irrigation ditches. Judging from the emotional value of graphic design from Omah Niteni, only

Fig. 4. Niteni Class. Source: Instagram @omah.niteni

Fig. 5. Niteni Class Creating Fonts. Source: Instagram @omah.niteni

Niteni's Class of font making is relevant. The impact can be seen from how the story in the caption benefits is more profitable with the word 'Ribuan Dolar (Thousands of Dollars)' and case studies familiar with the audiences, namely Google, Pecel Lele, and the writing on the back truck (Table 1).

Judging from the objectives in the storytelling, Omah Niteni tries to increase the awareness of the audience on the issue of environmental conservation through the content of cleaning Monggang's rice field waste as a follow-up to the funds collected from the Niteni Class implementation. The caption says that this cleaning effort resulted from donations from workshop participants who mobilized the Omah Niteni team to collect 11 sacks of garbage. The caption was strengthened by photos of the condition of the irrigation ditch before cleaning, the cleaning process, and the condition of the clean sewer after cleaning. The impact of storytelling of cleaning Monggang's rice field is that residents are inspired to do community service to clean irrigation ditches a month later. Omah Niteni's team was also involved, as described in Monggang's rice field cleaning content in the caption about the various forms of garbage found. Indeed, the photo that the community service process and the garbage found (Figs. 6 and 7).

Table 1. Storytelling on the promotion caption for the Niteni Class

omah.niteni	omah.niteni	omah.niteni
Siapa Sangka Membuat Huruf Bisa Dapet Ribuan Dollar? Huruf menjadi kebutuhan pengguna media digital, Peluang dan Permintaan berbagai jenis huruf termasuk tinggi, Situs marketplace yang menjual huruf laris dibeli oleh korporat maupun personal. Beberapa situs besar mengambil lisensi resmi huruf untuk dipakai secara ekslklusif dengan harga yang fantastis dari ratusan dollar hingga ribuan dollar perjenis huruf. Contohnya Google melalui Google font yang membeli secara resmi dari kreator huruf untuk dipajang di Google Font dan membelinya dengan harga yang mencapai ribuan dollar Peluang desainer huruf ini menarik melihat inspirasi berbagai jenis huruf beredar di Indonesia. Mulai dari tulisan pecel lele, tulisan belakang truk, hingga tulisan tangan graffiti dan lain-lain. Ini bisa jadi inspirasi para desainer huruf untuk membuat huruf yang punya ciri khas lokal. Rahmad Kurniawan atau biasa dipanggil Iwan, seorang desainer juga ilustrator yang mulai menekuni desain huruf melihat banyak jenis huruf yang belum tergarap. Iwan mendirikan studio Roompoetliar yang memproduksi ilustrasi dan berbagai jenis huruf yang bergaya propaganda. Kedepan roompoetliar akan mengeluarkan huruf-huruf handwriting atau tulisan tangan yang menurutnya sering dipakai pengguna font di berbagai kebutuhan contohnya komik dan poster. Mas Iwan akan mengajar workshop di kelas niteni secara praktek. Membimbing kamu untuk belajar membuat font bertahap mulai dari ide, sketsa hingga penyempurnaan secara digital dikomputer. Gabung di kelas niteni Membuat Font Bareng mas Iwan dari Roompoetliar, 12 Desember 2021, Kelas terbatas 10 orang pendaftaran 087822418041 Selamat jumpa di sana! #kursusfont #kelasniteni #font #belajarhuruf #kursushuruf #jualhuruf #jualfont #fontcreator #fontdesigner #kursusfontjogja	Mau Belajar Bikin Dompet Kulit? Desember ini dimulai! Setiap orang membawa dompet kemana-mana, menyimpan kartu, uang dan lain-lain. Kreasi dompet kulit yang unik jadi pilihan untuk dipakai secara personal. Dompet kulit handmade punya nilai ekonomis yang tinggi karena dibuat secara handmade dan terbatas. Mas Andy membangun brandnya REMBO yang memproduksi berbagai macam kreasi dari kulit sapi, dompet, tas, strap jam, strap kamera, gantungan kunci, cover buku, panah, dan lain-lain. Di Kelas Niteni, Mas Andy akan mengajarkan cara membuat dompet kulit secara praktek. Mulai dari memilih bahan, membuat konsep, hingga menjahit dompet. Serunya, dompet yang kamu buat bisa dibawa pulang dan dipakai jadi dompet kesayangan kamu. Gabung di kelas niteni Membuat Dompet Kulit Bareng mas Andy, 19 Desember 2021 Kelas terbatas 10 orang pendaftaran 087822418041 Selamat jumpa di sana! #kelasniteni #kursusoffline #kursusdompet #dompetkulit #buatdompet #manding #strapkulit #dompet #produkkulit	Kreasi Makrame, Kerajinan yang Hits untuk Hias Kamar Kamu Makrame adalah kesenian membuat anyaman simpul berbahan kain atau tali. Karena sifatnya yang dekoratif, makrame dapat digunakan sebagai pajangan rumah atau, dalam ukuran yang lebih kecil, sebagai aksesori busana. Hingga saat ini, Makrame dijual laris di kasongan, meski stok di kasongan tidak banyak. Ini menjadikan makrame peluang untuk usaha rumahan. Harga Makrame pun fantastis, mulai dari Rp.40.000 hingga Rp.200.000 perbuah. Sedangkan melihat bahan-bahan yang dipersiapkan adalah material yang umum kita temui. Mulai kayu, papan dan tali. Margin yang lumayan lebar ini menjadikan kreator makrame membentuk kelompok untuk memenuhi permintaan yang cukup tinggi, baik untuk dalam negeri maupun untuk ekspor. Mba yenny akan mengajar di Kelas Niteni pada Desember ini. Di kelas Niteni, kamu bisa belajar langsung dari kreator usaha kerajinan makrame. Peralatan dan bahan sudah disiapkan, tinggal datang dan belajar bareng mba Yenny tentang metode, tips dan pola membuat macrame. Gabung di kelas niteni Kreasi Makrame Bareng Mba Yenny Ika dari Rumah Hantaran Jogja, 5 Desember 2021, Kelas terbatas 10 orang pendaftaran 087822418041 Selamat jumpa di sana! #kelasniteni #kursusjogja #kursusoffline #makrame #macrame #belajarmakrame #kursusmakrame #homedecor #homedecorjogja

Earth Day is a moment to share the emotional value of Omah Niteni through the work of Steve Cutts, an illustrator and animator based in London, England. His artwork

Fig. 6. Clean Monggang Rice Field Waste. Source: Instagram @omah.niteni

Fig. 7. Cleaning of sewers in RT's rice fields. 39. Source: Instagram @omah.niteni

satirizes the excesses of modern society with his visual characters inspired by 1920s cartoons [29]. On this Earth Day greeting, Omah Niteni tells about the damage to the earth caused by industry and consumerism through Steven Cult's illustrations and invites people to pose for an environmentally friendly lifestyle on the caption (Fig. 8).

The next objective achieved by Omah Niteni in its content is offline engagement with its audiences through Omah Niteni's participation in Wiguna Market. This event is a forum for 24 artisan brands engaged in healthy food and environmentally friendly products. In addition to products on the market with the concept of eco culture, it also provides workshops and sharing seasons [30]. Omah Niteni became the first homestay to be invited to fill a stand and share a session about the Monggang rice field waste clean-up project (Fig. 9).

4.2 Collaborator

Artisan brands departing and growing from the local culture will be a collaborator for the audiences to interact with each other equally in a warm and connected community [14].

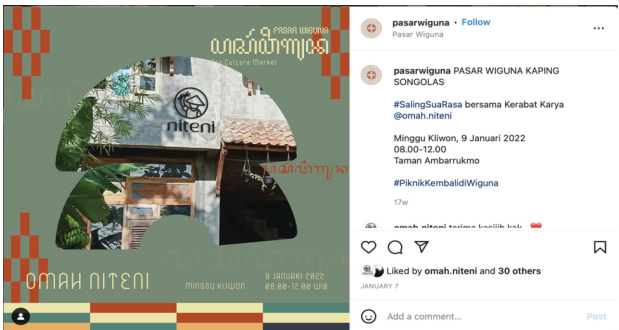**Fig. 8.** Image 8. Earth day greetings. Source: Instagram @omah.niteni

Fig. 9. Omah Niteni at Wiguna Market**.** Source: Instagram @pasarwiguna

Omah Niteni fosters collaboration through its two emotional values: graphic design and environmental conservation, in the Niteni's Class of Making Fonts. The connection that emerged in this workshop was Iwan from the Roompoetliar studio along with 12 participants from different backgrounds interacting offline in the graphic designer community.

Some of the participants came and were motivated to know that the ticket sales would be set aside for the Monggang ricefield waste clean-up project, as they can see on the poster. Then, several participants studied the mechanism of this project and immediately saw the irrigation ditch area to be cleaned (Fig. 10).

4.3   Emotional Storytelling

Artisan brands use emotional storytelling to communicate the issues that will be captured as emotional values for the audiences. This content will bring out the experience with the product [15]. From the results of observations and documentation, the researchers found two types of emotional storytelling, namely educative storytelling and escape storytelling, as shown in the Table 2.

The educational experience contained in the promotional content of the Omah Niteni talkshow posted on the Instagram account @pasarwiguna invites audiences to get to know Omah Niteni by informing the time and place. From the Instagram account

Fig. 10. Niteni Class. Source: Instagram @omah.niteni

Table 2. Emotional and Visual Storytelling

Date	Posts	Likes	Emotional Storytelling	Visual Storytelling
7 January 2022		31	Educative Experience	Graphic & Picture
26 December 2021		11	Educative Experience	Photos
14 December 2021		9	Escape Experience	Photos
28 November 2022		7	Escape Experience	Graphic & Picture
28 November 2022		14	Escape Experience	Graphic & Picture
1 November 2022		6	Escape Experience	Graphic & Picture

@omahniteni, Monggang's rice field cleaning content and Monggang's rice field cleaning service are the two educative experiences that describe the cleaning process starting from the type of garbage found to the recap of the number of garbage bags that were collected.

Meanwhile, the escape experience is a series of Niteni class workshops starting with a Niteni class material poll which invites followers to fill out a poll of what material they want to learn. Then the promotional content for the Niteni class is a recap of the most requested material, namely classes on making fonts, macrame, and leather wallets. The last escape content is documentation after the Niteni class has been completed which explains the participants' enthusiasm during the workshop.

4.4 Visual Storytelling

Creating the right image to convey a message depends on understanding the audience you are communicating with and how they will react to it. Communication is a two-way process, and marketers need to be confident in their audience. Visual storytelling is an approach used to persuade, relate, and influence decisions on an emotional and subconscious level. Visual storytelling is a powerful tool; the more often it is used, the more visual culture develops [23]. From the data obtained at the observation and documentation stage, the researchers found the use of visual photos, graphics, and images in Omah Niteni's storytelling. Photos are used to show the progress of each campaign step, namely documentation of the implementation of the Niteni Class workshop. As many as seven photos visualize the speakers, the process of making fonts by the participants, and photos with the speakers, participants, and organizers. The next visual content is a clean photo of Monggang's rice field waste which consists of six photos documenting the cleaning process of a ditch full of garbage, the process of picking up trash, the process of collecting garbage with a three-wheeled motorbike, clean Monggang's rice ditch, and the number of garbage bags that have been collected.

The photo belonging to Omah Niteni comes from the documentation of activities carried out in Niteni Class and the surrounding environment, which is used to prove that this movement/campaign is actually going according to the plan presented in the promotional content. Raw photographs and recordings are the preferred content by social media users because photos manipulated to look beautiful are inversely proportional to the level of trust of the audiences [23].

Graphic and image content is used by Omah Niteni to mobilize its audiences to join the activities carried out in the Monggang rice field waste clean campaign. The poll content is visualized in the form of a ballot card filled with symbols of skills that will be studied in the Niteni Class. The next graphic and image visual content is the promotion of the Niteni Class, which combines class icons and information about the Niteni Class. The promotional content of the Niteni Class is continued with graphic and image content for details on the promotion of the Font Making class by combining visual photos of speakers and examples of fonts applied in promotional media and t-shirt designs. Besides, this poster also has a small tree icon as a logo for the clean-up movement of Monggang rice fields. The promotional poster with visual graphics and images is the Pasar Wiguna talk show that presents Omah Niteni as a resource person. In this content, the main visual image of Omah Niteni is combined with information about

the time and place of the event. Content and graphics and the final image are the work of Steve Cutts, which visualizes a birthday cake made of earth with a factory chimney as candles, and the cut part of the cake appears to be throwing out trash.

5   Conclusion

As a storyteller, Omah Niteni is an artisan brand with a graphic designer character and nature conservation, both of which are seen as emotional values for the audiences. To ensure that the stories shared are worthy of sharing, Omah Niteni maintains relevance by distributing questionnaires before conducting a Niteni Class workshop. However, unfortunately, in determining the workshop theme, the Niteni Class team was only based on the questionnaire results and did not consider the character and emotional values of Omah Niteni. The Niteni classes are then presented as useful content to be shared through an explanation of the benefits of the workshop in the three themes. The arrangement of facts in the caption shows the deep facts on the Niteni Class theme that match its character and emotional value. In the storytelling process, the graphic designer's issue comes from the owner's personal values and response to environmental issues. It was the waste in irrigation ditches which is a problem in Kapanewon Pendowoharjo that triggered the owner's movement. The objective of the storyteller is to increase awareness of the Monggang irrigation ditch cleaning movement and achieve offline engagement in the Niteni Class.

The role of the collaborator from Omah Niteni is carried out by connecting the audiences from the inner circle through the Niteni class workshops that are face-to-face offline and by connecting the local audiences through community service with local residents. The next function of the collaborator is grouping the audiences in the graphic designer community.

The storytelling that is carried out through content on social media is to create an educative experience in the Monggang rice field cleaning movement through the contents of cleaning irrigation canals, cleaning the results of the workshop, and illustrations of Earth Day's birthday cakes. Visual storytelling on Omah Niteni's Instagram content uses photo documentation to show that this movement is factual. Another visual approach is graphics that move the audience to join the Monggang rice field cleaning movement.

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