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## Co-Creation Tourism Storytelling on Weaving: Case Studies in Indonesia and Ghana

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**Abstract.** This study examines the role of co-creation storytelling practices in enhancing the cultural tourism experience within traditional weaving communities in Sikka, Indonesia, and Kumasi, Ghana. This research seeks to elucidate the processes through which narratives concerning traditional weaving are collaboratively constructed and disseminated among weavers, tour guides, local stakeholders, and tourists. This collaborative effort serves to enhance the authenticity and emotional resonance of the tourist experience. The study employed an ethnographic approach in Sikka through in-depth interviews, participatory observation, and document analysis, while literature review and secondary data were used to examine Kumasi. The findings indicate that storytelling functions not only as a means of cultural preservation but also as a strategic instrument in the development of cultural tourism. Through the process of co-creation, storytelling is revealed as a dialogic mechanism wherein diverse participants contribute to the development of meaningful and immersive experiences. Nonetheless, the study also underscores the tension between cultural authenticity and commodification within tourism contexts. Theoretically, this study advances the field of tourism literature by integrating the frameworks of cultural heritage, narrative theory, and co-creation. Practically, it underscores the significance of empowering local communities in the construction of narratives and engaging tourists as active participants.

**Keywords.** Co-creation; Tourism Storytelling; Traditional Weaving; Cultural Heritage

### 1. Introduction

Traditional weaving has historically served as a significant cultural expression within local communities, and has become a notable attraction for tourists. The earliest loom was composed of blocks designed to arrange yarn into two parallel sets. The technology of weaving has undergone significant evolution, originating in Ancient Egypt around 4400 BC and advancing to the modern loom by the 7th century AD, with its influence extending across Asia,

Africa, and Europe [1], [2]. This enduring weaving practice encapsulates a distinctive narrative of the environmental and historical contexts. These traditional ethnic weavings, integral to the cultural expression of local communities, embody historical narratives and traditions and serve as cultural tourism products. In Indonesia and Ghana, local communities continue to uphold the tradition of weaving, practice highly valued by tourists, particularly within the realm of cultural tourism [3].

The objective of weaving-based cultural tourism is not solely to pursue hedonic pleasure [4] but also to seek meaningful, memorable, and locally authentic experiences for tourists [5]. Consequently, the co-creation process has emerged as a crucial mechanism for developing tourist experiences in weaving-based tourism destinations. This process is further enhanced through storytelling narratives that convey the history, culture, and traditions of a destination, as presented by tour guides or managers of tourist destinations [6], [7], [8]. Storytelling through weaving serves a crucial function: the emotional, educational, and profound significance of tourism, thereby fostering an immersive experience within the weaving community [9], [10].

The creation of experiences through storytelling is intrinsically linked to the co-creation process among various stakeholders, including tourism actors, local communities, and tourists. However, several challenges associated with storytelling may affect the quality of the tourist experience. First, there is inconsistency in the narratives or stories presented. Second, the narrative conveyed to tourists lacks authenticity [11] and does not incorporate unique stories from local communities [12], [13]. Third, there is a deficiency in storytelling competence among tourism actors, who prioritize economic transactions over comprehensive cultural narratives [7].

In this context, co-creation plays a pivotal role as it entails collaboration among actors in formulating and developing authentic and meaningful narratives. This process enhances the interaction among managers, stakeholders, and tourists as part of the "creating experiences" framework [14], which is intrinsically linked to the host and guest (tourist) [15]. The comprehensive involvement of stakeholders, including tourists and available resources, is essential to enhance the quality of tourism storytelling [16].

Studying the dynamics and complexity of the co-creation processes within weaving communities is crucial for understanding and developing theme-based storytelling co-creation that can enhance memorable travel experiences. For instance, ancient Inca civilization in Peru produced textiles adorned with symbols and patterns that conveyed spiritual and religious narratives. Kente Weaving in Ghana employs analogous patterns for similar purposes. Ghana's Kente cloth exemplifies storytelling by weaving. It is traditionally worn on significant occasions such as weddings and funerals [17]. Similarly, on Flores Island in Indonesia, particularly in the context of Sikka weaving, Sikka patterns convey narratives of ancestral heritage, connection with the environment, and spiritual beliefs. These weavings serve not only as functional items, but also as significant cultural artifacts that perpetuate the community's stories across generations [18].

Existing research on weaving, which holds significant historical and cultural value as a tourism attraction, requires further exploration [19]. In addition, the integrations of weaving tourism attractions with the theme of co-creation storytelling remains relatively unexplored. This paucity of research is particularly evident when examining two distinct communities across continents such as Asia and Africa. Consequently, this study seeks to address this research gap by examining traditional weaving in the Sikka Regency, East Nusa Tenggara Province, Indonesia, and Kumasi Town, Ashanti Region-Ghana as material objects, and co-creation

tourism storytelling as a formal object. This study aimed to elucidate how stakeholders collaborate in the creation and dissemination of traditional woven narratives as integral components of cultural tourism products.

## **2. Literature review**

### **2.1 Co-Creation**

Co-creation in tourism involves the active participation of local communities, tourism actors, stakeholders, and tourists in creating a more personal and meaningful experience. Several studies have confirmed that co-creations emphasize the importance of exchange, mutual learning, and collaborations between customers, companies, tourism industry players, and local stakeholders [20], [21], [22]. Empirically, co-creations are widely applied to industries and organizations as well as communities and society, such as tourist villages, ecotourism, and community-based industries [23], [24]. Co-creation empowers local communities to share stories, traditions, and perspectives as well as tourists. In doing so, co-creation becomes a sustainable process of advocating for local cultural values and weaving traditions [25], [26], [27].

The main principle of on-creation in tourism is the active participation of hosts and tourists as actors in creating experiences, particularly in cultural tourism. An important element of co-creation tourism is high-quality interactions between destinations and tourists, which enable the creation of unique experiences. Prahalad and Ramaswami (2004) stated that the active involvement of hosts and guests in devoting time and resources during the process leads to co-creation, and the integration of resources is phenomenological or experiential [28], [29]. Authenticity is a key factor influencing tourist participation, because co-creation cannot occur if authenticity is not accepted [30]. In addition, the concept of "experience" in co-creation is influenced by social, physical, and psychological environments [31]. Tour guides play a central role in facilitating co-creation through the interaction and management of resources, places, equipment, materials, people, knowledge, skills, and abilities, which becomes an in-depth narrative of cultural tourism products [32].

### **2.2 Tourism Storytelling**

Storytelling is an essential communication tool in cultural tourism that serves to enhance a destination's reputation and economic competitiveness [33]. The uniqueness of storytelling lies in its ability to communicate authentic cultural aspects that are difficult to imitate, allowing local stakeholders to share stories that influence tourists' decisions in choosing a destination [34]. Beyond providing information, storytelling also inspires and creates meaningful tourism experiences.

In contrast to conventional destination branding, tourism storytelling focuses on stories related to the local culture, important figures, and historical artifacts [32]. In the context of cultural tourism, storytelling has become a powerful instrument for conveying historical cultural heritage, symbolic meaning, and daily life, thus creating an emotional bond between tourist and their local communities [35], [36], [37]. This narrative is a repository of the past, which shapes human life [38] and stimulates cognitive and emotional processes [39]. In context of weaving, motif and patterns contain stories that introduce the value of community that creates them [32].

Storytelling in tourism is formed through co-creation, which involves the collaboration between parties in creating stories. The stories used include (1) historical event: historical figures or important development in place [40], [41]; (2) myths and legends: traditional stories

passed down from generation to generation [41], [42]; and (3) personal experience stories: narrative from local residents, tour guides, or tourist [34], [43].

### 2.3 Traditional Weaving

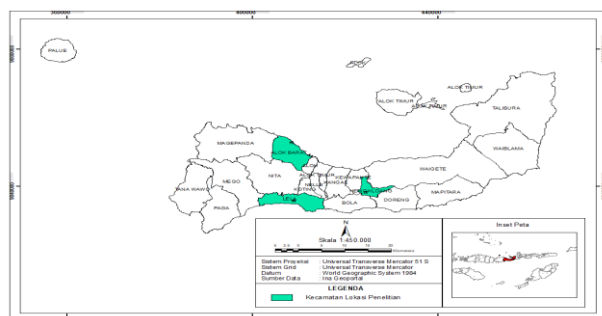
Traditional weaving is cultural heritage that has been woven through a long history, reflecting human skills in turning threads into work of art. Woven fabrics serve as clothing and a means of passing in traditions, stories, and cultural identities of communities. The motifs in fabric have a deep symbolic meaning, reflecting the history, beliefs, and cultural values of the community. For example, ancient civilizations, such as Egypt, China, India, and Peru, developed weaving techniques to produce beautiful woven fabrics with strong social and spiritual symbolism. In Egypt, kings wore high-quality linen, whereas in China, fine, brightly colored silk was a prized commodity. The Incas of Peru developed intricate ikat-weaving techniques with distinctive geometric motifs, while the Kente cloth of the Ashanti and Ewe people of Ghana symbolized social and spiritual status [44], [45].

In Southeast Asia, textiles are among the most powerful and compelling art forms closely linked to spirituality and rituals in state and religious ceremonies. Malaysia, the Philippines, Thailand, and Laos use materials such as bark, plant fibers, cotton, silk, beads, shells, and gold in imaginative patterns depicting people, abstract geometric shapes, ships, flowers, and animals [46], [47].

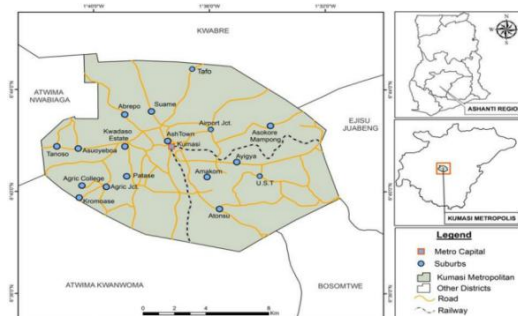
In Indonesia, particularly in the province of East Nusa Tenggara (NTT), weaving is closely linked to the Neolithic Dongson culture that developed around 500 BC in Vietnam. Geometric motifs, such as zigzag spirals and meanders, are often seen in traditional weavings in the Batak, Dayak, Toraja, and Timorese regions. Meanwhile, in Sikka, Flores, and NTT, animal or zoomorphic motifs, such as birds, insects, and marine life, are used. These motifs are created by tying threads before dyeing and weaving [46], [48].

### 3. Methodology

This study was conducted in two areas. The first was in Sikka Regency, East Nusa Tenggara Province, and the second was in Kumasi Town, the capital of the Ashanti Region of Ghana.



**Figure 1. Maps of the Study Area in Sikka, Indonesia**  
Source: Author (2025)



**Figure 2. Maps of the Study Area in Kumasi Town, Ghana**  
Source: [49]

These two areas are known as weaving centers and were chosen as research loci because they demonstrate a blend of authentic weaving culture, traditional weaving processes that are still maintained, and strong adaptation dynamics to tourism development. This study employed two methods: ethnography and literature review. Ethnography served as the research

design in Sikka Residence, Indonesia, while a literature study was used to gain context for the weaving tradition in Kumasi Town, Ghana. Both methods complement each other; ethnography provides primary data through social meanings, descriptions of behavioral patterns, values, beliefs, and co-creation storytelling practices about weaving and tourism in Sikka [50], [51].

Primary data on co-creation storytelling in Sikka were obtained through participatory observation, in-depth interviews, and focus groups. Participatory observations were conducted to understand actors' experiences in co-creation storytelling weaving by recording the interactions between weavers, communities, locals, tour guides, and tourists. How cultural narratives are formed through everyday interactions. This method provides researchers with the opportunity to observe the nonverbal aspects and social dynamics of the weaving creation process, thereby providing an overview of the practice of co-creation storytelling tourism [51], [52].

In-depth interviews were conducted for 30 – 90 minutes over three months, from June to August 2024. Key informants were selected: weavers 5 – 50 years of weaving experience, studio managers, local communities, museum curators, local cultural figures, local government, tour guide, tour operators, NGOs, and tourists. The informants were interviewed at a time that was convenient. Weavers were interviewed in the afternoon after finishing their weaving at home.

The literature was used to collect secondary data in practice co-creation in weaving production and tourism in Kumasi Town, Ghana. Secondary data were obtained from scientific article, research reports, and academic-based online news with related keywords such as co-creation, tourism storytelling, and weaving in Ghana. The use of secondary data allows researchers to expand the geographic scope of their efficiency in accessing information across regions that are difficult to directly access [51], [53]. Table 1 summarizes the literature on Kente weaving and cultural tourism in Ghana as well as their relationship with co-creation storytelling practices in the weaving creation process.

**Table 1. List of Ghanaian Woven Articles**

Source	Main Theme	Key Findings	Method	Relevance
[54]	Cultural tourism and job creation	Kente weaving and wood carving industry in cultural tourism.	Ethnographic approach	Provides evidence on the relationship between cultural tourism and co-creation, and how both can contribute to local economic development.
[44], [55]	Traditional Ghanaian weaving techniques	Weaving techniques, tools and materials across communities in Ghana.	Narrative research to describe life and experiences.	Analyzing how co-creation techniques and methods can be used in traditional handicraft and weaving-based tourism.
[56], [57]	Kente weaving and gender	Kente weaving as intangible cultural heritage (ICH) among the Akan and Ewe communities in Ghana.	Gender analysis, interviews, qualitative	Gender perspectives that can enrich storytelling in the context of tourism and co-creation, as well as UNESCO's implications for cultural preservation.
[58]	Specific cultural values that influence the Kente industry	The craft industry in Adanwomase is informal and small-scale with six main cultural values having a significant influence.	Quantitative and qualitative convergent mixed design of 210	Kente craft industry. The craft industry has great potential for job creation, income generation.

			weavers of related institutions.	
[59], [60]	Asante Kente is a craft and cultural symbol	Asante Kente reflects the identity and history of a place. The looms and patterns signify values and norms.	Interviews, Focus Group Discussions, and Descriptive Observations	Analyzing the looms and patterns signifies the values and norms that shape the storytelling of the weavers' families.

#### 4. Results and discussion

##### 4.1 Sikka Weaving in Indonesia

Historically, Sikka Village was the origin of the name of the Sikka Regency, which, in the 16th century, was part of the Portuguese colony. Portuguese traces can still be found in Portuguese vocabulary in the language, Catholicism as the majority religion, church architecture, and motifs such as the "kelang suster" which were passed down to weavers. In the 1600s, the Portuguese established the Sikka Kingdom as an administrative colony led by King Don Aleksius Alesu Ximenes Da Silva or "Mo'ang Lesu." He pioneered the weaving tradition in Sikka Village and continued with subsequent kings until today. For his services, weavers immortalized the Rempe Sikka Tope motif known as a motif for the nobility with its level of complexity using natural colors, that is, red from root of noni (*Morinda Citrifolia*) and blue from the leaves of indigo (*Indigofera Tinctoria*), which show high aesthetic and philosophical value [61], [62], [63].

Weaving not only has economic value but also a social function and is used in various ceremonies, such as weddings, births, deaths, and religious ceremonies. Weaving skills are essential for adult women, whereas men provide only technical and marketing support. This skill has been passed down from one generation to another. Women in Sikka spend their free time weaving to earn a living. Fabric production can take up to six months using traditional methods and tools, demonstrating a process that requires perseverance and spirituality [18].



**Figure 3. Sikka Weaving Process by Women**  
Source: Authors (2025)



**Figure 4. Use of Sikka Weaving**  
Source: Authors (2025)

The weaving center offers interactive tourism experiences, including observing and participating in the weaving process, participating in educational tour package, participating in cultural attractions, and sampling local cuisine. Tourism has significantly contributed to the revitalization of weaving practices, making them readily available for consumption and enjoyment by local and international tourists.

#### 4.2 Kente Weaving in Ghana

Kumasi, the capital of Ghana's Ashanti region, has a strategic position in terms of history and cultural development. The region is a major destination for cultural tourism, such as Kente weaving in Bonwire and Adanwomese [49], pottery in Pankrono, and wood-carving in Ahwiaa [54], [64]. Kente is the general term for a traditional woven fabric that developed in southern Ghana and Togo, particularly among the Ewe and Asante ethnic groups. Historically, the Asante weavers exclusively produced Kente for royalty and the social elite., whereas the Ewe weavers focused on commercial production. Kente weaving is exclusive carried out by men, with women playing supporting roles, such as preparing dyes and finishing, and marketing. This gender-based division of labor is a collective agreement that has become part of culture within the weaving community and reflects an established social structure [56], [57].



Figure 5. Kente Weaving Process by Men  
Source: [65]



Figure 6. Use of Kente Woven Cloth  
Source: [66]

The Kente weaving process involves collaborative work involving assembling tools, natural dyeing, and distribution, which is widely observed in community [67], [68]. These dyes are sourced from local materials, such as sweet potatoes, plant roots, pomegranates, and cherries. The weavers were predominantly men aged 14 – 70 years, including student who weave outside of school hours. People acquire Kente weaving skills by helping their relatives weave [57], [64]. Thus, weaving has become a place for symbolic, social, economic, and gender interactions.

#### 4.3 Authenticity, Adaptation, and Co-creation in Sikka and Kente Weaving

The weaving traditions of Sikka and Kente weaving in Kumasi are dynamic cultural expressions representing authenticity, adaptation, and co-creation. In Sikka, the authenticity of weaving is reflected in the traditional process, which encompasses four main stages: thread preparation, motif binding, natural dyeing, and hand weaving, which takes three to six months. Natural dyes derived from local materials have both symbolic and spiritual meanings.

The woven motifs reflect cosmology and ancestral connections, and are crafted by women through rituals of respect for nature.

However, market demand, particularly from tourists, has accelerated the production of synthetic dyes and manufactured yarn, diminishing weaving authenticity. International tourists, particularly those from Germany and Japan, have criticized synthetic dyes for their health impacts, prompting some weavers to return to the natural dyes used by their ancestors. The NGOs have supported this change through training and ongoing market access. Knowledge of

dyeing techniques, material composition, pricing, and weaving designs is shared collectively among weavers, and encourages innovation based on local wisdom.

The production process in Sikka has shifted from household activities to collective production in studios and weaving groups. Studios serve as centers for education, marketing, and interaction with tourists. Co-creation weaving occurs in various internal and external activities of weaving communities, such as intergenerational learning, collaborative color experiments, and discussions with tourists regarding weaving designs and colors. Governments, NGOs, academics, and cultural institutions support this through regulations, training, and tourism promotion in various communities [69].

This economic interaction creates a relationship between weavers, tourists, and local communities similar to that of Kente weavers in Ghana. Kente weaving, originally worn by royalty, has evolved into a creative product for tourist souvenirs. This somewhat reduces its sacred meaning to the market value. Tourists are directly involved in weaving activities, interacting with and dialoguing weavers, and providing inputs that influence the adaptation of production and storytelling. International tourists tend to appreciate this form of authentic interaction with weavers and local residents, who still live a traditional lifestyle, including using woven fabrics as everyday clothing. This encourages future development of weaving villages in Sikka as community-based cultural tourism destinations.

The tour guides in Sikka and Kumasi play a crucial role in bridging the cultural gap between tourists and local communities. They introduced weaving traditions, explained their symbolic meanings, and designed tourism packages based on tourists' interests through collaboration with the community. However, the tourism industry's logic often encourages the simplification of cultural narratives to meet market needs, reducing the significance of the weaving tradition [60]. The same also happened in Kumasi Town, Ashanti Region, Ghana, where the Kente weaving culture and Ashanti festival became attractive for investment and tourism. Kente weaving is known for its zigzag design, geometric patterns, and rich Adinkra symbols. Symbolic colors are appropriate in the ceremonial context: red or black for funerals, gold for wealth, blue for queen mothers, white for purity, and brown for solemn purposes [49].

Kente is also a creative, export-quality souvenir that is popular among international tourists [54]. Tourism in Ashanti has encouraged the commodification of Kente into innovative products, such as ties, bookmarks, and bracelets, in addition to traditional clothing for men and women. The use of synthetic fibers and Lurex demonstrates the adaptation of modern materials, yet the Kingdom's traditional styles and designs are maintained with a global market orientation [54], [60].

The practice of co-creation in the Kente weaving community in Ghana is similar to that of the weaving community in Sikka. Tourists observe and engage in the creative weaving process, which includes design negotiations between the traditional and innovative motifs. Interventions by organizations such as Aid to Artisan and national institutions such as the Center for National Culture Kumasi and the Department of Integrated Rural Industries strengthen local capacity through training, design, and innovation in weaving. The government collaborates with the chiefs and councils of elders to organize Kente cultural festivals as a strategy for cultural promotion and economic development. Thus, the co-creation of Kente and Sikka weaving reflects both cultural preservation and market adaptation [70].

#### **4.4 Co-creation Tourism Storytelling in Weaving**

The co-creation of storytelling in tourism allows tourists to engage directly with local communities in weaving traditions and understanding local values, history, and beliefs [17].

Storytelling plays a role in introducing cultural contexts, building emotional connections, and strengthening the appreciation of both hosts and guests for local heritage through engagement [10].

In practice, a woven narrative is formed through collaboration between weavers, tour guide interpretations, and destination managers to create meaningful and authentic experiences [19]. Storytelling in Woven-based tourism not only conveys information, but also connects tourists with local culture through narratives that describe the origins, production processes, and symbolic meanings of the fabric. Tourists seek personal, authentic, and culturally valuable interactions with the locals. Woven tourism fulfills these experiential expectations by offering uniqueness and cultural integrity as key attractions. Woven fabrics are not merely viewed as works of art, but also as symbols of complex cultural integrity and expressions of local customs [71]. In both Sikka and Kumasi, the structured narrative helps tourists to understand the complexity of weaving. Here is an excerpt from an interview with a tourist:

*“I think the story of the weaving is very important to increase knowledge and to appreciate the culture”*

Tourist involvement in storytelling deepens our understanding of weaving through oral narratives and knowledge, both factual and imaginative. Stories serve as a medium for transmitting the collective memory and cultural identity of weaving communities [43]. This interaction enables the community to create educational, entertaining, and emotional experiences. Interaction and dialogue strengthen cross-cultural understanding and build tolerance between hosts and guests at culture-based tourism destinations [72].

Process Co-creation Storytelling in Sikka and Kumasi engages tourists in the weaving process and helps them to understand the meaning of traditional motifs. Interactive narratives deepen tourists' emotional connections to history and culture [28], engage them in weaving production techniques, and negotiate contemporary and innovative designs [54].

*Gorgeous! That people look stunning in their traditional attire... and the red carpet. What a privilege!”*

Tourists expressed their experiences when visiting a weaving village and were greeted by weavers in woven clothing, singing, sampling local culinary delights, and hearing stories about weaving and authentic souvenirs from guides and weavers. This is a concrete example of co-creation that occurs when tourists visit Sikka on the Lindbat Orion cruise. Despite the adaptations to tourism, the weavers in Kumasi and Sikka retained their distinctive traditional weaving styles and their symbolic meanings.

**Table 2. Co-creation Tourism Storytelling Actors**

Actors Involved	Role in Co-creation Storytelling Process		Type Storytelling	
	Sikka Weaving (Indonesia)	Kente Weaving (Ghana)	Sikka Weaving (Indonesia)	Kente Weaving (Ghana)
Weaver	Main actor storytelling: explains the history, philosophy, techniques, and motifs.	Main actor storytelling and maintain the weaving tradition [73].	History and cultural identity of Sikka weaving.	History and cultural identity of Kente weaving.
Tour guide	Mediator between tourists and communities; explains cultural and technical context.	Presenter storytelling and early information providers about weaving [60].	The philosophy of Sikka weaving motifs.	Kente weaving process and motifs.

Material Seller	Provider of materials, innovation of new motifs, and facilitator of design collaboration with weavers and tourists.	Provision of raw materials with special skills in the community including carpenters, as well as suppliers of kaun yarn as the main material [58], [64], [74]	Spiritual value and function of Sikka weaving.	Provision of raw materials for Kente weaving.
Tourist	Contribution of feedback, authentic experience seekers, intellectual understanding, and emotional satisfaction from storytelling.	Development of woven product designs for export market demand [54].	The process and techniques of dyeing woven fabrics.	Woven designs and motifs.
Trader	Network and provider of woven souvenirs, expanding market access, and increasing local income.	Marketing and commodification of weaving, influencing the design and production of weaving and the raw material supply chain [60].	Narrative of the manufacturing process, meaning of motifs, function of weaving.	-
Cultural Figure/ Historian/ Artist	Giving historical context, the meaning of weaving, as well as bridging.	Providing historical context, research & documentation, interpretation of the deep meaning of weaving [60].	Cultural narratives, history and ancestral stories.	Cultural and historical narratives.
Government	Support for infrastructure, promotion, training, and preservation of weaving heritage through programs, events, and documentation.	Support for facilities and infrastructure, capital, production facilities, weaving promotion [75].	Preservation, promotion, protection of fabrics.	Preservation.
NGOs	Facilitate interactions and assist in capacity building, initiatives, provide training, and address challenges faced by weavers and communities.	Improvement of skills and knowledge related to higher quality Kente weaving, entrepreneurship, and product development (marketing) [75]	Sustainable economics, preservation of traditions, strengthening of business, and cross-cultural artistic expression.	Development of techniques, reuse of natural dyes, and expansion of collaborations.

The table 2 above shows that storytelling is an important element in experience-based tourism, especially in cultural and historical tourism [76]. Weaving is a collaborative process among actors to create new designs based on preservation principles [18], [19], [77], [78]. Co-creation storytelling in Sikka and Kumasi produces narrative created through (1) shared stories between internal and the external actors; (2) tourists' direct experiences in the creative weaving process and informal interactions with family weavers; (3) participation in traditional rituals and ceremonies; (4) collaborative visual and digital narratives between weaver communities, guides, and tourist; and (5) dialogue and interpretation between weavers and tourists. Informal learning within families also strengthens the transfer of cultural values across generations [79].

## 5. Conclusion

This research elucidates that the weaving traditions of Sikka and Kumasi transcend mere expressions of local culture, serving as a medium for co-creating storytelling and the meaningful tourist experience. In, Sikka tourist actively participate in production, interpretation, and interaction, collaboratively and adaptively forming new narrative. The

process of co-creation involves various stakeholders, such as weaver, guides, the government, and tourists, who collectively generate culture and economic value, notwithstanding the risk of commodification and loss of authenticity. Sikka is characterized by innovation, vibrant colors, and distinct gender roles, whereas Kente in Kumasi is deeply rooted in the symbolic royal narratives and exhibits a more conservative approach to narrative innovation. The involvement of external actors in Kente is primarily focused on sustainability rather than narrative development. This study underscores the significance of cross-actor collaboration, digital technology, and narrative training in fostering sustainable culture tourism. Practically, this study provide insight into how cross-actors collaboration in shaping cultural narratives holds substantial potential to enhance the sustainability of heritage-based tourism.

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