

DESTINATION BRANDING OF NTOBO SUB-DISTRICT IN BUILDING A BRAND IMAGE AS A BIMA WEAVING VILLAGE

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Abstract. Ntobo sub-district has cultural potential, namely grandfathers who have passed down from generation to generation. Amidst competition between cultural tourism destinations, destination branding efforts to build a brand image for Ntobo Village are important so that it can be known as a typical Bima Weaving Village that has cultural and economic value. This study aims to further analyze the destination branding process of Ntobo Village in building a brand image as a typical Bima weaving village. Also to analyze public perception of the image of Ntobo Village as a Weaving Village. This research uses a qualitative method with a case study approach to explore the branding process of Ntobo Village in building a brand image through traditional woven cloth crafts typical of Bima, West Nusa Tenggara. The research was conducted offline in Ntobo Village and involved in-depth interviews with business owners, craftsmen, government officials, as well as visitors and local residents as informants. Data was collected through observation, interviews, and documentation for 1 month. Data validation is tested using triangulation techniques of sources, techniques, and theories to test the validity of the data. Destination branding in Ntobo Village is carried out to strengthen the cultural identity contained therein, as has been done by the local community, namely branding Ntobo Village as a Weaving Village with a promotional strategy through social media platforms and participating in cultural festivals organized by the local government. This is to introduce the cultural heritage in Bima, West Nusa Tenggara to the wider public. The branding carried out was able to create a positive perception from the wider community, both from local and international tourists. The branding strategy implemented can significantly help improve the economy of the local community. Local government involvement can assist operations in developing tourist destinations.

Keywords: Brand Image, Destination Branding, Weaving Village

I. INTRODUCTION

West Nusa Tenggara boasts a rich cultural heritage and has become a popular tourist destination for both domestic and international visitors. A diverse array of local crafts, including traditional Bima woven fabrics, serve as a source of income and are still preserved today. This unique craft is located in the Ntobo sub-district of Bima City, West Nusa Tenggara (NTB), known as a center for traditional weaving crafts with distinctive characteristics and high cultural value.

Woven fabric Woven fabric is a fabric that is traditionally woven using *ATBM* (Non-Machine Loom) by local communities who utilize the potential as an economic opportunity, which is made from wool yarn and synthetic fibers [1]. The manufacturing technique is also complicated because it adjusts the motifs made and the manufacturing time takes around 3 months or even more.

Bima's traditional woven cloth has various interesting aspects such as manufacturing techniques, motifs, and cultural functions. As stated in previous research [2] that Bima's traditional woven cloth has its own uniqueness from other weavings, namely if weaving from other regions chooses motifs from various aspects, Bima's traditional weaving chooses and creates motifs that embody the love of the Bima

people for nature and culture such as the Kakando motif (Bamboo Shoot), Wunta Satako (Flower Stalk), Wunta Samobo (Flower Stalk), and Wunta Aruna (Pineapple Flower) and contains historical, artistic, and philosophical values that are passed down from generation to generation. The woven cloth produced is called *Tembe Nggoli* (*nggoli sarong*).



Figure 1. Nggoli sarong weaving process
Source: researcher documentation

In Bima society, the sarong is a distinctive feature, as it can be used as a *rimpu* (head covering/veil) specifically for women, but can also be adapted to the circumstances when wearing the *Tembe Nggoli*. Unlike typical Bima weaving,

Troso weaving, which has existed since 1935, originates from family tradition in Troso Village [3]. In choosing the torso weaving motif itself, it is often adapting motifs from eastern Indonesia, including flora and fauna, and geometric shapes. Over time, Troso weavers have adapted their motifs to meet consumer demand, prioritizing trade [4]. The motifs on these woven fabrics should remain consistent to be preserved from generation to generation.



Figure 2. Nggoli sarong used as Rimpu
Source: researcher documentation

Bima's distinctive weaving is a cultural identity passed down from generation to generation. Bima's weaving features a variety of motifs and colors, each with its own unique meaning. Bima's woven sarongs not only possess high aesthetic value but also represent the identity, history, and noble values of the local community. These woven crafts are often displayed during important celebrations such as Bima's anniversary, special occasions, and cultural events or festivals in Bima, West Nusa Tenggara.



Figure 3. Mbojo ikat woven cloth motif
Source: Indonesian Digital Cultural Library



Figure 4. Nggoli sarong motif
Source: Travel Tribune

However inheriting this cultural heritage presents various challenges, especially amidst technological advancements. Technology exists to introduce the cultural heritage of each region to a wider audience. As technology advances, we as users must adapt to its rapid pace. However, many remain unable to adapt to these developments, particularly the generally elderly artisans in Ntobo Village. Due to limited knowledge of how to utilize technology, this certainly presents an obstacle to marketing local products online. The influx of foreign cultures into Indonesia can influence the younger generation's interest in recognizing the potential of their local culture.

This research also provides benefits to readers, including academically, by broadening the author's and tourists' knowledge, which can impact *brand image*. Practically, this research can serve as a reference for both local and international tourists, through *branding*, to directly experience the unique traditional crafts of Ntobo Village.

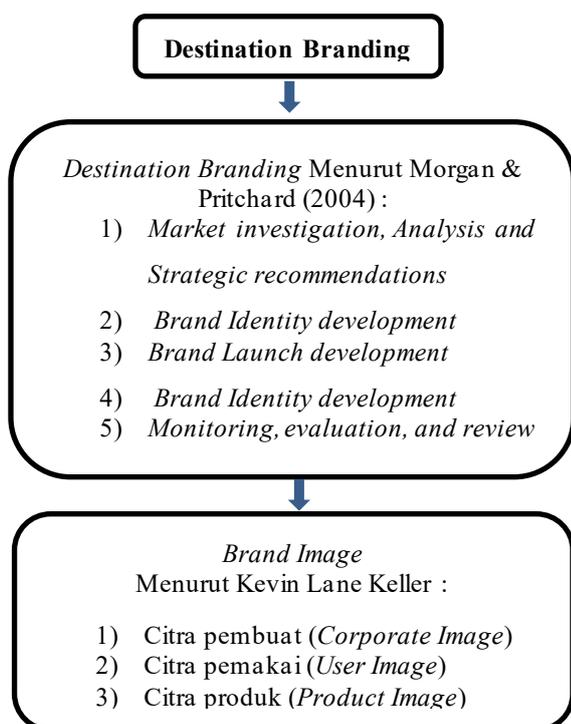
The purpose of this study is to further explore *the destination branding process* of Ntobo Village in building its *brand image* as a typical Bima weaving village. This study also aims to examine public perception of Ntobo Village's image as a weaving center, hence its nickname "Kampung Tenun," and the role of its managers in building the Kampung Tenun *brand image*.

In this case, the researcher found previous research that was relevant to the research being conducted, as follows:

- 1) Integrated Tourism Marketing Strategy to Improve the Brand Image of Semau Island, East Nusa Tenggara through the Li Ngae Festival with the results of the research is Holding the Li Ngae Festival is a strategy implemented in creating a brand image that aims to develop infrastructure and facilities in the Otan and Liman coastal tourism areas, especially in the 3 A (accessibility, amenities, and attractions). Then print, electronic, and internet media are used as media tools for promoting tourism. The similarity with previous research is in the research method used, namely the case study method with interviews and documentation as data collection techniques. The difference is in the object of the research location (Budiarta et al. 2023).
- 2) Branding and Promotion of Natural Tourism and Culture in South Pringgasela Village Based on Digital Media. The results of the research are to socialize branding and promotion of natural tourism and woven fabrics through digital media. Then provide education to the community in the form of direct training to young men and women of South Pringgasela on content creation, captions through digital media as a means of promotion and *branding* to be more optimal. The similarities of the research lie in *the branding* of tourist attractions and the differences in the research are focused on the research object and the methods applied, namely socialization and direct training (training on content creation, making attractive captions, and marketing through digital media such as Instagram and TikTok) [5].
- 3) *Destination Branding* of Rumah Ensaid Panjang as Cultural Tourism. This study states that destination branding is one of the most effective strategies for promoting cultural tourism through social media such as

creating websites, Instagram, and designing documentary films. Similarities with other research studies lie in the placement of destination branding as a strategy to promote tourist villages. The difference lies in the form of cultural heritage that is the object of research [6].

Theory Theory is a systematically arranged principle that develops a concept that we have designed to understand a phenomenon to be studied, theory according to Jonathan H. Turner is a process of developing ideas to help explain how and why an event occurs [7]. In this study, the researcher used the *Destination Branding theory* and the *Brand Image theory*.



Destination branding is an effort to build and manage a destination's image and shape public opinion [8]. Positive public opinion is formed by how well we brand a destination by creating new innovations to attract tourists. The identity built through *destination branding* becomes a crucial differentiation tool in constructing a positive destination image in the minds of the public and tourists [5].

According to Morgan & Pritchard (2004), there is an important value in destination branding which includes several stages, including:

1) Market investigation, Analysis and Strategic recommendations

The first stage involves research, mapping market potential by identifying visitor needs, analyzing market opportunities, creating products that meet market demand, and determining the value of the product/service. Furthermore, strategies are identified for developing the desired destination.

2) Brand Identity development

After completing the first stage, the next step involves developing the visual expression of the brand that is communicated to the outside world (name, logo, tagline), researching its strengths, weaknesses, opportunities, and threats, as well as segmentation, targeting, and positioning. The goal is to introduce the destination to a wider audience.

3) Brand Launch and Introduction

The next step is to introduce *the brand launch*. *The brand launch* strategy utilizes marketing communications (advertising), direct marketing, sales promotions, and public relations. Using media as a bridge to introduce *the brand*, it's promoted with various engaging innovations to attract visitors to the destination.

4) Brand implementation

Namely, an effort to integrate all parties involved in forming a brand, starting from the local community, investors, government, hotels, travel agencies, and creating comfort for visiting tourists to create a positive impression.

5) Monitoring, evaluation, and review

The final stage is monitoring for deviations, deficiencies, and so on. Then, an evaluation of the previous monitoring is conducted with the aim of making improvements.

Brand image is an important aspect to influence consumer decisions, the impression formed in the minds of consumers when remembering a brand that includes a combination of visuals (such as colors, shapes, logos), verbal elements (slogans) and consumer interaction experiences with the brand. A positive brand image is very significant in forming an interest that encourages consumers to choose a brand [9]. Public opinion can influence the success of a product/brand that is built, because *brand image* can be seen from the perceptions conveyed by the public or society according to their experiences [10]. In building *a brand image*, you can use promotional strategies through social media that seek to improve public perception [11].

According to Kevin Lane Keller (1993) in the "*Customer-Based Brand Equity*" model, it is emphasized that brand image is placed as an important element in consumer loyalty and perception of a brand that is embedded in their minds through experience and information, thus forming a brand image [12].

As explained in the research [13], the indicators in *Brand Image* consist of:

1) Corporate Image

A group of associations formed through public perception of the company's population level, company entity, credibility, and strategic and corporate cooperation networks established within the company.

2) User Image

The network of associations perceived by the public towards users of certain products or services, which includes user characteristics, lifestyle patterns, personality, and social position.

3) Product Image

A set of associations formed in consumer perceptions of a product, including product characteristics, benefits for society, user profiles, and guarantees attached to the product.

II. RESEARCH METHODS

The author uses a qualitative research method that emphasizes the case study approach. The case study approach is an exploration related to a program, event, activity, or an individual and collects detailed and in-depth information aimed at obtaining an in-depth picture of the unique characteristics of the case being studied [14]. In this study, the activities carried out were to find out how the *branding process* carried out by

Ntobo Village built a *brand image* through traditional crafts, namely typical woven cloth from Bima, West Nusa Tenggara.

This research was conducted offline by conducting in-depth interviews with business owners, craftsmen, and the local government as research objects as well as visitors and local residents as informants. The research location was in Ntobo Village, Raba District, Bima City, West Nusa Tenggara. And the research period was approximately 1 month, with the first data collection technique through (Observation) is a method of data collection carried out through systematic direct observation of phenomena occurring in the field to obtain relevant and accurate information in accordance with the research focus [15]. In qualitative research, observation is the most common method for collecting data [16]. Second (Interview) which is two-way with open and strategically structured questions conducted to the interviewee is a requirement for a good interview [17]. And (Documentation) is used to complete data and documentation in qualitative research which can be in the form of written notes or images of the objects that have been studied [18].

The data validity test in this study uses Triangulation Techniques to increase validity and reliability, broaden understanding, increase objectivity, support theory development. The types of Triangulation Techniques used by researchers include Source Triangulation to compare data or information obtained from several sources, at this stage the researcher tests and checks the information obtained during the study through relevant informants [19]. Technical triangulation, applying several data collection techniques, such as interviews and field research, to clarify and strengthen the overall accuracy of information on the research object. In research [20]. Theoretical triangulation, examining data collection using several theories to strengthen and ensure the validity of research results. To reduce bias, researchers compare several relevant theories to increase the depth of knowledge of data analysis obtained [21].

III. RESULTS AND DISCUSSION

Implementation of *Destination Branding* in Ntobo Village

Destination branding is an effort to create and cultivate an image and shape public opinion of a destination [8]. Ntobo Village in Raba District, Bima City, has developed the talent and creativity passed down through generations by the local community, namely weaving. Thus, the local community has built a *brand image* as a weaving village and become a tourist destination for both local and international tourists. The Ntobo village weaving village is known as a woven fabric production center with a fairly large reach, with typical Bima woven fabrics of high quality that have become a source of local community support.

Branding Strategy for the Weaving Village of Ntobo Subdistrict

The woven fabrics on offer possess several intriguing aspects, including the manufacturing techniques, motifs, colors, and cultural functions inherent in Bima's traditional woven fabrics. Through this traditional craft, Ntobo Village has received an award as a village renowned for its creative weaving.



Figure 5. Ntobo Village Award at the Fashion Week event
Source: Official Website of the REGIONAL RESEARCH AND INNOVATION AGENCY

The government's role in branding Ntobo Village as a Weaving Village is also necessary to expand market reach. A visit by the Minister of Tourism and Creative Economy, Sandiaga Salahuddin Uno, to Ntobo Village served as one of the government's *branding efforts* to build the village's *image as a Weaving Village*. Furthermore, the community's *branding strategy* included holding a cultural festival with the aim of building the Ntobo Weaving Village's *brand image* as a producer of quality woven fabrics worthy of the national market.



Figure 6. Minister of Tourism and Creative Economy Sandiaga Salahuddin Uno
Source: MENTINI

Destination branding, in building its *brand image* as a Typical Bima Weaving Village, has successfully established a strong image by developing woven products rooted in local culture. Product innovation, following *fashion* and trends in line with community needs, and enhancing *branding* through festivals and social media platforms have all been implemented by artisans to grow their businesses. city government strongly supports this weaving activity, as it can improve the local economy and the image of the weaving village itself. The weavers also receive assistance from the Bima city government in the form of capital by submitting proposals to relevant parties. Nearly 95 percent of the Ntobo community produces woven cloth, each piece of cloth can be sold for 300,000 rupiah or even millions of rupiah, depending on the motif requested by consumers. However, the challenge still faced until now is the limitation in marketing woven products through digital marketing that can help expand the market and increase competitiveness. In order to preserve the culture and products owned, of course, extensive digital marketing skills are needed to be the main foundation for branding and building the *brand image* of Ntobo Village as a Weaving Village tourist destination.

The impact of *destination branding* on communities and visitors

The influence of destination branding in Ntobo Village extends to socio-cultural and economic aspects. The branding significantly strengthens public perception of cultural heritage. Economically, it increases the income of local artisans. From a socio-cultural perspective, the preservation of woven fabrics has intensified with the involvement of the younger generation who still maintain cultural traditions. Visitors have responded positively, demonstrating their appreciation for cultural heritage.

Formation of the Brand Image of Ntobo Village Weaving Village

Brand image is the perception and image formed through public thinking regarding a brand or destination. The Ntobo Weaving Village is formed through the impressions of visitors and local residents, as well as stakeholders who view Ntobo as a center for preserving quality and authentic woven fabrics. Factors influencing brand image include the image of the maker, user, and product, emphasizing that brand image is placed as an important element in consumer loyalty and perception of an embedded brand. In their minds through experiences and information. Visitors generally view Ntobo Village as a tourist destination that not only sells products but also reflects its cultural values. This reflects the positive response from the community.

In the Destination Branding process there are important values that cover 5 stages, including:

1) Market investigation, Analysis and Strategy recommendations

This stage involved identifying the region's core potential. A local potential analysis then revealed that weaving is the economic lifeblood of Ntobo Village, so the branding process in the area must be accessible to the wider community. Investigations revealed that weaving is not a forced activity, but rather a hobby and custom practiced in each resident's home. The products also attract collectors from tourists at major events and international markets that value handicrafts. The government designated Ntobo Village as a destination for several reasons, including:

- a. Skills : the majority of residents, almost 90% of women, have weaving skills that have been passed down from generation to generation.
- b. Demographics of weavers: weaving activities are carried out by people of various ages, from elementary school children to the elderly and at their own discretion.
- c. strength : weaving is not just an obligation, but a hobby and habit that is inherent in the local community.

2) Brand Identity development (brand identity and positioning)

At this stage, Ntobo Weaving Village positions itself as a center for traditional and innovative weaving. This identity is reinforced by the use of natural dyes and environmentally friendly local materials. In Destination Branding, Ntobo Weaving Village is not just a place that sells ordinary fabrics, but a place to learn and understand the cultural significance of the region. Furthermore, the brand identity of the region strongly upholds ancestral heritage and has a strong character in empowering women and the community economy. Every tourist who visits, they not only can buy products but also learn

stories about elderly weavers and schoolchildren who preserve the culture.

The brand identity of Kampung Tenun Ntobo is very strong in terms of substance and product, but weak in terms of visuals and infrastructure. Its initial identity was widely recognized through innovative fabrics from the region. The government is building the "Kampung Tenun" identity through several strategic steps:

- a. Academic collaboration : working with STIE Bima and STIK to develop innovative woven motifs that are in line with trends, while still maintaining local wisdom.
- b. innovation : introducing the use of natural dyes and local materials to provide added value to woven products.
- c. UKM as the face of the brand: highlighting local UKMs that are already on an international scale such as UKM Dina UKM Majang as a representation of the quality of Ntobo Village.

3) Brand Launch and Introduction

In this stage, the government and SMEs are not only launching a brand, but are utilizing major events to introduce the identity of the Ntobo Weaving Village to the world. Brand introduction is carried out through international events such as the MotoGP (Mandalika) event. This is a strategic step to expose Ntobo woven products to a global audience and guests from various countries. Then not only that, the brand introduction process is carried out through social media (Instagram and Facebook) assisted by KKN students from STIE Bima and STKIP, they act as digital ambassadors to introduce and disseminate the Ntobo Weaving Village on various digital platforms. The government also takes on the role of a promotional agent that brings the image of the Ntobo Weaving Village to the official agenda of the government at the central level.

During the introduction phase, the government utilized established SMEs to ensure the Kampung Tenun Ntobo brand's credibility across a wide range. The brand's introduction extended beyond the Bima region of Indonesia and reached Southeast Asian markets through established trade relationships. The Kampung Tenun Ntobo brand identity was introduced to Singapore, Malaysia, and Thailand. This demonstrated the effectiveness of the introduction strategy in attracting international market interest. The brand's introduction was conducted through various channels involving multiple parties, including:

- a. Media : using Instagram and Facebook to reach a wider market.
- b. Events : participate in national exhibitions and events such as MotoGP to introduce products to domestic audiences.
- c. Academic Involvement: KKN students from STIE Bima help with promotions and how to sell products through social media to residents.

4) Brand Implementation

Brand implementation involves the entire community to maintain brand stability. The government provides raw materials to ensure consistent production to meet established market demand. Academics also implement their knowledge and participate directly in the field to train residents on the use of social media for promotion and digital marketing. This

ensures the tradition remains intact and the brand maintains a young workforce.

Brand implementation in Ntobo Weaving Village is already extensive at the economic and production levels, but less active at the visual level. This implementation phase includes support, infrastructure and capital assistance from several stakeholders, namely:

- a. System : UKM provides free guidance to weavers, where the basic capital is provided by the UKM and the results are returned to be marketed by the UKM.
- b. Preservation: involving youth organizations to ensure the sustainability of weaving traditions among the younger generation.

5) *Monitoring, evaluation, and review*

Regular monitoring is conducted to ensure activities are running smoothly and on track. This includes monitoring weaving activities in homes. This then moves to the evaluation stage, which focuses on the output achieved from the implemented branding strategy. The evaluations have shown positive results, with SMEs seeing a surge in revenue of tens of millions during major events such as the MotoGP and the Rimpu Festival. An evaluation of the effectiveness of digital promotions shows that the brand has successfully penetrated international markets (Malaysia, Singapore, and Thailand). The review aims to identify areas of gaps and areas for future improvement.

The monitoring and evaluation process at Kampung Tenun Ntobo demonstrated remarkable economic success. However, the aesthetics of the destination served as the basis for the local government's planning for the next phase of supporting infrastructure development. For this final phase, branding success is regularly monitored to ensure its economic impact, including:

- a. Monitoring: The government measures success by increasing MSME revenue. For example, at national events like "Rimpu," sales can reach Rp30-40 million.
- b. Reach : evaluation shows that the product has penetrated international markets, including Malaysia, Singapore, and Thailand.
- c. Evaluation : the government is aware of infrastructure challenges, such as the lack of signboards or special spots, because people are still used to weaving in their respective homes.

Theoretically *destination branding* is an effort to build and manage the image and efforts to shape public opinion in a destination. Based on the results of interviews with the village and UKM Dina, the development of the Ntobo Weaving Village is related to the theory of *destination branding* which is in the aspect of identity and differentiation based on culture, the real practice of destination branding carried out by the community and government is to make weaving as the main identity of the destination. The local community utilizes local cultural heritage in real form in developing innovations in the typical Bima weaving village destination. The theory of *destination branding* also emphasizes the importance of differences and uniqueness which are used as high selling points of the destination. Ntobo was designated as a Weaving Village not only as a title, but also the hard work of the community to create a destination identity by utilizing innovative local culture.

Furthermore, utilizing promotional strategies at various cultural events, both national and international, can lay the foundation for building positive public perception. As emphasized in destination branding theory, destination branding must be able to create positive perceptions among tourists.

The link to brand image theory lies in the interaction between craftspeople and visitors, allowing them to directly observe their perceptions of the Ntobo Weaving Village. Ntobo Weaving Village not only offers a variety of fabrics but also preserves a culture with high aesthetic and historical value. The government frequently awards destinations in the region. This positive perception creates a *brand image dimension* encompassing product image, maker image, and user image. Thus, the image built by the local community and the government toward destination branding in Ntobo Village as a typical Bima Weaving Village is increasingly positive in the minds of the wider public.

IV. CONCLUSION

Ntobo Village was designated a Weaving Village due to the socio-economic conditions of its community. Weaving is not merely a side job, but a skill possessed by nearly 90% of the women in the area. The local government then plays a key role in establishing a weaving village that is widely recognized, such as by collaborating with the Tourism Office and the Cooperatives and Trade Office to promote the area. The implementation of *destination branding* in Ntobo Village has successfully established a positive image as a unique Weaving Village rooted in the local culture of the Bima people. Through a branding strategy involving active community involvement, government support, and the organization of cultural festivals and the use of social media, the brand image of the Weaving Village has become stronger and more widely recognized. This branding not only has an economic impact in the form of increased community income but also strengthens the preservation of weaving culture and encourages the involvement of the younger generation. However, there are obstacles that must be addressed, namely strengthening the physical infrastructure so that the identity of the Weaving Village in Ntobo Village is known as a tourist destination that is more visually visible.

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