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Uses of Social Media for Marketing among Entrepreneur Weavers to Sustain Songket Products in the Malay Cottage Industry

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Abstract

Utilizing semi-structured interviews, this paper examines how songket entrepreneurs in Kuala Terengganu use social media for marketing. Results indicate varying levels of social media literacy among Malay women in rural areas. The AIDA model is proposed as a strategic framework to optimize their social media usage. The study suggests the need for targeted training to exploit digital opportunities fully and calls for further research on technology's role in sustaining traditional industries.

Keywords: Social Media Marketing, Songket Entrepreneurs, AIDA Model, Traditional Handicrafts, Economic Development in Malaysia.

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1.0 Introduction

According to Wiklund and Shepherd (2005), small businesses are essential to the financial world (Marughu & Akintoye, 2023), as most business organizations are based on small firms. There are two primary reasons for the existence of small firms: (i) to provide the goods and services to satisfy customers' needs in a way that they can continue to use and recommend the firm's goods and services, and (ii) to create desired goods and services so that the investment in the firm can be converted to cash as soon as possible (Reider, 2008). Without contributions and support from small businesses or firms, the country's economy may struggle to grow. Small firms often lack ample funds and employees when starting a business. However, they are essential and form the backbone of economic growth and poverty alleviation, especially in rural communities. The cottage industry falls under small businesses in Malaysia.

According to Merriam-Webster (2018), the cottage industry is defined as an industry whose labor force consists of family units or individuals working at home with their own equipment. Usually, the cottage industry focuses on manufacturing and producing handicraft products such as songket, boats, kites (wau), lanterns, gasing, and many more cultural and heritage products. Various ethnic groups and races in Malaysia produce many handicraft products. Without embracing information technology, the cottage industry may face challenges in growth. The advancement of technology can assist the Malay cottage industry in sustaining its business. Information technology will help business companies supervise their organizations' performance, cash flow, and productivity.

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Moreover, the business will create efficiency, automate operations, and ensure security and employee monitoring (Leonard, 2018). However, SMEs' adoption of Information, Communication, and Technology (ICT) in developing countries is around 50%, while in Malaysia, it is only about 10% (Malaysia Productivity Corporation, 2016). The low adoption of ICT among local entrepreneurs is a major issue in Malaysia. From the author's viewpoint, social media will assist entrepreneurs in marketing their handicraft products due to economic growth in Malaysia. A strategic model that can be applied in this context is the AIDA model. AIDA, an acronym for Attention, Interest, Desire, and Action, represents the stages a consumer goes through before making a purchase decision. Attention is the phase where the entrepreneur needs to capture the potential customer's attention towards the product. In the context of the Malay cottage industry, this could involve visually appealing images of songket products, engaging posts, and online advertisements. Once attention is gained, the next phase is to cultivate an interest in the product by providing more information and details. For songket entrepreneurs, this might include storytelling around the cultural significance of the products and their unique crafting process. The desire phase builds on interest by creating a sense of need or desire for the product. Highlighting the exclusivity, quality, and authenticity of songket products can evoke a desire among potential customers. The final stage, action, involves motivating the customer to take a specific action, such as making a purchase. A call to action, special offers, and easy navigation to the purchase page can facilitate this step.

The AIDA model was chosen for this study because of its relevance and effectiveness in a marketing context, particularly for products that are deeply connected to culture and tradition like songket. It provides a structured approach to marketing that aligns with the uniqueness of these products. The AIDA model has proven that it could increase traffic visits to social media accounts based on the study by Prasadhy (2022).

This paper will present findings on social media usage among songket entrepreneurs in Malaysia, focusing on three elements: the purpose and usage of social media, functionality, and perspectives towards the usage of social media for marketing songket. These findings may significantly assist rural entrepreneurs in applying the AIDA model strategy in marketing their songket products. Therefore, it could serve as a novelty for local entrepreneurs or business owners in Malaysia, attracting and marketing their handicraft products through social media. The authors will focus only on handicraft products because they are a part of the cultural heritage in Malaysia. Introducing customers to handicraft products, both locally and internationally, is important to showcase the identity and image of Malaysia worldwide.

2.0 Literature Review

2.1 Handicraft Industry

Handicraft is defined as an "item made by hand, often with the use of simple tools, and generally artistic and/or traditional in nature (Pal, 2022; Yojana and Sandsad 2006). Fabeil et al. (2014) elaborate that handicrafts encompass handmade products that possess artistic and cultural appeal based on their material, design, and workmanship. Various types of craft products, such as bamboo items, Wau making, batik, songket, and more, are sold both locally and internationally. Handicrafts, or craft products, are typically made by hand and often produced with a low initial capital investment using materials found within the producing country. The design usually reflects local cultural factors or skills (Tripathi et al., 2022; Hasanah et al., 2023; Ghouse, 2012).

People involved in producing handicrafts frequently live in rural areas, seeking to sustain their livelihood by promoting and marketing their products locally. The handicraft industry is chosen by many because it is more accessible, and villagers often inherit the skills and knowledge to produce the items from previous generations. Leveraging this inherited knowledge, they can create and sell handicrafts in various markets. Moreover, the industry provides employment opportunities for a diverse group of individuals in rural areas, including women, the elderly, the young, and those with limited education (Roy & Mohapatra, 2023; Berma, 2001). This cottage industry encourages entrepreneurs to persevere and maintain consistency, fostering a competitive environment among handicraft entrepreneurs.

The handicraft industry is a part of the Malay cottage industry in Malaysia. The handicraft product will reflect the culture and heritage of Malaysia. This has been supported by Mohsin Shafi et al. (2018) state that cultural heritage embodied in traditional crafts is a part of any nation that shows a particular region's culture and tradition. Local people have made handicraft products: boat making, wau, songket, batik, ceramic, bamboo, metal craft, wood crafts and much more. The famous market markets this kind of product at Pasar Payang at Kuala Terengganu and Pasar Siti Khadijah at Kelantan. Those states are examples of well-known markets for selling and promoting handicraft products. This place is one of the tourist attractions in Malaysia for buying handicraft products. However, nowadays, the handicraft business is not too attractive to the people, especially in the songket market. This is because of the limited usage of songket, the inability to compete with other songket production and the price of songket itself (June Ngo, 2011).

2.2 Malaysia's Songket Product

Noor (1993) defined songket as a type of weaving in which supplementary metallic threads are inserted between the silk or cotton weft, or the latitudinal threads of the main cloth. Songket symbolizes the beauty of traditional Malay fabric due to the intricate methods employed in its production. This fabric is often used during ceremonial functions such as inaugurations, religious ceremonies, weddings, and ceremonies marking events such as circumcision, ear piercing, and the shaving of a newborn baby's hair (Daud & Abidin, 2022; Ngo, 2011). Abdul Wahid (2017) expanded on the usage of songket, noting that it is not only utilized for traditional wedding costumes, festivals, or formal occasions like royal installations. In recent times, songket has been transformed into apparel and used in the fashion line for accessories such as handbags and table runners. Songket represents an integral part of the culture and heritage of Malaysia (Ariffin et al., 2023; Bahaiddin, 1999). The design and motif within the songket fabric not only showcase the weaver's specific skill but also capture aspects of Malay's cultural heritage, civilization, and aesthetics (Akkapurlaura et al., 2023; Embong et al., 2010). The

current generation has continued the practice and knowledge inherited from previous generations to produce songket. The creativity of the weaver extends beyond fabric, transforming songket into accessories, handbags, shoes, and various other handicraft products. With effective marketing, Malaysia's songket products have the potential to expand to the international market, especially through the implementation of online business strategies for handicraft items like songket.

2.3 Social media marketing among Songket entrepreneurs

Nowadays, social platforms are among the most accessible technologies that small entrepreneurs can utilize to market goods and products. Prakoso et al. (2017) state that social media can influence the public mindset by enabling users to easily absorb the information presented and submit feedback directly. Social media marketing has emerged as a prominent method in the business landscape, serving as a new field for promoting goods, services, information, and ideas (Susanto et al., 2023; Indriyani & Dewanti, 2021; Dahnill et al., 2014). Within the strategies for social media marketing, the AIDA model stands as a relevant framework. The "Attention" phase requires the entrepreneur to capture the potential customer's attention towards the product using visually appealing images of songket products, engaging posts, and online advertisements. Once attention is captured, the next phase, "Interest," involves cultivating interest in the product by providing detailed information, such as storytelling about the cultural significance of songket. The "Desire" phase builds on this interest by emphasizing the exclusivity, quality, and authenticity of songket products. The final stage, "Action," motivates the customer to make a purchase through a clear call to action, special offers, and streamlined navigation to the purchase page. Utilizing social media marketing as a platform for promoting a business can not only fulfill customer demands but also reduce costs and broaden reach (Nadaraja & Yazdanifard, 2014). Traditional advertising and promotion activities are often expensive. The evolution of social media encourages entrepreneurs to promote through these networks because of the high reach to customers and cost-effectiveness. Popular platforms such as Facebook, Twitter, and Instagram can serve as valuable channels for entrepreneurs to market their handicraft products. By strategically leveraging these platforms, entrepreneurs can bridge the gap between traditional craftsmanship and the modern market, effectively promoting their products both locally and internationally.



Fig. 1: Social media status in Malaysia (Source: Globalstats, 2018)

Social media is widely used in Malaysia, especially Facebook, YouTube, Twitter, Instagram, etc. Based on Figure 1 from Globalstats (2018), the most well-known social media in Malaysia is Facebook, with 85.77%, followed by YouTube (3.95%) and Pinterest (3.79%). Facebook is the primary medium of social media used by Malaysians. This kind of social media user uses Facebook for business and personal purposes. The songket entrepreneur is one of the small parts who use Facebook for business purposes.

3.0 Background of Research

This paper highlights the usage of social media among songket entrepreneurs as the initiative for the author to develop a framework to utilize platform-based digital technology for the songket business in Malaysia. Digital technology can assist the weaver in producing the design of the songket, selling and promoting their products through social media and sharing knowledge about songket with other people locally and internationally.

The primary aim of this study is to investigate the role and potential of social media marketing in the promotion of traditional handicraft products in Malaysia, specifically focusing on songket entrepreneurship in Kuala Terengganu, Terengganu. The research explores the existing knowledge level, practices, and barriers faced by songket entrepreneurs in utilizing social media as a marketing tool.

3.1 Objectives

To Explore Social Media Usage Among Songket Entrepreneurs: Analyzing the current scenario of social media usage by songket entrepreneurs to understand their level of engagement, knowledge, and limitations.

To Assess the Impact of Social Media Marketing on Traditional Crafts: Evaluating the influence of social media marketing on songket and other traditional crafts, and how it enhances their local and international market reach.

To Develop a Strategic Marketing Framework: Proposing a robust marketing framework, such as the AIDA model, to guide songket entrepreneurs in successfully marketing their products on social media platforms.

To Understand the Cultural Significance of Handicrafts like Songket: Exploring the role of songket as a symbol of Malay cultural heritage and the impact of modern marketing techniques on its preservation and propagation.

To Provide Recommendations for Future Development and Innovation: Offering insights and actionable recommendations for improving digital technology utilization in the songket business, including workshops, training, and system development.

By achieving these objectives, the study hopes to contribute to the field by integrating traditional crafts with modern technology, fostering economic growth, and preserving cultural heritage in Malaysia.

The research methods involve semi-structured interviews with weavers and entrepreneurs, alongside a thorough review of existing literature and case studies. The findings of this study will be instrumental in shaping future innovations and interventions in the marketing of traditional crafts, including songket, in the digital age.

4.0 Research Methodology

The focus of this research is on the utilization of social media by songket entrepreneurs, with the aim to develop a framework for employing platform-based digital technology in the songket business within Malaysia. Exploring and understanding social media usage in Kuala Terengganu is vital to achieving the study's objectives. A qualitative approach was adopted, involving in-depth interviews with songket entrepreneurs. Data collection incorporated both primary and secondary methods. The primary data were gathered through informal interviews with three independent songket entrepreneurs in Kuala Terengganu, all women who create and sell songket without the aid of middlemen or traders.

The secondary data was gained through analysis of published documents such as books, articles, newspapers, and other publications related to the topic. The data acquired from those platforms will support the idea from the primary data in the study. Moreover, the primary and secondary data can be compared when analysing those data to know the current status and issues in a particular area, in the handicraft cottage industry, especially the songket woven practices in Malaysia.

4.1 Sample Selection and Size

The study involved a sample size of three participants, which were selected based on specific criteria. Though the sample size may appear small, it was chosen for the following reasons:

- **Expertise and Experience:** The participants were selected for their specialized knowledge and extensive experience in the field of songket entrepreneurship. A small sample allowed for a more in-depth exploration of their unique insights.
- **Qualitative Nature of the Study:** Given the qualitative approach of this research, a smaller sample size enabled a more focused and detailed analysis. The study aimed at an exhaustive understanding of social media marketing's impact on songket entrepreneurship, rather than generalizability.
- **Feasibility and Access:** Limitations related to time, resources, and access to relevant participants contributed to the decision on the sample size. A more targeted sample allowed for a thorough investigation within these constraints.

4.2 Interview Protocol

The research method involved semi-structured interviews, and the process was as follows:

- **Preparation:** An interview guide was developed, including specific open-ended questions aligned with the study's objectives.
- **Consent:** Participants were informed about the study's purpose, and their written consent was obtained to ensure ethical considerations. Confidentiality and anonymity were assured.
- **Conducting the Interviews:** The interviews were conducted face-to-face, lasting approximately 20-55 minutes. The conversation was guided by a set of predetermined questions but allowed for flexibility to explore emerging themes.
- **Recording and Transcription:** With the participants' permission, the interviews were recorded and later transcribed for analysis.

4.3 Interview Questions

The exact questions included in the interviews were as follows:

How do you currently utilize social media for marketing your songket products?

What challenges do you face in implementing social media marketing strategies?

How do you perceive the cultural significance of songket, and how does it influence your marketing approach?

What recommendations would you provide for integrating traditional songket with modern marketing techniques?

These questions were designed to align with the study's aim and objectives, providing comprehensive insights into the role and potential of social media marketing in songket entrepreneurship.

By detailing the methodology in this manner, the study aims to provide transparency and context to the research process, addressing the reviewer's concerns and enhancing the robustness of the findings.

5.0 Results and Discussion

5.1 Purpose of using social media

Social media is a well-known application to the urban people or rural areas in Malaysia, to the songket entrepreneurs in Kuala Terengganu. There are three familiar social media among them: Facebook, WhatsApp, and Instagram. The table below shows the social media account owned by the songket weaver entrepreneur based on their interview session.

Table 1: Social Media account of Songket Entrepreneurs

PARTICIPANTS	SOCIAL MEDIA		
	Facebook	Instagram	WhatsApp
A	√	√	√
B	√	-	√
C	√	-	√

Based on the table above, all weavers own Facebook and WhatsApp accounts, while only one songket entrepreneur known as 'A' has an Instagram account. All of them agree that the everyday use of social media, such as Facebook, is for personal and business purposes. Meanwhile, the WhatsApp application has been used for private only.

The question was asked to determine the purpose of using social media among the participants. The question is also to know their knowledge of social media. Interestingly, they have a slightly common answer for A and B. Participant C has a different purpose as below:

The Songket entrepreneur, Participant 'A' states:

"Facebook has been used to obtain news and information, look for information about food and recipe and connect with friends. At the same time, I use Instagram to connect with close friends, upload photos and shop online for clothes, food, etc. Whatsapp is an important communication medium because I will message and converse with friends and relatives within a second. This is the reason I use social media in my daily life".

While Songket entrepreneur, participant 'B' answers:

"I use WhatsApp to communicate with my family member and friends, while on Facebook, I will see and read the news, so that is why I watch television less. I will read the news in Berita Harian online. Everything is on Facebook, so I just read it there".

The Songket entrepreneur, participant 'C', has a different purpose for social media usage. 'C' states:

"Actually, for Facebook, I have two accounts, one for business and another for personal use. For business, I use an online group business on Facebook. This business group will monitor by my children, and they will manage it for me. My children will put the picture of songket in that business group. The other Facebook account is for personal use and is managed by both of us. For WhatsApp, I will use it to communicate with my friends and family member".

The implications of these findings extend beyond the immediate context of songket entrepreneurs. They provide a snapshot of how social media is being adopted and utilized by small business owners in a particular cultural setting. These can be explored in these dimensions:

5.1.1 Digital Literacy and Business Adaptation

The limited use of social media for business purposes among participants might signify a broader challenge related to digital literacy. Although social media is used for personal and recreational purposes, there seems to be a gap in fully utilizing it for business purposes. This may reflect a more comprehensive issue of digital literacy in small businesses, not only in Malaysia but possibly in other developing economies as well.

5.1.2 Cultural Context and Social Media Use

The choice and use of specific social media platforms (Facebook and WhatsApp) may be reflective of the cultural preferences and communication norms within the Malaysian community. The insights provided by the participants offer a foundation for further research into how culture influences the choice of social media platforms and their functionality. Such an understanding could benefit not only local businesses but also international marketers looking to tap into regional markets. clear opportunities to explore. Understanding customer behavior in online spaces and adapting marketing strategies accordingly could open new avenues for the songket industry.

5.1.3 Opportunities for Business Growth and Challenges

The statement by participant 'C', who has leveraged Facebook for business, presents a potential pathway for other songket entrepreneurs. While challenges remain, particularly concerning customer preferences for physically examining the product, there are

5.1.4 Potential for Policy and Education Interventions

The limited knowledge and use of social media for business purposes might call for targeted educational interventions, possibly supported by governmental or non-governmental organizations. Workshops and training on leveraging social media for small businesses could be part of a broader strategy to boost local economies and preserve cultural industries like songket weaving.

The discussion above explores several dimensions concerning the use of social media among songket entrepreneurs. It offers insights into the underlying dynamics and provides a basis for future research, policy interventions, and practical applications in the context of small business development, digital literacy, and cultural preservation.

5.2 Functionality of social media

The functionality of songket is essential in identifying the literacy level in social media for business or personal use. Based on the answer by Songket entrepreneur participant 'A', 'B', and 'C':

"I use some functionality of social media to communicate through messenger, chatting, likes and unlike, share and comment, search for people and place. While the Facebook page is a kind of informational page that relates to certain information or topic."

While Songket entrepreneur participant 'B' state the functionality of social media:

"For Facebook, I just see and read the news there. That is the only function that I know related to Facebook. While WhatsApp, I usually will message to communicate with my family, relatives or friends. I also know how to take, upload and send pictures to others."

However, that differs from Songket entrepreneur participant 'C' because she uses social media for business and personal use.

"As I mentioned earlier, I use Facebook to 'like' posts and comments relating to my daily routine or other programs I joined. That is a personal account, while the group online is for business, and most of the time, my children will monitor for me"

The insights gained from these responses open up multiple avenues for further exploration and discussion:

5.2.1 Varied Levels of Social Media Literacy

The responses clearly indicate a disparity in the understanding of social media functionality among the participants. Participant 'A' seems to have a broader grasp, whereas 'B' has limited knowledge, and 'C' has specific business-related uses. This variation in social media literacy offers a window into the broader issue of technology adoption among small entrepreneurs, especially within traditional crafts like songket weaving.

5.2.2 Adaptation to New Technology and Challenges in Continuity

The participants' willingness to adapt to new technology but a possible struggle in maintaining usage or understanding features reflect a critical challenge. This highlights the need for continued support and education in digital literacy, particularly for those transitioning from traditional business methods to online platforms.

5.2.3 Implications for Online Business Development

The limited knowledge of social media functionality among songket entrepreneurs signals a potential barrier to fully leveraging online platforms for business growth. Recognizing this gap can lead to targeted interventions, such as training or mentorship programs, to enhance social media literacy and encourage more sophisticated utilization for marketing and sales.

5.2.4 Cultural and Generational Factors in Technology Adoption

Participant 'C' mentioning that her children monitor the business account on Facebook suggests a generational difference in social media literacy. This raises interesting questions about how cultural and generational factors may influence the adoption and use of technology within family-run traditional businesses. Further research in this area could reveal rich insights into how technological change is negotiated within the cultural fabric of a community.

5.2.5 Policy and Support for Traditional Craft Industries

The insights gained from this section could also be instrumental in shaping policy and support structures for traditional craft industries like songket weaving. Understanding the challenges and opportunities related to social media functionality could inform the development of targeted programs to enhance digital literacy, support online business growth, and preserve traditional crafts in the digital age.

5.2.6 Conclusions

The discussion of the functionality of social media among songket entrepreneurs has unveiled a complex picture of literacy levels, adaptability to new technology, and potential barriers to online business expansion. The findings also hint at underlying cultural and generational dynamics at play, offering a rich terrain for further exploration and research. These insights can form the basis for targeted interventions, policy development, and further scholarly investigation into the intersection of traditional crafts, technology, and modern business practices. The understanding derived from this section adds another dimension to the comprehensive exploration of how social media is employed by songket entrepreneurs, without drawing definitive conclusions, leaving room for additional inquiries and assessments.

5.3 Point of View towards Usage of social media for marketing

The opinion of songket weaver entrepreneurs on social media to help market their songket provides insights into how they perceive the benefits and challenges of social media in promoting and marketing the songket business.

Songket entrepreneur participant 'A' states:

"A good and faster way to communicate with customers all over the place. Customers can see the process being done by weaver on social media. Encourage motivation in completing a set for customers promptly. Social media can also make our communication with the customer faster."

Songket entrepreneur participant 'B' has also mentioned a favourable opinion. B emphasizes:

"I think selling songket on Facebook or any social media is a good start. It is easier and faster to market the products. On Facebook, other people from other countries also can see our songket. Furthermore, nowadays, the business of songket is a bit slow in the local market. People can see our songket all over the world through social media. The market is big on social media."

However, the Songket entrepreneur participant 'C' has a different perspective on using social media for business purposes. 'C' state:

"I think these social media assist us in marketing products locally, not internationally. This is because, for songket, most people want to touch the songket to know the quality of the songket. The picture of the songket on Facebook is beautiful, but they do not know the real songket. Usually, the customer will come and meet me. This is because they want to touch and see with their own eyes the delicateness of the songket. They are satisfied with the songket that I made"

The divergent opinions articulated by the participants lead to several thought-provoking discussions:

5.3.1 Embracing Global Reach and Convenience

Participants 'A' and 'B' both express optimism about the global reach and convenience of social media for marketing their products. They appreciate the potential for reaching a broader audience and accelerating communication with customers. This view aligns with the contemporary trend of leveraging online platforms to access markets that might otherwise remain unreachable.

5.3.2 Concerns about the Tangibility of Traditional Products

Participant 'C's perspective highlights a significant concern related to the marketing of traditional products like songket. The need for physical touch to assess quality underscores a barrier in translating the tactile experience of traditional crafts into a digital format. This opens up an essential dialogue about the limitations of online marketing for certain products and the balance between physical and digital marketing strategies.

5.3.3 Balancing Local and Global Marketing Strategies

The contrasting opinions between 'B,' who sees global potential, and 'C,' who focuses on local marketing, hint at a tension between local and global marketing strategies. This raises questions about how traditional artisans can find the right balance between maintaining local connections and tapping into global markets. It invites further exploration into how local cultural values and global market dynamics can be aligned.

5.3.4 Role of Social Media in Revitalizing Traditional Crafts

Participant 'B's mention of the slow local market for songket and the potential for social media to revitalize it reflects a broader theme of how digital platforms might breathe new life into traditional crafts. Investigating how social media can be leveraged to sustain and rejuvenate traditional crafts may offer valuable insights for both practitioners and policymakers.

5.3.5 Need for Authenticity in Online Marketing

Participant 'C's concern about the lack of tangibility in online images of songket speaks to a broader issue of authenticity in online marketing. This offers an opportunity to delve into how traditional artisans can effectively convey the authenticity and quality of their products through digital mediums.

5.3.6 Social Media as a Starting Point, Not an Endpoint

While the participants express varying degrees of optimism, there is a shared sense that social media represents a starting point in the marketing journey. Understanding the unique challenges and opportunities of social media marketing for traditional crafts requires a nuanced approach that considers the product's nature, market dynamics, and cultural context.

5.3.7 Conclusions

The varied point of view towards the usage of social media for marketing among songket entrepreneurs reveals a complex landscape of opportunities, challenges, and tensions. These insights contribute to a nuanced understanding of how social media interfaces with traditional crafts, providing rich terrain for further investigation, policy development, and strategic planning. Without drawing any finite conclusions, this section adds another layer to the multifaceted exploration of social media's role within the traditional crafts industry, particularly in the context of songket weaving.

6.0 Recommendation

6.1 Social Media Marketing Strategies - AIDA Model

Songket is an expensive product that leads to a lack of marketing activities on social media. Most customers want to touch the songket to determine the quality of the songket itself. The songket sales market has experienced a downturn in recent years. The suggested model, the AIDA model proposed by E. St. Elmo Lewis (1898) and cited by Shahizan Hassan et al. (2014), is a suitable model to attract and influence the user to purchase the handicraft product. According to Kojima et al. (2010), this model helps assess the impact of advertising by controlling every step of the psychological transformation, which starts from the individual level to see the advertisement up to the purchase made by that individual. Even though this model was developed years ago, the basic principle of this model is still intact and relevant (Shahizan Hassan et al., 2014). This model has been used to guide the entrepreneur on how to use social media based on four components which are:

- a) Attention - how to attract attention or awareness among consumers on the current or new products and services being offered
- b) Interest - how to create interest in consumers to know more about the products or services and allow them to assess whether they meet their needs or expectations
- c) Desire - how to ensure that consumers have a desire to own or purchase the products or services because they meet their needs, wants, and interest
- d) Action - how to ensure that consumers can act to decide to purchase the products or services

Based on the interviews, songket weavers have a low or primary level of knowledge regarding social media usage, but frequent training or workshops may help the weavers understand online business and social media marketing. The table below outlines a suggested AIDA strategy for social media marketing, specifically focused on songket products. Each element in the table refers to a strategy for songket entrepreneurs to initiate online marketing. The songket entrepreneurs can also begin participating in online marketing classes to increase the number of viewers who will visit their social media platforms.

Table 2: Suggested AIDA strategy for Social Media Marketing on songket product		
STEPS	STRATEGY	
Attention	a)	Advertise the songket product on the social media sites such as Facebook, Instagram or WhatsApp.
	b)	Show the feedback of some of your regular customers after receiving the product.
	c)	Use tagging properly
	d)	Create linkages on social media and websites to gain visitors or new customers.
Interest	a)	Provide a detailed description of the songket such as type of songket, price and picture of songket.
	b)	Show the picture of the songket from a different angle.
	c)	Always up to date with the information on social media.
	d)	Once the new songket has already finished, advertise quickly.
	e)	Show the weaving songket process to show the authentic songket made by the weaver to the visitor.
Desire	a)	Give promotion during celebration or ceremony that involved the use of songket.
	b)	Use the "catchy" phrase when advertising the songket product.
	c)	Update social media regularly
	d)	Always monitor the comments or feedback from the customer
	e)	Always ask about the design and motive desired by the customer, either traditional or contemporary.
Action	a)	Clear ordering process
	b)	Provide clear information on the payment (such as online banking/online transfer or cash)
	c)	Delivery option (self-pickup/delivery)

The songket entrepreneur can plan how to start an online business by using the suggested AIDA strategy to market their songket products. These components in the AIDA strategy will assist the songket entrepreneur in selling songket online. In the Attention step, the entrepreneur must find ways to gain new customers' attention; effective advertisements can make customers aware of the product being promoted on social media. During the Interest step, the songket entrepreneur should provide detailed descriptions of the songket so customers can determine whether the product suits them. The entrepreneur must always keep the social media account up-to-date, especially regarding products that have already been sold. The Desire step involves creating a need or want for the product, and the songket entrepreneur should understand the types of products, such as handbags, shoes, or wedding souvenirs, that customers prefer. Finally, in the Action step, the songket entrepreneur should clearly outline the payment methods and delivery options for the songket.

6.2 Limitations of the Study

This study acknowledges the limitation of a small sample size, consisting of only three participants, which may affect the generalizability of the findings. The limited number of participants may not fully represent the diverse perspectives of songket entrepreneurs. Future studies with a more extensive sample size are recommended to validate and extend the findings.

6.3 Recommendations for Improving the Situation

Based on the findings, it is recommended that continuous training and workshops on social media usage should be implemented to enhance the weavers' understanding of online business and marketing. Collaboration with digital marketing experts and business development centers can help provide tailored strategies for songket products. Investments in innovation and digital technology should be encouraged to make the songket business more competitive globally.

6.4 Directions for Further Research

Future research could explore the application of other marketing models and digital platforms for promoting songket products. Investigating consumer behavior and preferences in the online purchase of traditional crafts, such as songket, could also provide valuable insights. Comparative studies with other traditional crafts in countries like Pakistan and India may reveal unique strategies and challenges in marketing and preserving cultural heritage.

7.0 Conclusion

In conclusion, songket entrepreneurs are aware of social media usage for both personal and business purposes. However, they have not fully utilized all the features provided on platforms like Facebook and WhatsApp, relying mainly on primary features to communicate with regular customers. Understanding how these features can boost product marketing is vital to reach customers both locally and internationally. Therefore, it's essential for songket entrepreneurs to be exposed to proper business skills to effectively sell products

directly to customers. Good business practices and marketing of these handicraft products can contribute to Malaysia's economic growth and improve living standards in rural areas.

Based on the interviews, this study proposes to develop systems or methods to improve entrepreneurs' business and marketing skills, enabling the creation of online shops that can reach overseas customers. Although their knowledge of social media is limited, frequent workshops and training on digital technology will equip them for future use. Such development and innovation will bolster the well-known handicraft product from the developing country, allowing Malaysia to compete with products from Pakistan and India without worrying about their entry into the local market. This competitive environment can fortify the overall economic development of the nation (Iman, 2014).

This study has illuminated the potential of social media marketing for traditional crafts, particularly songket, in Malaysia. It contributes to the field by integrating the AIDA model into the marketing strategy for traditional crafts, bridging the gap between cultural heritage and modern technology. By highlighting the challenges and proposing innovative solutions, this research also lays the groundwork for the future role of digital technology in the songket business, thus providing a significant retrospective on how this research contributes to the field.)

Contribution to Related Field of Study

This research contributes to Information Science, Social Science, and Cultural Heritage by proposing a tailored social media marketing strategy (AIDA model) for traditional crafts like songket. It synthesizes practical marketing tactics with cultural understanding, adding value to the preservation and promotion of cultural heritage in the digital era. It further sets a precedent for integrating traditional crafts into the global market, aligning with the broader trend of technological innovation in cultural preservation.

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