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Authenticity Branding and Brand Awareness in Traditional Handicrafts: Evidence from Payung Geulis in Indonesia

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Abstract

This study aims to examine the influence of authenticity branding on brand awareness among consumers of Payung Geulis, a traditional handcrafted decorative umbrella from Tasikmalaya, Indonesia. As a cultural heritage product, Payung Geulis represents local craftsmanship, artistic traditions, and cultural identity. However, maintaining consumer awareness remains a challenge for traditional craft businesses amid growing competition from modern products. Authenticity branding offers an approach to communicating the cultural value and distinctive characteristics of traditional products. This study employed a quantitative approach using an explanatory survey involving 100 respondents selected through purposive sampling based on prior exposure to Payung Geulis products. Authenticity branding was assessed through four dimensions, namely credibility, integrity, symbolism, and continuity, while brand awareness was measured through consumer recognition and recall. Data were analyzed using multiple linear regression. The findings reveal that all four dimensions of authenticity branding have positive and significant effects on brand awareness. These results indicate that brand credibility, cultural integrity, symbolic meaning, and historical continuity contribute to consumer recognition and recall of traditional craft products. This study contributes to the branding literature by providing empirical evidence on the role of authenticity in strengthening brand awareness within the traditional handicraft sector. The findings also offer practical insights for local umbrella artisans and creative economy businesses in developing branding strategies that preserve cultural identity while improving product recognition.

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INTRODUCTION

The development of the creative economy in Indonesia has demonstrated an increasingly significant contribution to national economic growth (Dyastiarini et al., 2024). The creative economy sector has become one of the key drivers of the national economy, making substantial contributions to Gross Domestic Product (GDP), employment absorption (Giriyanto et al., 2025; Khumair & Yazid, 2025), and the growth of creative product exports. In 2023, the creative economy reportedly contributed more than 7.4% to Indonesia's national GDP, primarily through the crafts, fashion, and culinary subsectors (Khumair & Yazid, 2025). In 2024, its contribution reached IDR 1,611.2 trillion, equivalent to 7.28% of national GDP (Bernika & Monika, 2024), while absorbing approximately 26.47 million workers. During the first half of 2025, investment in Indonesia's creative economy sector reached IDR 90.1 trillion, representing approximately 66% of the annual investment target. According to a report published by the Ministry of Creative Economy (Kementerian Ekonomi Kreatif), the sector's investment performance reflected continued investor interest in creative industries, despite a decline compared with the previous year. West Java ranked third

among the provinces attracting the highest creative economy investment, following Jakarta and East Java. The application, fashion, crafts, and culinary subsectors were among the areas attracting investor interest.

Tasikmalaya is one of the cities in West Java with rapidly growing creative economy potential, particularly in culture-based creative economy products that represent the distinctive characteristics of the region. Several of its leading products include *Kelom Geulis*, *Payung Geulis*, Tasikmalaya batik, embroidery, mendong handicrafts, bamboo weaving, and various traditional Tasikmalaya culinary products. These creative economy products not only serve as representations of local cultural identity but also possess significant economic value that can support the growth of micro, small, and medium enterprises (MSMEs) and the regional tourism sector (Octivaningsih et al., 2025). In addition to possessing strong aesthetic value and local wisdom, these products also have the potential to enhance regional competitiveness (Mursidi & Soetopo, 2025).

One of the culture-based creative economy products that has become an important identity of Tasikmalaya is *Payung Geulis*. Payung Geulis is a traditional Tasikmalaya handicraft characterized by artistic value, cultural philosophy, and distinctive visual features. Amid the rapid development of digital technology and changing consumer behavior, Payung Geulis has considerable potential for further development through marketing strategies that emphasize its authentic values and local identity.

Despite their cultural value and economic potential, culture-based creative economy products continue to face challenges in building brand awareness among consumers. Low levels of brand awareness have resulted in local products remaining relatively unknown to the wider public and frequently being less competitive than modern products with stronger brand identities. Liputo et al. (2025) explain that weak branding causes local products to be perceived as less attractive than modern products with more systematically developed brand concepts. In line with this argument, Purwasih et al. (2026) state that community-based local products frequently encounter obstacles in creative economy development due to weak branding management. Therefore, strengthening brand awareness is essential to ensure that culture-based creative economy products become more widely recognized, preferred, and competitive in the marketplace.

Similarly, the Payung Geulis industry in Tasikmalaya faces several challenges, including low brand awareness among younger generations, limited utilization of digital marketing, and increasing competition from modern and imitation products. These conditions have prevented Payung Geulis products from competing optimally in both the national market and digital marketplaces. Furthermore, not all business actors have been able to develop strong authenticity branding to reinforce the cultural identity of their products.

Authenticity branding has become an important concept because contemporary consumers tend to seek products that offer not only functional benefits but also values, stories, identities, and cultural meanings. Recent studies indicate that brand authenticity is associated with consumer trust, satisfaction, loyalty, and emotional relationships with brands (Panyekar & Marsasi, 2024). Authenticity branding supports the development of culture-based creative economy products because consumers today consider not only product functionality but also the values, stories, identities, and cultural meanings embedded in those products. In line with this perspective, Morhart et al. (2015) state that brand authenticity consists of the dimensions of credibility, integrity, symbolism, and continuity, indicating that brand authenticity is closely associated with the values, history, and identity symbols established by a brand.

This study is important because authenticity branding is considered a potentially effective marketing strategy for strengthening cultural identity while simultaneously increasing the brand awareness of creative economy products. In the context of the Payung Geulis industry, strengthening authenticity branding may contribute to product differentiation, greater consumer trust, and market expansion through digital media. This study is also particularly relevant to the development of creative economy products in Tasikmalaya because its findings may serve as a strategic reference for MSME actors, local governments, and creative economy stakeholders in developing sustainable and competitive marketing strategies based on local culture in the digital era.

Several previous studies have demonstrated that authenticity branding influences consumer behavior and the brand image of cultural products. Liu and Zhao (2024) explain that traditional cultural symbols incorporated into creative products can influence consumer experience, cultural identity, perceived value, and purchase intention. Furthermore, Rohwiyati et al. (2026) argue that consumers in the digital era no longer purchase products solely on the basis of function and price but also consider the stories and values attached to a brand.

The novelty of this study lies in the integration of the concepts of authenticity branding and brand awareness within the context of local culture-based creative economy products. Specifically, this study examines the Payung

Geulis industry in Tasikmalaya, which remains relatively underexplored from the perspective of modern marketing. Furthermore, this study positions local cultural values as a fundamental element in the formation of brand awareness, thereby offering a different approach from conventional marketing studies that tend to emphasize promotional and commercialization aspects. Morhart et al. (2015) developed a brand authenticity framework encompassing dimensions of brand genuineness and symbolism; however, its application to brand awareness in the context of cultural products requires further investigation. Studies conducted by Hendri and Abror (2023) and Hernandez-Fernandez and Lewis (2019) examined the effects of brand authenticity on brand trust, perceived value, purchase intention, and loyalty. Therefore, an empirical research gap remains regarding whether brand authenticity can also enhance brand awareness, particularly for local culture-based products.

This study employs Authentic Branding Theory, which explains that brand authenticity is developed through cultural values, originality, consistency of identity, and emotional connections with consumers. In addition, this study adopts the Brand Awareness theory proposed by Kotler et al. (2021), which defines brand awareness as consumers' ability to recognize and recall a particular brand within a specific product category. These two theoretical perspectives are employed to analyze how the authentic cultural values embedded in Payung Geulis can contribute to the development of brand awareness among consumers.

Based on the preceding discussion, this study aims to analyze the role of authenticity branding in building brand awareness for culture-based creative economy products within the Payung Geulis industry in Tasikmalaya. The study focuses on identifying the elements of cultural authenticity embodied in Payung Geulis and examining their influence on the formation of consumer brand awareness in response to competition in modern and digital markets.

HYPOTHESES DEVELOPMENT

Authenticity branding refers to the extent to which a brand is perceived as genuine, credible, consistent, and representative of particular values and identities. Brand authenticity is increasingly important in consumer decision-making because consumers tend to develop stronger perceptions toward brands that demonstrate originality, consistency, cultural meaning, and a clear identity. Morhart et al. (2015) explain that brand authenticity can be reflected through four main dimensions, namely credibility, integrity, symbolism, and continuity. These dimensions indicate that an authentic brand is not only perceived as trustworthy but also as having distinctive values, historical continuity, and symbolic meanings that are relevant to consumers.

Previous studies have shown that brand authenticity contributes to the development of positive consumer responses toward a brand. Hernandez-Fernandez and Lewis (2019) found that brand authenticity can strengthen consumers' perceptions and relationships with brands, while Hendri and Abror (2023) demonstrated that brand authenticity influences brand trust, perceived value, purchase intention, and consumer loyalty. Similarly, Panyekar and Marsasi (2024) found that brand authenticity is associated with consumer trust, satisfaction, loyalty, and emotional attachment to a brand. In the context of cultural creative products, Liu and Zhao (2024) further explain that traditional cultural symbols embedded in creative products can influence consumers' experiences, cultural identity, perceived value, and purchase intention. These findings indicate that authenticity enables a brand to establish a stronger and more distinctive position in consumers' minds.

Brand awareness refers to consumers' ability to recognize and recall a brand within a particular product category (Kotler et al., 2021). A brand with distinctive characteristics, consistent identity, and meaningful cultural values is more likely to be recognized and remembered by consumers. For culture-based creative economy products, authenticity can become an important source of differentiation because cultural heritage, traditional craftsmanship, local values, and product history create unique associations that distinguish the product from competitors. Consequently, the stronger the authenticity communicated by a brand, the greater the possibility that consumers will recognize, remember, and associate the brand with its particular product category.

In the context of the Payung Geulis industry in Tasikmalaya, this study argues that stronger authenticity branding, as reflected through cultural values, originality, consistency, credibility, symbolism, and the continuity of local heritage, can strengthen consumers' awareness of Payung Geulis as a distinctive culture-based creative product. Authenticity branding can help Payung Geulis establish a unique identity in consumers' minds and differentiate it from modern and imitation products. Therefore, the stronger the authenticity branding implemented by Payung Geulis businesses, the higher the level of consumer brand awareness.

Thus, the proposed hypothesis is as follows:

H1: Brand credibility has a positive effect on brand awareness.

H2: Brand integrity has a positive effect on brand awareness.

H3: Brand symbolism has a positive effect on brand awareness.

H4: Brand continuity has a positive effect on brand awareness.

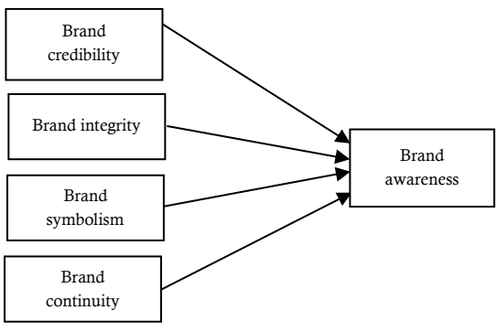


Figure 1. Research Model

METHOD

This study employs a quantitative approach using an explanatory survey method. The explanatory survey method is considered appropriate because the study aims to empirically examine the effects of the dimensions of Authenticity Branding, namely Credibility, Integrity, Symbolism, and Continuity, on Brand Awareness of culture-based creative economy products in the Payung Geulis industry in Tasikmalaya. The study uses a cross-sectional design, in which data are collected from respondents at a particular point in time. The unit of analysis is the individual consumer, while the research object is consumers' perceptions of Payung Geulis Tasikmalaya as a culture-based creative economy product. In this research model, credibility, integrity, symbolism, and continuity are positioned as the independent variable (X) while brand awareness serves as the dependent variable (Y).

The population of this study consists of consumers and potential consumers who have been exposed to Payung Geulis Tasikmalaya, either directly or indirectly. Such exposure may occur through physical products, stores, exhibitions, cultural events, tourism activities, social media, digital marketplaces, websites, or other promotional channels. Respondents are required to have prior exposure to Payung Geulis because an adequate level of familiarity is necessary for them to assess the authenticity and brand awareness of the product. A total of 100 respondents are involved in this study. The adequacy of the sample size is supported by Green (1991), who proposed the guideline ($N \geq 50 + 8m$) for multiple regression analysis, where N represents the minimum sample size and m represents the number of independent predictors. Since this study uses four predictors, namely credibility, integrity, symbolism, and continuity, the minimum recommended sample size is 82 respondents. Therefore, the use of 100 respondents exceeds the minimum sample requirement.

This study employs purposive sampling, a non-probability sampling technique, to select respondents who meet predetermined criteria, including being at least 17 years old, having prior exposure to Payung Geulis Tasikmalaya through offline or online channels, and being consumers or potential consumers of culture-based creative economy products. Primary data are collected from 100 respondents through a structured questionnaire, while secondary data are obtained from peer-reviewed journals, academic books, government publications, creative economy reports, and other relevant sources. The questionnaire includes screening, demographic, and variable measurement items, with Authenticity Branding adapted from the Perceived Brand Authenticity framework of Morhart et al. (2015), comprising credibility, integrity, symbolism, and continuity. All items are measured using a five-point Likert scale ranging from 1 ("Strongly Disagree") to 5 ("Strongly Agree"). The data are analyzed using multiple linear regression analysis after conducting validity and reliability tests, with Cronbach's Alpha used to assess internal consistency. Prior to regression analysis, classical assumption tests are performed, including normality, linearity, multicollinearity using Tolerance and Variance Inflation Factor (VIF), heteroscedasticity, and examination of potential outliers and influential observations, to ensure the appropriateness and robustness of the regression model.

The main analytical technique used to test the hypotheses is multiple linear regression analysis. The regression model is formulated as:

$$Y = \beta_0 + \beta_1 X1Y + \beta_2 X2Y + \beta_3 X3Y + \beta_4 X4Y + \varepsilon$$

Where:

Y = Brand Awareness

X1 = Credibility

X2 = Integrity

X3 = Symbolism

X4 = Continuity

β_0 = Regression constant

β_1–β_4 = Regression coefficients

ε = Error term

This model enables the study to estimate the individual effect of each Authenticity

Branding dimension on Brand Awareness while statistically controlling for the effects of the other dimensions.

Hypothesis testing is conducted using partial t-tests and a simultaneous F-test at a significance level of $\alpha = 0.05$. The t-test examines the individual effect of each independent variable on Brand Awareness, while standardized beta coefficients are used to identify the strongest predictor. The F-test evaluates the simultaneous effect of credibility, integrity, symbolism, and continuity on Brand Awareness. The model's explanatory power is assessed using R^2 and Adjusted R^2, while Tolerance and VIF values are reported to evaluate multicollinearity.

RESULT AND DISCUSSION

Measurement Model Assessment

The measurement assessment was first examined using the validity and reliability output for the five constructs. Across the four Authenticity Branding dimensions, the item-to-total Pearson correlations were high and statistically significant: credibility ranged from 0.927 to 0.947, integrity from 0.931 to 0.954, symbolism from 0.905 to 0.927, and continuity from 0.930 to 0.936. For Brand Awareness, the item-to-total correlations ranged from 0.910 to 0.934. All correlations were significant at $p < 0.001$, indicating that the indicators were strongly associated with their respective composite scores in the supplied SPSS output.

Table 1. Validity and Reliability Results

Construct	Indicators	Item-total r range	Sig.	Cronbach's Alpha
Credibility	X11-X14	0.927-0.947	< 0.001	0.849
Integrity	X21-X24	0.931-0.954	< 0.001	0.850
Symbolism	X31-X34	0.905-0.927	< 0.001	0.845
Continuity	X41-X44	0.930-0.936	< 0.001	0.848
Brand Awareness	Y1-Y5	0.910-0.934	< 0.001	0.830

The Cronbach's alpha coefficients range from 0.830 to 0.850, suggesting satisfactory internal consistency in the supplied output. This issue concerns the measurement-quality reporting and does not alter the multiple-regression coefficients, which were estimated using the composite variables X1, X2, X3, X4, and Y.

Classical Assumption Tests

The residual normality assessment supports the normality assumption. The one-sample Kolmogorov-Smirnov test produced a test statistic of 0.055 with an asymptotic significance of 0.200 and a Monte Carlo significance of 0.636, both exceeding the 0.05 criterion. The residual histogram was approximately bell-shaped and the points in the normal P-P plot followed the diagonal reference line. In addition, standardized residuals ranged from -2.563 to 2.502, which provides no indication of extreme standardized residuals beyond ±3 in the supplied output.

Multicollinearity was not problematic. Tolerance values ranged from 0.895 to 0.914, while VIF values ranged from 1.095 to 1.117. The maximum condition index was 10.263, further indicating that the predictors did not exhibit severe linear dependence. The Durbin-Watson statistic was 2.267, close to the benchmark value of 2, and therefore did not indicate substantial residual autocorrelation. However, the supplied SPSS file does not contain a formal heteroscedasticity test or a specific linearity test; consequently, those assumptions should not be claimed as empirically verified until an additional residual scatterplot/Glejser test and linearity assessment are provided.

Correlation Analysis

The bivariate correlation results show that each dimension of Authenticity Branding is positively and significantly related to Brand Awareness. Credibility has the strongest zero-order correlation with Brand Awareness ($r = 0.577$, $p < 0.001$), followed by continuity ($r = 0.539$, $p < 0.001$), integrity ($r = 0.501$, $p < 0.001$), and symbolism ($r = 0.435$, $p < 0.001$). At the same time, the correlations among the four predictors are relatively low to modest ($r = 0.035$ to 0.280), which is consistent with the multicollinearity diagnostics and supports treating credibility, integrity, symbolism, and continuity as empirically distinguishable predictors in the regression model.

Table 2. Correlation of Authenticity Branding Dimensions with Brand Awareness

Predictor	Pearson r with Brand Awareness	Sig. (2-tailed)
Credibility	0.577	< 0.001
Integrity	0.501	< 0.001
Symbolism	0.435	< 0.001
Continuity	0.539	< 0.001

Multiple Regression and Hypothesis Testing

The multiple regression model is statistically significant, $F(4, 95) = 64.419$, $p < 0.001$. The model yields $R = 0.855$, $R^2 = 0.731$, and adjusted $R^2 = 0.719$. Thus, credibility, integrity, symbolism, and continuity jointly explain 73.1% of the observed variance in Brand Awareness, while the remaining 26.9% is associated with factors outside the present model and random error. The standard error of the estimate is 3.388.

Based on the unstandardized coefficients, the estimated regression equation is: $\mathbf{Y = -6.349 + 0.530X_1 + 0.453X_2 + 0.332X_3 + 0.429X_4}$

All four regression coefficients are positive and statistically significant. Credibility has the largest standardized coefficient ($\beta = 0.423$), making it the strongest predictor in the model. Integrity is the second strongest predictor ($\beta = 0.369$), followed by continuity ($\beta = 0.355$) and symbolism ($\beta = 0.255$). Because a predictor value of zero falls outside the practical range of a five-point Likert-based composite, the negative intercept (-6.349) is primarily a mathematical component of the fitted equation and should not be given a substantive managerial interpretation.

Table 3. Multiple Regression and Hypothesis Testing Results

Path	Unstandardized Coefficients		Standardized Coefficients (β)	t	Sig (ρ)	Decision
	B	Std. Error				
Credibility → Brand Awareness	0.530	0.071	0.423	7.510	< 0.001	Supported
Integrity → Brand Awareness	0.453	0.068	0.369	6.616	< 0.001	Supported
Symbolism → Brand Awareness	0.332	0.073	0.255	4.565	< 0.001	Supported
Continuity → Brand Awareness	0.429	0.068	0.355	6.318	< 0.001	Supported

DISCUSSION

Credibility has a positive and significant effect on Brand Awareness ($B = 0.530$, $\beta = 0.423$, $t = 7.510$, $p < 0.001$). Credibility is also the most influential predictor among the four authenticity dimensions. This result is theoretically consistent with the Perceived Brand Authenticity framework of Morhart et al. (2015), in which credibility captures the extent to which a brand is perceived as truthful and able to deliver what it promises. From a customer-based brand equity perspective, awareness depends on the strength of brand knowledge and the accessibility of the brand in consumer memory (Keller, 1993). Credible and verifiable information about a culturally embedded product can therefore provide clear memory cues that help consumers recognize and recall the brand.

For Payung Geulis Tasikmalaya, credibility can be reinforced by communicating verifiable information about geographic origin, artisan profiles, production techniques, hand-painted motifs, material quality, and the cultural meaning associated with the craft. Beverland

(2005) shows that authenticity perceptions are strengthened by cues such as handcrafted production, uniqueness, connection to place, and sincere brand stories. The present finding suggests that such cues are not merely heritage narratives; when they are perceived as credible, they can make Payung Geulis more cognitively distinctive and easier to remember. This interpretation is also consistent with Lu et al. (2015), who found authenticity perceptions to be an important determinant of brand equity dimensions including brand awareness, and with Hyun et al. (2024), who report that multidimensional brand authenticity influences awareness in fashion retailing.

Integrity positively affects Brand Awareness ($B = 0.453$, $\beta = 0.369$, $t = 6.616$, $p < 0.001$). Integrity reflects consumers' perceptions that the brand remains guided by values and principles rather than merely adapting its identity for short-term commercial purposes (Morhart et al., 2015). In a culture-based creative economy context, this dimension is particularly relevant because consumers may evaluate not only the visual attractiveness of the product but also whether the brand genuinely respects the cultural heritage, craftsmanship, and local community from which the product originates.

The positive coefficient indicates that when consumers perceive Payung Geulis producers as consistently preserving cultural values and presenting their heritage in a sincere manner, they are more likely to remember and recognize the product as a distinctive cultural brand. Napoli et al. (2014) similarly conceptualize consumer-based brand authenticity around sincerity, quality commitment, and heritage, emphasizing the importance of authenticity in reconnecting consumers with place, time, culture, and others. Kumar and Kaushik (2022) further show that integrity, along with credibility and continuity, can generate stronger consumer engagement. Although engagement is not identical to awareness, this evidence supports the broader mechanism by which value-consistent authenticity strengthens consumers' relationship with a brand and increases the probability that the brand remains mentally accessible.

Symbolism has a positive effect on Brand Awareness ($B = 0.332$, $\beta = 0.255$, $t = 4.565$, $p < 0.001$). Morhart et al. (2015) describe symbolism as the capacity of an authentic brand to express meaningful values and identities that consumers can use in defining themselves. This mechanism is highly relevant to Payung Geulis because the product carries recognizable cultural and aesthetic meanings related to Tasikmalaya, traditional craftsmanship, local identity, and heritage. These meanings can function as associative cues in memory, helping consumers connect the product category with a distinctive cultural identity. This aligns with Keller's (1993) view that strong and unique brand associations are central to brand knowledge.

Nevertheless, symbolism has the smallest standardized coefficient among the four predictors. This does not mean that symbolism is unimportant; rather, after credibility, integrity, and continuity are statistically controlled, symbolic meaning contributes a comparatively smaller unique effect to awareness. One plausible interpretation is that consumers can appreciate the cultural symbolism of Payung Geulis without automatically converting that appreciation into strong brand recall. Symbolic communication may therefore be more effective when it is paired with repeated exposure, a consistent visual identity, clear naming, artisan storytelling, and digital content that links cultural symbols directly to the Payung Geulis brand. The finding is compatible with Napoli et al. (2014), who highlight the role of authenticity in connecting consumers to culture and self, while also suggesting that symbolic meaning is most powerful when embedded within a broader authentic brand system.

Continuity positively affects Brand Awareness ($B = 0.429$, $\beta = 0.355$, $t = 6.318$, $p < 0.001$). Continuity refers to the perception that a brand remains connected to its history, traditions, and core identity over time (Morhart et al., 2015). For a heritage craft such as Payung Geulis, this temporal dimension is especially important because the product's differentiation is rooted in a tradition that consumers can associate with Tasikmalaya across generations.

The result suggests that historical consistency and continuity of cultural narratives can strengthen memory structures surrounding Payung Geulis. Beverland (2005) emphasizes the role of place, heritage, and sincere narratives in constructing authenticity, while Napoli et al. (2014) identify heritage as a central component of consumer-based brand authenticity. Kumar and Kaushik (2022) also found continuity to be a significant dimension in shaping consumer brand engagement. In practical terms, Payung Geulis brands should not present heritage as a static museum-like story; instead, historical elements, traditional techniques, motifs, and artisan narratives should be communicated consistently while being adapted to contemporary channels and consumer lifestyles.

The findings demonstrate that credibility, integrity, symbolism, and continuity play significant roles in strengthening brand awareness of Payung Geulis. The explanatory power of the model indicates that authenticity branding is closely associated with consumers' ability to recognize and recall traditional craft products. This finding extends the Perceived Brand Authenticity framework proposed by Morhart et al. (2015), suggesting that authenticity contributes

to brand awareness in addition to previously established outcomes such as brand attachment, engagement, and brand choice. The result also supports Keller's (1993) conceptualization of brand awareness as a fundamental component of brand equity and is consistent with the findings of Lu et al. (2015) and Hyun et al. (2024).

Among the four dimensions, credibility has the strongest relationship with brand awareness, followed by integrity, continuity, and symbolism. This suggests that consumers' recognition of Payung Geulis relies more heavily on the perceived trustworthiness and consistency of its cultural identity than on symbolic representation alone. Although traditional motifs help distinguish cultural products, their contribution to brand awareness appears stronger when supported by credible information about craftsmanship, cultural origins, and historical continuity. These findings indicate that authenticity branding provides a relevant explanation for how traditional cultural products establish recognizable brand identities.

The findings indicate that authenticity branding is particularly relevant to the marketing of Payung Geulis, where cultural heritage and traditional craftsmanship are central to product identity. The dominant role of credibility suggests that consumers are more likely to recognize and remember Payung Geulis when information about its origins, production processes, and cultural characteristics is perceived as trustworthy. Integrity and continuity further reinforce this recognition by connecting the product with consistent cultural values and longstanding craftsmanship traditions.

The positive relationship between symbolism and brand awareness also suggests that traditional motifs and visual characteristics remain important in distinguishing Payung Geulis from other decorative products. However, symbolic elements alone may be less influential than credible and consistent cultural communication. For local artisans and creative economy businesses, these results emphasize the relevance of communicating authentic product characteristics through digital marketing, exhibitions, and tourism-related activities. Consistent representation of craftsmanship and cultural identity across these channels may strengthen consumer recognition while maintaining the distinctive heritage of Payung Geulis.

CONCLUSION AND RECOMMENDATION

This study aimed to examine the influence of authenticity branding on brand awareness of Payung Geulis, a traditional handcrafted umbrella from Tasikmalaya, Indonesia. The findings indicate that credibility, integrity, symbolism, and continuity have positive and significant effects on brand awareness, with credibility emerging as the strongest predictor. These results suggest that consumer recognition and recall of traditional craft products depend on the credibility of brand information, consistency of cultural values, symbolic meaning, and preservation of historical identity. Theoretically, this study contributes to the branding literature by providing empirical evidence on the role of brand authenticity dimensions in explaining brand awareness within the traditional handicraft sector. From a practical perspective, local artisans and creative economy stakeholders should emphasize authentic craftsmanship, cultural heritage, and consistent brand communication to strengthen the recognition and competitiveness of Payung Geulis.

Several limitations should be acknowledged. The study uses a cross-sectional design and purposive sampling with 100 respondents, which limits causal inference and statistical generalization to the wider population. The research also focuses on a single culture-based product, Payung Geulis Tasikmalaya, so the relationships may differ across other craft categories or geographic contexts. Future studies can use larger probability-based samples, compare several culture-based creative products, and employ longitudinal or experimental designs to examine how authenticity cues build awareness over time. Structural equation modeling may also be used to test more complex mechanisms involving brand trust, self-congruence, perceived value, brand engagement, and purchase intention.

AUTHOR CONTRIBUTION

Aa Willy Nugraha: Conceptualization, Methodology, Formal analysis, Investigation, Data curation, Writing – original draft, Visualization, and Project administration.

Adi Dadan Ramdana: Supervision, Validation, Resources, Writing – review & editing, and Funding acquisition.

Mochamad Rifki: Investigation, Data curation, Validation, Writing – review & editing, and Visualization.

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CONFLICT OF INTEREST

The authors declare that there are no conflicts of interest regarding the research, analysis, or publication of this article.

DECLARATION OF ARTIFICIAL INTELLIGENCE USE

The authors declare that generative artificial intelligence was not used to produce the

manuscript's content, develop its arguments, or formulate its conceptual framework.

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