Exploring generation z's fascination with Jakarta art museum through social media contents

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Abstract

This study explored how museums can optimise their social media strategies to engage Generation Z. This tech-savvy demographic values interactive, visually appealing, and immersive online experiences by examining the case of Art:1 New Museum in Jakarta. This research investigated strategies cultural institutions can adopt to align with Generation Z's digital habits and preferences. Rooted in the AISAS model (Attention, Interest, Search, Action, and Share), this study examined the role of social media in shaping brand image, online reputation, and visitor engagement by employing a qualitative approach, and data were collected through in-depth interviews with a museum gallery manager, regular visitors, the artist and competitor along with content analysis of Art:1's Instagram account. The findings reveal that Art:1's limited use of interactive features, inconsistent content quality, and lack of user-generated content engagement reduce its appeal to younger audiences. Despite its strong offline reputation among art collectors, Art:1 struggles to establish a cohesive digital presence that resonates with Generation Z. This study offers actionable recommendations, including enhancing content quality, integrating interactive features, fostering user-generated content, and aligning digital strategies with the preferences of younger audiences. These findings provide valuable insights for cultural institutions seeking to remain relevant in the digital era by adapting their marketing strategies to better meet emerging demographics' needs.

Keywords: Generation Z engagement; social media marketing; user-generated content

INTRODUCTION

Museums in Jakarta have faced significant challenges in attracting Generation Z visitors– a demographic deeply immersed in the digital and tech-savvy era. Despite numerous museums, Jakarta has seen a notable decline in museum visits over the past few years, with younger generations perceiving these institutions as outdated and disconnected from their dynamic lifestyles. However, the advent of social media, particularly Instagram, has presented museums with opportunities to reshape their image and engage younger audiences through visually appealing and interactive content (Masnadi, 2024)

According to the data from the Jakarta Statistics Agency (BPS), only 119,657 people visited museums in Jakarta in 2021, a sharp drop from 2,056,897 visits in 2020 and an even steeper decline compared to 11,092,256 visits in 2019. For Generation Z (Gen Z), born in the digital and tech era, museums are often perceived as outdated spaces for storing ancient artefacts rather than engaging cultural hubs (Fitriana, 2022)

Gen Z, a demographic immersed in technology and social media, brings unique expectations to cultural spaces. A museum visit, for this generation, is not merely about passively observing historical objects but rather about engaging in immersive, interactive experiences that blend technology with culture and history. Gen Z craves dynamic, sensory-driven experiences that align with their fast-paced lifestyles. Consequently, museums face the challenge of adapting their offerings to meet these expectations (Istina, 2022)

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Several factors could encourage Gen Z to visit museums. Social media's emerging trends of using museum visits as a form of social or leisure activity have transformed museum visits into enjoyable social activities for social groups or couples (Istina, 2022). Museums offering unique experiences such as contemporary art shows, multimedia exhibits, and hands-on workshops are more likely to attract this generation's constant pursuit of fresh & engaging activities (Septia et.al, 2022). These trends underscore the importance of innovation and adaptation in museum strategies.

Building on these trends, several private museums in Jakarta have started leveraging social media platforms by utilising their features to build their reputation and brand image, aiming to create content that attracts visitors. Among these, one of the most prominent museums in Jakarta, Art:1 New Museum, has taken steps to position itself as a platform that makes visual arts accessible and educational for Gen Z. Art:1 New Museum Jakarta has continuously innovated in its services and exhibitions, showcasing works by both emerging and senior local artists. The museum aims to enhance its brand image as a dynamic, inclusive space that appeals to a wide audience. In particular, Art:1 has embraced digital technology and social media to share information, promote events, and influence visitation decisions, positioning itself as a cultural hub where art is accessible to everyone (HD, Personal Communication, 2024).

Museums have increasingly leveraged social media to connect with younger audiences, and in Indonesia as of September 2023, there were 106 million Instagram users, making it an essential platform for museums to engage with their audiences (Annur, 2023)Art:1 New Museum recognises the need to optimise its Instagram presence to build online reputation and brand image. Through Instagram, the museum shares updates about events, showcases art collections, provides educational content, and promotes art sales, all under its vision of 'Art for Everyone'.

This research underscores the critical role of online reputation in shaping visitor interest (See Figure 1). Castellano & Dutot (2016) argue that online reputation significantly influences how people perceive an organisation's credibility and value. Witvoet, (2019) further highlights that online reputation is shaped by factors such as brand perception, the quality of digital content, and the museum social media presence. These factors collectively impact the museum image and play a crucial role in attracting Gen Z visitors, who heavily rely on digital platforms for information and decision-making.
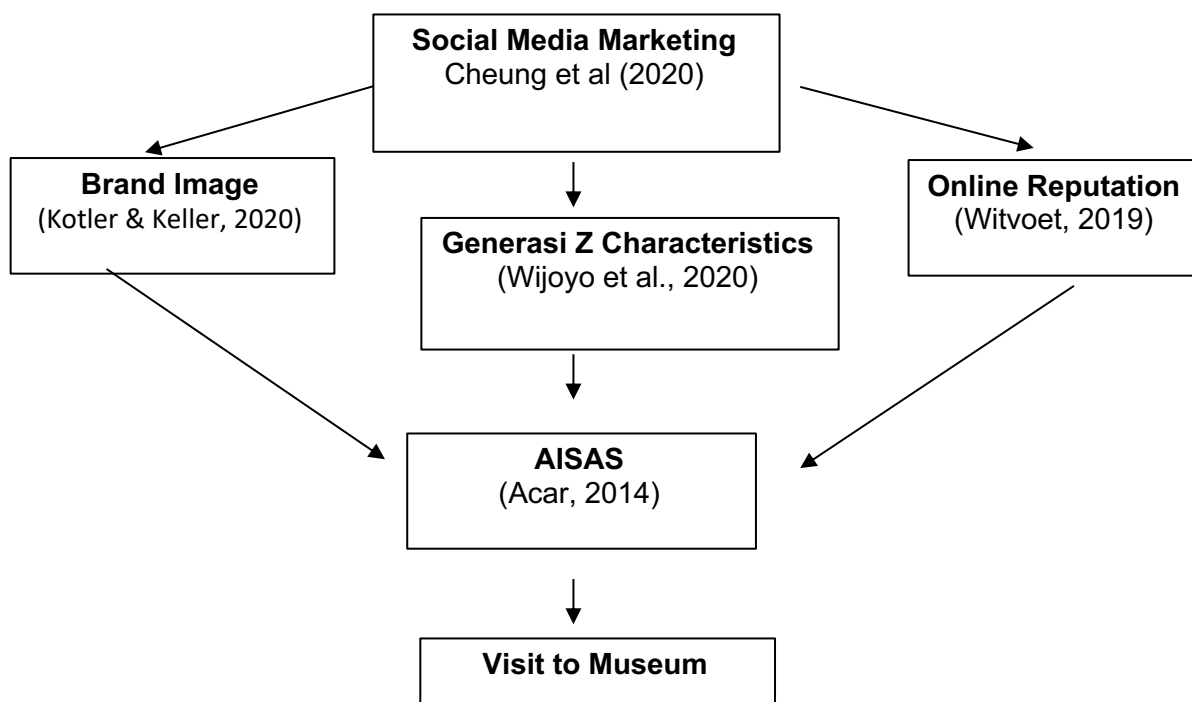

Figure 1. Generation Z visit to m6useum
Source: Author, (2025)

This study is rooted in Social Media Marketing (SMM), AISAS, Brand Image, and Online Reputation. Social media marketing bridges museums and their audiences by fostering interaction and creating brand awareness (Chaffey & Ellis-Chadwick, 2019). Brand Image, as described by Mo (2019) is formed before a visitor sets foot in the museum, is shaped by expectations and impressions derived from online content. Online reputation (Witvoet, 2019) explains that dimensions of online reputation involve various factors, including overall brand perception online, the quality of visual and textual elements on the website, online service quality, and the brand presence on social media, all of which contribute to the museum's image and reputation in the digital realm. The AISAS model (Attention, Interest, Search, Action, Share) also underpins this study, emphasising the importance of capturing attention and driving engagement through digital platforms.

The decision to visit museums has been extensively studied across academic and industry contexts, with research highlighting various factors influencing visitor engagement and decision-making. The democratisation of culture places visitors at the core of museum strategies, emphasising the need to enhance visitor experiences and satisfaction to increase attendance. Castellanos (2018) adds that understanding visitor behaviour, preferences, and expectations is critical in designing services that combine education and entertainment, which can attract a broader audience.

Online platforms play an increasingly pivotal role in shaping visitor behaviour. Visitors often rely on social media, blogs, mobile apps, and museum websites to evaluate experiences and plan their visits (Kim & Park, 2017; Waller & Waller, 2019). User-generated content (UGC), while highly influential in creating awareness and shaping perceptions, is often questioned for its credibility and quality (O'Connor, 2008). Studies on online reputation (Fernández-Hernández et al., 2021) reveal that platforms like TripAdvisor, featuring UGC, are instrumental in shaping visitor expectations and decisions, though their competitive edge remains limited.

Reputation and trust-building are equally significant in the digital marketing context. Sadeghi et al., (2018) find that online reputation positively impacts e-satisfaction and e-trust, albeit with mixed results for fostering loyalty in e-commerce contexts. While these findings stem from non-cultural industries, they underscore the role of reputation in influencing engagement across digital platforms (Presi et al., 2014; Antón et al., 2018)

Social media strategies have been widely explored, particularly those rooted in the AISAS (Attention, Interest, Search, Action, and Share) model. Studies by Soraya et al., (2022)highlight the impact of visually appealing and interactive posts on consumer behaviour, particularly in driving interest and action. Wijayanti (2021) & Amalia et al., (2019) underscore the effectiveness of Instagram in promoting museum visits, with interactive content fostering greater engagement among young audiences (Booth et al., 2019; Laws, 2019; Manna & Palumbo, 2018).

In the Indonesian context, social media engagement, destination image, and content quality play vital roles in influencing museum visitation intent (Paul Barron & Anna Leask, 2018;Batat, 2020; Easson & Leask, 2020;Sheng & Chen, 2012). Anggraeni & Astini (2020) find that destination image encompassing functional and psychological characteristics significantly affects visitor interest, aligning with global research (Batat, 2020;Easson & Leask, 2020). Furthermore, studies by Aditaputri & Rahmawati, (2022) reveal that promotional content on Instagram influences audience interest and action, mainly through dynamic and diverse visuals (Colladon et al., 2020;Hudson et al., 2015).

Existing research has predominantly employed quantitative methodologies, leaving qualitative perspectives on visitor decision-making relatively underexplored. (Coman et al., 2020) emphasise the need for personalisation in museum strategies, particularly for younger audiences active on social media, further highlighting the potential for qualitative approaches to uncover nuanced dynamics of visitor engagement.

Building upon these details, this research employed a qualitative approach to bridge these gaps, examining how social media strategies, online reputation, and brand image influence Generation Z museum visit decisions. By engaging key stakeholders such as museum visitors, artists, and competitors, this study uncovered deeper insights into how Art:1 New Museum can align its strategies with Gen Z's digital preferences (Manna & Palumbo, 2018).

Museums the Louvre Abu Dhabi and Museum of Modern Art (MoMA) have successfully leveraged Instagram to attract younger audiences by sharing visually appealing and interactive content. Similarly, Museum MACAN in Jakarta has set a local benchmark by using Instagram as

a two-way communication platform, aligning its content with trends popular among young people (Romolini et al., 2020; Zollo et al., 2022) This approach has strengthened its brand image as a modern, youth-friendly museum, contributing to its growing prominence in Indonesia cultural landscape.

According to Antón et al., 2018; Barnes & McPheson, (2019) and Zollo et al., (2022), unlike previous studies that primarily focused on general aspects of social media (Amalia & Hanika, 2021) or on how museum visitor interactions occur (Coman et al., 2020), this research provides an in-depth focus on Instagram's role as a primary medium for building the brand image and online reputation of Art:1 New Museum.

This study explored how Instagram content of @art1newmuseum influences Generation Z's interest in visiting art museums in Jakarta and to understand how Art:1 New Museum strategic use of Instagram can influence Generation Z behaviour and engagement in creating museum content. By analysing the factors contributing to forming a positive brand image and online reputation, this research hoped to uncover actionable insights that can help Art:1 New Museum and similar institutions improve their digital marketing strategies to attract and retain younger audiences. Furthermore, this study explores the broader implications of Instagram's role in shaping digital engagement within the cultural and tourism sectors.

METHODOLOGY

A qualitative approach was chosen to provide a deeper understanding of how Instagram, as a social media platform, influences visitor engagement, shapes the brand image and build reputation of Art:1 New Museum, especially in the context of Generation Z's preferences, this study employed a methodology that explored the impact of social media marketing on visitor engagement, focusing on Art:1 New Museum Instagram (Moleong, 2017) & (Sugiyono, 2017)

Data were collected through in-depth interviews, document analysis, Instagram content and internal museum data. Informants were selected (See Table 1) using purposive sampling to include individuals with relevant knowledge and experience, such as the internal gallery manager who oversees projects, events, collaborations, and visitor reception and is exposed to internal data and research. From the visitor's perspective, the selection was based on their frequent visits to Art:1 New Museum, including participation in big exhibitions, local & international artist exhibitions, workshops, and art forums. The artists who frequently exhibit and display artworks at Art:1 & the gallery competitors who frequently collaborate with Art:1 New Museum. This process identified patterns and discrepancies to provide a holistic view of Art:1 New Museum digital strategies (Sugiyono, 2017)

Table 1. List of research informants

Informant	Age	Gender	Profession	Residential	Visiting Year
HD	25	Female	Gallery Manager Art:1 New Museum	Jakarta	2023 - 2024
AR	23	Female	Regular Visitor	Jakarta	2022 - 2025
RI	23	Male	Regular Visitor	Jakarta	2024 - 2025
AA	23	Female	Regular Visitor	Jakarta	2022 - 2025
NA	23	Female	Regular Visitor	Jakarta	2022 - 2024
TK	23	Female	Regular Visitor	Jakarta	2022 - 2024
DF	27	Female	Indonesian Artist	Yogyakarta	2022 - 2024
NG	27	Female	Gallery Manager Art Agenda, Singapore	Jakarta	2022 - 2025

(Source: Primary data, 2025)

The interview questions were designed to explore various elements of social media marketing, which bridges museums and their audiences by fostering interaction and creating brand awareness (Chaffey & Ellis-Chadwick, 2019). Specifically, the questions examined how the content presented by Art:1 New Museum builds Generation Z interest in visiting. As described by Mo (2019), brand image forms before a visitor sets foot in the museum and is shaped by expectations and impressions derived from online content. The questions addressed whether the image portrayed by Art:1 aligns with Gen Z's expectations and whether the museum successfully constructs such an image. Online reputation, as described by Witvoet (2019), includes factors such as overall brand perception online, the quality of visual and textual elements on the website, online service quality, and the brand presence on social media to assess Art:1 reputation is conveyed to Generation Z. The AISAS model (Attention, Interest,

Search, Action, Share) was used to evaluate factors influencing visitor engagement, analysing whether Art:1 New Museum's Instagram content attracts visitors, sparks interest, encourages deeper exploration, and motivates users to share it with their friends and networks.

To verify data credibility, the triangulation of sources followed is a widely used method, which strengthens the validity of research findings by cross-checking data across different sources. Data collected from the gallery manager, visitors, artists & competitors were compared to ensure consistency and reliability. This process helps reduce potential bias, ensuring that the conclusions drawn are based on various perspectives, both in terms of time and individuals involved. Data analysis followed Miles and Huberman framework (Sugiyono, 2017) involving data reduction, presentation, and conclusion drawing. This research was conducted between January 2024 to January 2025, and offers a comprehensive understanding of how Art:1 New Museum can leverage Instagram to enhance its brand image and attract Generation Z visitors.

RESULTS AND DISCUSSION

To understand what motivates Generation Z to visit art galleries, it is essential to examine the broader aspects that influence Gen Z's involvement in art galleries. Having grown up in a digital environment, interacting with art galleries is different than other generations. Undeniably, the perspective on the online presence of an art gallery is very different; this generation is looking at interactive and visually interesting content. In Jakarta, galleries compete to attract Gen Z visitors by adapting approaches that appeal and align to this generation's standards. This leads to formulating inquiries on how art galleries use social media to improve their reputation and brand image, what factors influence Gen Z's interest in visiting, and what the Gen Z experiences and perceptions on social media influence their interest to visit?

Generation Z's early years include those born in 1995 to 2010. They are well known for their ability in digital technology and the internet (Bencsik et al., 2016). Generation Z relies heavily on interactions in the digital sphere rather than face to face unlike previous generations (Ramadhan & Simanjuntak, 2018). This generation quickly adapts to technology and can multitask (Wijoyo et al., 2020). Generation Z shares every moment on their personal accounts and social media; their ability to view culture and their strong social awareness greatly shape the way they communicate, especially with art galleries (Singh & Dangmei, 2016).

This greatly influences Generation Z perspective in choosing a museum, as they prefer institutions with a strong social media presence. One example of this is the MACAN Museum which effectively positions itself in a modern and relevant way, engaging Gen Z through visually appealing content, minimalist design, and regular exhibition updates. In contrast, Art:1 New Museum faces challenges in attracting Gen Z due to its formal approach and developing digital strategies, which are reflected in its lower performance metrics on Instagram as seen in Table 2.

Table 2. Instagram account analysis of Art:1NewMuseum vs Museum MACAN

Art:1 New Museum		Museum Macan	
Followers' growth rate	0%	Followers' growth rate	1.56%
Weekly Post	3	Weekly Post	9
Engagement Rate	0.43%	Engagement Rate	0.30%
Average Likes	90	Average Likes	479 Likes
Comments Ratio	0.89	Comments Ratio	0.71

Source: Instrack.app, 27 January 2025

AISAS Model Analysis

The key to attracting Generation Z's attention is digital platforms with attractive visuals that make museums stand out more on social media. If the content is visually interesting and unique, it tends to attract initial interest. However, Art:1 New Museum is less visible on social media because the engagement generated is relatively low. To adapt to audiences' desires and compete with other museums, this museum must increase its online presence through visuals and create its own museum identity to make it more recognisable.

To be successful in capturing Gen Z attention, explore further their interest. Therefore, the experience before visiting must be relevant according to expectations, the content on social media needs to be deepened, not just to attract attention. The benefits obtained by the museum, if it builds long-term interest, make the museum increasingly known to a wider younger generation. Currently, Art:1 New Museum is visually attractive but has not yet reached Gen Z's expectations, in particular, the interactivity that occurs on its Instagram account is lacking, unlike

the MACAN Museum which is considerably more sustainable by updating content that suits current trends. Art:1 should look at competitors by ensuring its content is in line with interesting trends

Before visiting, Gen Z usually likes to do research, check reviews and tagging on search engines and social media. Therefore, museums must maximise their online presence so that Gen Z. Art:1 can reach them has Instagram and TikTok accounts but is more likely to be active on Instagram where it only actively posts if there is an event that will be exhibited offline, therefore to maintain Gen Z's interest, Art:1 must innovate to find other content pillars.

Clear information and easy and interesting content in feeds influence Gen Z to decide to visit museums. Interest would turn into action if the content seen by Generation Z is easy to digest, a curious tone and well-crafted captions make readers engaged and also encourage potential visits. MACAN Museum consistently does these actions. Before an exhibition, they produce a content wherein they post artist interviews and exhibition run-through prior to the opening to which it can serve as a distinct attraction and defining characteristic of this museum. Art:1 needs to learn a lot from competitors by consistently creating content that they can benchmark from MACAN Museum.

Organic engagement is essential for museums to share experiences on social media to strengthen the museum visibility to encourage word of mouth. Gen Z's desire to capture aesthetic moments and share them in their social media is the opportunity for the museum to be seen as a social media strategy. Art:1 New Museum should present itself online in a manner that can exhibit that they are aesthetically attractive, and every corner of the exhibition is Instagramable. These will encourage visitors to share on social media & tagging will trigger the audiences' desire to visit.

"Art:1 New Museum is not yet ready to engage with Generation Z. They are still in a transitional phase and have not fully utilised the potential of digital technology. I feel that the museum is still in the early stages of understanding what Generation Z wants, particularly in terms of interactivity and a more immersive digital experience. While Art:1 New Museum has started to adapt to the digital trend, it is not yet sufficient to match other museums that have already succeeded in capturing Generation Z's attention, such as Museum MACAN. On the one hand, they have potential, but on the other hand, they need more preparation to avoid being just a 'museum that's experimenting' and instead become a truly relevant space for Generation Z." (RI, Personal Communication, July 2024)

To effectively attract and engage Generation Z, museums need to prioritise their social media presence as a core aspect of brand communication. Instagram, as a visual and highly interactive platform, offers an ideal space for institutions like Art:1 New Museum to connect with younger audiences. In the Indonesian context, Generation Z is influenced by a strong sense of community and a preference for visually aesthetic, interactive, and experience-driven content, making Instagram a crucial tool for engagement. However, Art:1 New Museum is still in the early stages of adapting to these expectations, particularly in terms of interactivity and consistent digital engagement. While the museum has potential, its current online presence lacks the depth and appeal of competitors like Museum MACAN, which excels through creative and trend-aligned content strategies. To remain relevant, Art:1 must focus on building a stronger digital identity with visually compelling, interactive content while encouraging organic engagement through user-generated posts. By addressing these gaps, Art:1 can effectively capture Generation Z's interest and establish itself as a relevant and competitive destination for younger audiences in Jakarta.

Social media marketing
Social media presence is an essential benchmark for museums in attracting young audiences. Instagram should be a forum for visual, interactive displays, realising the need for social media, Art:1 has started utilising Instagram presence since 2022 as a platform to build a reputation and brand image among its target audience. Based on existing internal data, Instagram is the right platform to connect with younger audiences. However, Art:1 lacks creativity and interactivity of digital content. Art:1 always to recover by adopting a more proactive approach to achieving awareness.

Creating entertaining social media content is very important, but Art:1 New Museum has not fully maximised this aspect. The content usually presented by Art:1 is just informative regarding exhibitions that will be held offline, without any bridging of creative activities. Art:1 New Museum should become more innovative and create new strategies to better connect with young audiences who expect entertainment and information in their content.

Figure 2. Entertainment content - Art Talks with Artist & Art Enthusiasts
Source: Instagram @art1newmuseum, 30 September 2024

Figure 2 is content uploaded by @art1newmuseum, featuring Art Talks with Artists & Art Enthusiasts, which aims to engage the audience through discussions with artists. However, this content has yet to generate significant interaction, as it remains more informative rather than fully entertaining. Art:1 New Museum also struggles with audience interaction, as responses to direct messages and public comments are minimal. Most discussions in the comment section are limited to museum hours and ongoing exhibitions without deeper engagement. To address this, Art:1 has used Instagram Q&A feature on Instastory, but it has yet to create interactive content that truly sparks conversations. Encouraging discussions and responses is crucial to keeping Gen Zs engaged and increasing their interest in visiting the museum.

Figure 3 shows interaction-driven content, such as FAQ sessions and open calls, which serve as Art:1 New Museum attempts to engage its audience. However, unlike MACAN Museum, Art:1's Instagram content appears less trendy. Despite this, Art:1 tries to keep up with digital advancements by integrating virtual augmented reality (VAR) features in one of its exhibitions. This initiative has successfully captured the interest of Generation Z, as it allows visitors to instantly experience the technology on their own devices, as seen in Figure 4.
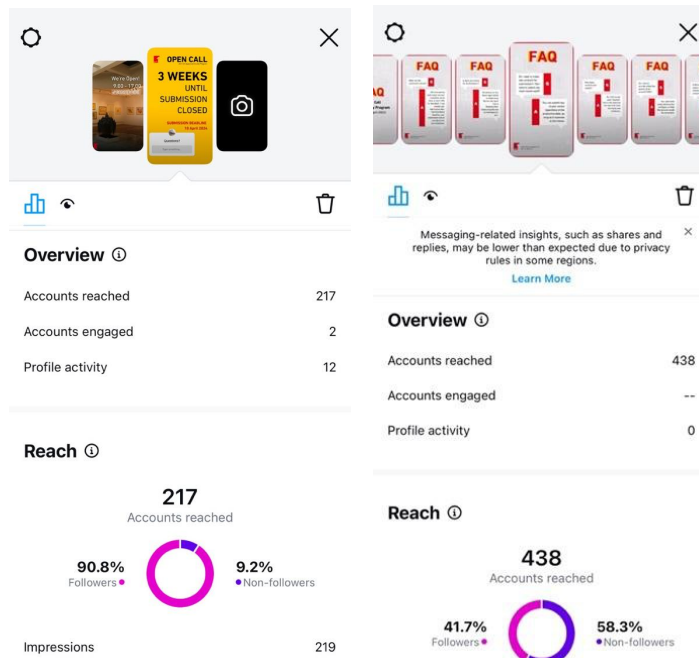
Figure 3. Interactive content – FAQ & Opencall
Source: Instagram @art1newmuseum, April 2024

Figure 4. Trendiness content – Are you a Peranakan?
Source: Instagram @art1newmuseum, 21 November 2024

Figure 5 highlights customisation content, which plays a key role in engaging Generation Z. While Art:1 New Museum has traditionally attracted art collectors as its main audience, it has also adapted to trends to remain competitive. One notable example is the HIStory & Empower HER Open Call Exhibition, which successfully captured Gen Z's interest by providing a platform for young artists to showcase their work. This approach aligns with Gen Z preferences and fosters digital interaction, as participating artists gain visibility through social media before visitors even step inside the museum.

Figure 5. Customisation content – HIStory & Empower HER Open Call Exhibition
Source: Instagram @art1newmuseum, April & June 2024

Even though very few comments are visible in the comments section, Art:1 has so many reviews. Through tagged content, it has generated many positive reviews from visitors and well-known public accounts who recommend Art:1 for visiting or as an event venue, which will cause an Electronic Word of Mouth (E-WOM) for Gen Z and its stakeholders that may increase brand visibility among the public which will make Art:1 as a recommended museum to visit by younger audiences as shown in Figure 6.

Figure 6. E-WOM content – sample of reels tagged
Source: Instagram @art1newmuseum, 13 March & 11 June 2024

"I have been following Art:1 for almost three years and have observed improvements in content, copywriting, and photo selection. However, the content remains ordinary, focusing primarily on information about paintings or exhibitions and lacking entertainment value. While their emphasis on artists and artworks is commendable, I feel their offerings could be more innovative and consistent. Compared to Museum MACAN, which delivers more engaging and fresh experiences, Art:1 still has room for improvement to stay relevant. Their primary market of art collectors may be well-served by their current

approach, but for sustainability, they must adapt to trends and align with broader audience preferences. While their efforts are adequate, there is a clear opportunity for growth and innovation." (AA, Personal Communication, July 2024)

Jakarta Art Museum needs to adopt a more dynamic and creative approach to its content strategy to stay competitive among other art institutions. Integrating entertaining and interactive elements such as two-way discussions, trend-focused posts, and user-driven digital activities. In that way, Art:1 can connect with Jakarta Generation Zs, who seek engaging and immersive experiences. Furthermore, Art:1 has a significant opportunity to enhance its visibility through electronic word of mouth (E-WOM) generated by positive reviews and public tagging. This could solidify its position as a must-visit destination for younger audiences in Jakarta. To ensure long-term relevance and sustainability, Art:1 must focus on diversifying its content, fostering meaningful interactions, and aligning its digital presence with the preferences and expectations of Gen Z within the local context.

Online reputation
The presence of online reputations is significant for museums consisting of online brand characteristics, quality of digital presence, quality of online services, and social media. Building digital reputation is very important in order for museums to attract attention and encourage visiting loyalty continuously. In this case, the Instagram account @art1newmuseum explores how Generation Z builds an online reputation before deciding to visit Art:1 New Museum.

The existence of Generation Z means that all brands must adapt their communication online. The brands' online presence must have strong characteristics, perceptions can be formed of what the brand hopes to shape its reputation digitally. With this, Art:1 is well known among collectors, art lovers and discussions in the media. Regarding online presence, Art:1 does not effectively present its offline exhibitions.

A website that is well organised, easy to navigate and doesn't have error features makes a good opportunity for art galleries to build credibility, however, Art:1 does not have a website. This doesn't challenge Gen Z as websites aren't their priority platform to get information. Building up on these, the first time you hear about museum, is what you imagine presence by offline, the exhibitions, the place, the artworks, the building and the exhibited, the good staff and facilities can be seen offline in all Jakarta museums, but on online presence there are still many museums in Jakarta that still have rooms for improvement. Just like, Art:1 New Museum's quality of online service– it only uses Instagram and online booking via Google form. This is proof as to why museum in Jakarta still lacks innovative marketing strategies, digital innovation is still limited, and content presentation still needs to be improved

The past content presented by Art:1 New Museum was still very sparse, as it only posted only if necessary, otherwise, there were no posts, the photos produced were low resolution, the lighting were poor and the visuals were sometimes inconsistently blurry, this certainly highlights the importance of content to produce high quality and engagement with the audience where Art:1 strengthens its reputation and influences new audiences to follow. The social media approach must also be enhanced to bring brands closer to young audiences and art collectors more effectively. Museum's online reputation plays an important role in attracting digital-savvy groups to visit. Gen Z's preference to visit is based on the museum's good reputation, which can be seen online and offline. Even if what is being displayed offline is quite good online, it must be more attractive to introduce its reputation to Gen Z.

"I rarely see coverage of the Art:1 exhibition on social media; instead, I often come across it in major media outlets like Detik. Since Art:1 is a paid gallery, its presence on social media becomes crucial, directly impacting ticket sales. Similarly, platforms like Google Reviews are also important in supporting the museum as a tourist destination. The museum's appeal lies in its ownership and reputation, but to attract younger generations of collectors, Art:1 must develop its social media strategy and tailor its content to align with their preferences. (NG, Personal Communication, July 2024).

Online reputation is a crucial factor for museums in attracting and retaining audiences, particularly Generation Zs, who rely heavily on social media and online platforms to form perceptions before deciding to visit. While Art:1 New Museum is well-known among art collectors and media outlets, its digital presence remains underdeveloped, with no official website and reliance on Instagram and Google Forms for online services. Inconsistent content quality, sparse posting, and low-resolution visuals further hinder its ability to engage younger audiences effectively. To stay competitive in Jakarta Museum landscape, Art:1 must enhance its online brand identity by producing high-quality, visually appealing, and interactive social media content tailored to Generation Z's preferences. A stronger digital presence will attract more visitors, solidify its reputation, and ensure long-term sustainability in the evolving digital era.

Brand Image
Brand image is important in strengthening brand identity, and its presence is managed emotionally and visually to shape audience perception; Art:1 New Museum reflected its brand image through its identity tagline 'Art For Everyone' as a museum that can be accessed by everyone. The younger public has not fully accepted the delivery, Art:1 still focused on their target of art collectors and lovers. Generation Z's lack of knowledge about Art:1 New Museum shows that the museum is having an enormous gap with the Museum MACAN through massive recognition and popularity. This gap shows that the Art:1 brand association is more into traditional audiences, but if the museum wants to focus on visits to Generation Z these problems must be addressed. Strategies that create emotions and images that match interests allow museums to develop a brand presence more balanced and accepted by various groups of young and old ages.

Experience and relatable content are key to how the museum plans and targets their audiences for each communication objective, different from other art galleries by exploring unique content pillars ideas. Art:1 has always been making progress, but on the contrary, MACAN Museum has a lot of manpower and focuses on each field. It can be seen from what is present online that brand identities are quickly created in line with what Generation Z expects. In order to remain competitive and keep up with developments in Jakarta Arts, Art:1 can utilise strategies from competitors to implement the strategy and be more consistent by emphasizing the unique aspects of its brand, especially on social media, without a careful approach in creating a different image Art:1 risks losing its superiority compared to other museums

"Trust in Art:1 'art for everyone' tagline remains low, particularly among Gen Z. Despite their claim of inclusivity, Art:1 primarily attracts art collectors rather than the general public. Additionally, there is a gap between their online and offline service quality, which diminishes the overall experience. Compared to Museum MACAN, Art:1 still has significant room for improvement. At Museum MACAN, posts often feature images or photos of artists alongside their work, which I find highly interactive and worth emulating. As a Generation Z, I believe deeper information about art is essential, especially for those not well-versed in it." (NA, Personal Communication, July 2024).

While Art:1 is very well known to stakeholders among collectors and other art galleries in Jakarta, the museum doesn't utilise its digital potential to engage Gen Z. This museum has been extensively covered in the media over a long period of time, and many collectors and art lovers understand about this museum. The lack of curatorial focus in museums, interesting information on the works on display leads to young visitors preferring other museums. Young audiences are interested in visiting Art:1 through its exhibition and events. In Jakarta, museums are still considered ancient relics, but museums are now clever in their way of communicating. Apart from that, the presence of public accounts and art influencers can also help the museum's image to become more well-known, by creating a distinctive and inclusive brand image. Art:1 could position itself as an easily accessible contemporary museum within Jakarta dynamic art scene.

Table 3. Findings - factors influencing Generation Z Interest in Visiting Art Galleries in Jakarta

Critical Aspects	Constructive Aspects
Lack of eye-catching visuals and content that captures attention before visiting	Improve visual editing area and branding styles to attract the attention of Gen Z
The content material provided doesn't relevant to current trends that makes fails to attract the interest of Generation Z	Try to look at the content from other museums, pay attention to existing trends, monitor popular discussions and take advantage of examples from international museums
The designs shown to the public are limited in scope, without considering the aesthetics	Improve visual aesthetics to suit Generation Z desires
There are limited public program and irrelevant to Generation Z	Create more public programs, such as workshops, art classes, discussions between art groups and events that involve young audiences
The use of social media is still less effective, and the promotion is barely sufficient	Take advantage of Instagram features and promote galleries by collaborating with public accounts and influencers

Source: Data analysis Results, 2025

Several key factors influence Gen Z's interest in visiting art galleries, as summarised in Table 3. These factors highlight the challenges Art:1 faces, including limited visual appeal, outdated content, and ineffective social media promotion, as well as constructive solutions to enhance engagement. Museums have to keep up with the times and current trends, create interesting visuals, be smart in reading the situations that occur, and always be adaptive to the digital movement. Museums are indeed a place for exhibitions of works. which has been around for a long time. However, creativity removes this limitation. Generation Zs thrive on contents that directly involve them, in this case the museum must continuously adjust the interests of its target audience by holding many public programs offline while maintaining an engaging online presence such as workshops, art classes, discussions between art groups, and events that involve young audiences take advantage of Instagram features and promote galleries by collaborating with public accounts and influencers.

The perception of the Instagram audience must be planned carefully, starting from the objectives, what content pillars are, consistent with the posts in the calendar planning, after that the targets for each pillar must be clear and measurable, monitoring is also important to what extent the content achieves the intended objectives. Once this stage has been achieved, evaluate which content needs to be improved, which content should be maintained, and which content is not needed. Table 4 summarises Gen Z's perception of Art:1 New Museum Instagram content and how it influences their interest in visiting. Therefore, museums should think about this in depth, not just be present on social media. Perceptions are formed from interactions between the two parties, The museum and Generation Z.

Table 4. Findings - Generation Z audience perception of Instagram content by @art1newmuseum in Building Interest to Visit

Critical Aspects	Constructive Aspects
Instagram accounts with monotonous and uninformative posts can reduce Gen Z interest in visiting	Determine pillar content and clear communication in line with targets
The frequency of posting content that is rare makes potential visitors think that the place they are visiting is not interesting	Create a content calendar every month for posts and stories to stay active in providing information and creating interaction
Poor audience response to the communication created can reduce engagement	Create content that creates response and interaction
Visibility in terms of inconsistent and low-quality content reduces the content appeal	Quality control of the results and obtained from the content that will be posted to prevent bad visuals from occurring
The use of hashtags and tagging that are not well customized makes the content lack interaction	Take advantage of hashtags to become a brand identity and use tagging as a portfolio to build a reputation

Source: Data analysis results, 2025

Table 5. Findings - Generation Z audience perception of the online reputation of Instagram @art1newmuseum in Building Visiting Interest

Critical Aspects	Constructive Aspects
The reputation created online is not reflected well	Reputation needs to be presented both offline and online
Active information is only presented during events and exhibitions	The importance of conveying information consistently and with structure plan every day
Content inconsistencies can reduce trust and interest in visiting	Improve the way package content in a in a structure and efficient manner
Lack of transparency in the information conveyed can reduce trust	There needs to be planning regarding strategies to generalize the information provided
Submitting information that is unclear in meaning can reduce interest	The information provided must be engaging and easy to understand to avoid miscommunication

Source: Data analysis results, 2025

Table 5 outlines key perceptions of Art:1 New Museum online reputation on Instagram. To influence Generation Z's decision to visit a museum, offline and online reputation plays an important role in building trust. If the reputation created is different from offline to online which doesn't reflect the intended purpose and what is expected, the information provided actively is done only during the events and exhibitions, inconsistency with the content can reduce trust and interest in visiting, non-transparency of information can also cause problems, and miscommunication or messages failed to be appropriately captured. Museums need to pay attention to this and re-examine it to build a good reputation online through social media platforms, by using the features on Instagram to create good credibility and perception among the public, thus showing that the museum has a good reputation. offline and online in line with the aims of what the museum expects.

Table 6 highlights key aspects of Art:1 New Museum's online brand image on Instagram. An unappealing or irrelevant brand image can quickly turn the audience away, as Gen Zs are drawn to brands that reflect their values and interests. Creating a relatable and visually appealing brand identity can increase relevance and capture their attention. Additionally, clarity and consistency in messaging are essential. Clear, engaging communication strengthens the museum's brand identity, while inconsistent content can undermine trust. Gen Zs also respond well to creative and unique branding, as they value innovation. By maintaining a creative and fresh approach to presenting the brand on Instagram, Art:1 can stand out in a crowded digital space, appealing to younger visitors who are looking for dynamic and exciting experiences.

Table 6. Findings - Generation Z audience's perception of the brand image of Instagram @art1newmuseum in building visiting interest

Critical Aspects	Constructive Aspects
The brand image online doesn't align with what Gen Z expects	Established an online brand presence that is in line with the Gen Z expectations
What is displayed online is partially ineffective	Display a balanced brand image both online and offline
Poor communication with the audience will reduce attractiveness	Create clear communication with the audience to attract visits
Perception of the content isn't align with the brand image	Shape perceptions that are intended to be consistent with Gen Z preferences
Lack of creativity and digital strategies aren't completely shown	Re-create digital strategies in-depth and creative

Source: Data analysis results, 2025

Visitors that are interested in visiting museums will definitely look at the brand image of the Art:1 New Museum. If the brand image isn't attractive and doesn't seem to be relevant to the preferences that young audiences expect, then the audience will look for another similar museum. Interest in the museum is bound to grow and are reflected in their values and interests by established online brand presence that is in line with the Gen Z expectations, display a balanced brand image both online and offline, create clear communication with the audience to attract visits, shape perceptions that are intended to be consistent with Gen Z preferences, and re-create digital strategies in-depth and creatively, will help establish a brand image that will attract the interest of Generation Z. the Art:1 New Museum should create a snowball effect through word of mouth, even though its main target of are art collectors and art lovers, it'll also

gain recognition through communication which extends from their main audience to the younger generation, therefore Art:1 can stand out in the digital space to attract the interest of young visitors.

Based on the theoretical framework of the AISAS model (Attention, Interest, Search, Action, and Share), this research underscores the importance of aligning online engagement strategies with the preferences of Generation Zs, who prioritise interactive, visually appealing, and relevant digital content. The findings reveal that Art:1 New Museum struggles with the 'attention' and 'interest' stages due to inconsistent and unappealing online content, which hinders its ability to attract and engage younger audiences. In contrast, competitors like Museum MACAN have successfully navigated these stages through innovative content strategies, such as artist interviews and exhibition previews, that resonate with Gen Z's expectations.

This research also emphasises the role of online reputation, aligning with branding theories that stress the need for consistency between online and offline experiences to build trust. The gap between Art:1 digital branding and its offline presence highlights a missed opportunity to establish a cohesive brand identity, which is crucial for sustaining long-term engagement with digitally savvy audiences. These findings echo previous studies, such as those by Singh and Dangmei (2016), which emphasise the significance of digital interactivity in shaping Gen Z's cultural engagement.

The study suggests that Art:1 should adopt more dynamic and audience-centric strategies to address these challenges. First, enhancing content quality by creating visually compelling and trend-aligned posts can help capture initial attention. Second, fostering two-way interaction through Q&A sessions, user-generated content, and public programs can strengthen engagement. Third, leveraging Electronic Word of Mouth (E-WOM) through collaborations with influencers and encouraging user tagging can amplify visibility and reinforce the museum's brand reputation. By implementing these strategies, Art:1 can bridge the gap between its current efforts and the expectations of Generation Z, establishing itself as a competitive and relevant destination within Jakarta's dynamic art scene.

CONCLUSION

This study discovered that Art:1 New Museum has yet to fully engage Generation Zs as its primary audience due to limitations in its current social media strategies. The museum Instagram content, which primarily focuses on events and information updates, fails to meet Gen Z expectations for interactive, educational, and visually engaging content. In contrast, competitors like Museum MACAN have successfully implemented dynamic and visually appealing social media approaches that align better with this demographic. Art:'s offline reputation remains strong among art collectors and international audiences; however, its limited digital engagement reduces its appeal to younger visitors. By enhancing visual storytelling, integrating interactive content, and adopting a more consistent digital strategy, Art:1 can reposition itself as an attractive destination for Generation Z and strengthen its standing within Jakarta's competitive arts scene.

The findings also have theoretical implications for applying the AISAS (Attention, Interest, Search, Action, and Share) model in the cultural sector, particularly for museums. This research supports the notion that interactive and visually compelling content is critical in capturing the attention and interest stages for Gen Z, while consistent storytelling and user-generated content enhance action and share stages. Additionally, the study reinforces the importance of bridging offline and online reputations to build trust and engagement, providing a framework for other institutions seeking to attract digitally savvy audiences.

The potential long-term effects of adapting museum communication strategies for Generation Z extend beyond immediate engagement, with implications for the broader art ecosystem. By fostering digital literacy and cultural engagement in younger generations, museums can create a sustainable pipeline of future art enthusiasts, collectors, and patrons. Moreover, developing holistic social media strategies across platforms like TikTok and YouTube platforms heavily utilized by Gen Z can further amplify museums' reach and relevance.

Future research should explore the impact of digital strategies on different cultural contexts to ensure broader applicability beyond Jakarta. Investigating how diverse social media platforms, such as TikTok and YouTube, influencer management, as well as the effects of advanced interactive content like virtual tours and augmented reality (AR) can provide deeper

insights into effective approaches for this demographic. By understanding these dynamics, museums globally can develop more effective and inclusive strategies that resonate with Generation Z and adapt to their unique digital habits.

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