

Comparing Credibility, Attractiveness, and Brand Match-Up of Jakarta Museum Ambassadors and Museum Experience towards Visit Intention

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Abstract

The purpose of this study was to understand by using Museum Ambassadors which is credibility, attractive and match-up with the museum profile can affect consumer's visit intention. The data was collected from a sample of 100 respondents using a questionnaire and analyzed using quantitative analysis. The results were that Museum Ambassador/ Social Media Influencer who is credible has no direct influence on visit intention, but SMI Attractiveness, Product Match Up, and Museum Experience all directly influence Visit Intention. However, in general, the museum's main problem is not the promotion. The experience of visiting the museum has not reflected the *visitor-oriented Museum*. Therefore, the focus of this article is to determine the effectiveness of the use of Duta Museum (Museum Ambassadors) in influencing young adults' interest in visiting the museum by measuring the credibility, attractiveness, and suitability of the ambassadors' image of the museum. Then it compares the influence of the Museum Ambassadors with the overall experience given by each museum on people's attitudes and intention to visit the museum.

Keywords

Museum Marketing, Museum Ambassador, Experience, Attitude, Visit Intention.

I. Introduction

Traveling is an alternative for people to spend their time with overseas or local holiday destinations. However, many people also choose to have a vacation in the city. There are various tourist attractions in Jakarta that could be visited to spend time with families, partners, and friends, one of which is a museum.

According to the International Council of Museums or ICOM (2019), a museum is a permanent and non-profit institution that is open to the public and serves as a location for research, conservation, communication, and has tangible and intangible exhibitions for education and amusement. A museum is frequently recognized by irrelevance, caution, skepticism, and a wish to maintain historical values, as well as work internships (Middleton, 1990; Moore, 1994). This makes the museum have a less attractive image in the general public's eyes because the values offered by the museum do not match the changing attitudes and values of life that its audience has today. The museum does have a little difficulty accepting the changes that have occurred and difficulties being directly involved in these changes (Janes, 1999; Lewis, 1992). It is different from organizations and companies in other industries that can accept changes from political, social, economic, technological aspects, and they can keep up with these changes by implementing a good management system. Therefore, these industries can survive and keep growing. An article from UNESCO (2019) states that museums can be present in the social sphere, acting as a platform for debate and discussion, tackling complex societal problems and encouraging public participation. Museums and galleries need to improve their ability to involve all levels of society (James, 1991). To become a place that helps in solving social problems, the museum must change its function from product-oriented (a place for research, conservation, and communication) to become a more visitor-oriented institution by adapting to the various changes that occur around it, one of which is by doing marketing management.

1.1 Objectives

The main objective of museum marketing management is to offer experience, ideas, and satisfaction through interpretations of objects and exhibitions owned by the museum. A good museum will offer visitors an experience that makes them feel like they are out of their daily routine. Maslow calls it the "Peak Experience", which is an experience that both captivates and alters one's perception and understanding. This experience that remains in the hearts of visitors is what attracts visitors and keeps them coming. It is just that they have to go through a long and strong objective process before determining how to promote the experience to others. Therefore, the budget spent on promotions remains effective, efficient and commensurate with the income generated.

Digital media platforms such as social media are widely used to assist promotional strategies for various industries, resulting in the rise of Social Media Influencers (SMIs). These SMIs are known to influence the buying behavior of their market industry, in this case, the millennial generation. According to Entrepreneur.com, an average millennial spends around 5.4 hours per day using social media for a total of 71% Social Media Engagement. In addition, 56% of millennials choose to view information online because they get direct access and 44% of them say that through social media, they can access this information anywhere and anytime.

According to Consumer Behavior Report (2008), SMIs are very influential on the lives of young adults today because they make young adults involved in various online activities such as sharing information and interacting with other people. These young adults rely heavily on SMIs for information, such as choosing a place to visit as an activity in their spare time.

Museums in Indonesia have begun to adopt this change and to carry out promotional activities through social media. However, a few young adults in Jakarta still want to visit the Museum. To improve, the Ministry of Education and Culture, under the Directorate of Cultural Heritage and Museum Preservation, has devised a program in which Museum Ambassadors (Duta Museum) are elected. The Museum Ambassadors are tasked with socializing and campaigning to the public about museums, so the museum becomes popular with millennials.

Globally, Museum Ambassadors has been used by several museums abroad, such as the National Museum of American History. However, the Museum Ambassador at the National Museum of American History is a form of volunteering program and open to anyone who wants to join and contribute to the museum. The purpose is to act as an information center and bridge the gap between the information desk and the program documents or museum guides. As a Museum Ambassador at the National Museum of American History, the job is to welcome visitors, answer basic questions from visitors, and direct them to exciting programs and exhibits.

In Indonesia, this program is not part of the volunteering program of each museum. Instead, it is a work program of the Directorate of Cultural Heritage Preservation and Museum in collaboration with the Indonesian Museum Association (AMI). Duta Museum Indonesia is also chosen by related parties and must go through various selection processes. This program aims to invite people to visit museums and promote museums in their working areas. For example, the DKI Museum Ambassadors are for the museums in the DKI Jakarta Region, the Yogyakarta Museum Ambassador represents the Yogyakarta DIY Museum, and so on. However, the nature of the Duta Museum is only one of the tools to promote the museum. However, this program is not yet widely known by the public, and the public does not know the chosen Museum Ambassadors. So, it does not have a significant impact.

Many previous studies have been conducted to look at the effects of social media on young adults in their interest in visiting museums. However, no research has been done to see the effect of Duta Museum on the interest in visiting museums among millennials. Therefore, the objectives of writing this journal article are:

- (1) *To see the effect of using the DKI Jakarta Museum Ambassador on the interest in visiting museums.*
- (2) *To compare the influence of the use of the DKI Museum Ambassador and the influence of the experience offered by the museum on the attitude of the visitors toward the museum being promoted.*
- (3) *To compare the influence of the use of the DKI Museum Ambassador and the influence of the experience offered by the museum on the visiting intentions.*
- (4) *To determine the effect of consumer attitude as a mediation between the use of the DKI Jakarta Museum Ambassador and the museum experience with the intention to visit.*

Specifically, this research will examine (1) the influence of the credibility theory through the SMIs in Jakarta on interest in visiting museums; (2) factors that influence museum endorsements such as *credibility, attractiveness & product match of the SMIs*; and (3) the implications of credibility & product match theory on consumer attitude and interest in visiting museums.

The following are research questions related to this topic,

- Is the intention to visit the museum influenced by the attitude towards the museum promoted by Duta Museum DKI?
- Is the attitude towards the museum being promoted influenced by the credibility and attractiveness of the DKI Jakarta Museum Ambassador and the museum experience?
- Is the intention to visit the museum directly influenced by the credibility and attractiveness of the DKI Jakarta Museum Ambassador and the museum experience?
- Is the attitude towards the museum being promoted a mediation between the credibility of the DKI Museum Ambassador, the attractiveness of the DKI Museum Ambassador, and the museum experience with the intention of visiting the museum?

2. Literature Review

The Attitude Towards Advertised Museum

Before a museum determines the tools used in communication and promotion, the museum must first have a message to convey. The message to be conveyed must give a compelling impression so that the audience is willing to respond and there is a sense of wanting to buy and participate. The brand image of a product to be offered by the museum must also be clear because this creates a sense of interest and builds audience perception and trust in the museum (Kotler and Keller 2008).

Attitude towards a brand can be interpreted as a tendency to respond in a favorable or unfavorable way to a particular brand after advertising stimulus has been shown to individuals (Lim & Wong 2017). A person's attitudes include cognitive, affective, action, and attitude before visiting a museum are the main measures that can predict consumer expectations (Aronson et al., 2007). Pre-attitude is included in the visitor's experience (Falk and Dierking 2016).

Pasya (2015) states that advertising on social media has an influence on visiting interests at the Museum of the Asian-African Conference.

Museums in Indonesia are just entering the learning stage to better understand their visitors, especially since they have become more vocal in their voices in recent years and have become more willing to make comparisons. Besides,

museum experts must have started to no longer see them (museum visitors) as passive spectators but as active participants.

It can be concluded that behavior or attitude can describe a person's experience in visiting museums. Furthermore, the interesting experiences of individuals visiting the museum would be told to friends and partners, creating a desire to visit the museum.

Museum Visit Intention

In a word that has a highly competitive value in terms of time gaps and tourist attractions, museums need to focus more on visitor satisfaction, which is possible for returning visitors. Customer satisfaction depends on the total experience from the moment the visitor leaves the museum with information or free time experience provided by the museum (Mey & Mohamed 2010). Edvardsson (1996), states that concept of service must be carried out based on the point of view of consumers and their perceptions of the results they will get. Consumers may have different meanings and reasons in terms of judgments. According to M.C. Linn (1980), apart from why people visit museums, another thing that must be considered is how their visits can be more effective, especially in terms of learning. There are two basic types of visits: free and guided. What has been suggested optimally is not one of the two types of visits but the midpoint between a free visit and a guided one.

Zoltak (2004) states that visitors travel to theme parks and sustainable themes (such as museums, parks, historical sites, resorts, restaurants, local shops) to fantasize and escape from routine by doing fun things. We often find young people and school children who come to the museum to learn and obtain new experiences. By visiting a museum, they can have good memories. According to Falk and Dierking (2016), children have more broad and interconnected memories than the cognitive components of their visits. Another example is from a study of elementary school students who visited the UK National Space Center and revealed a momentary rise in their enthusiasm and respect for space and science, and a long-term decrease in their worry about schoolwork (Jarvis and Pell 2005).

However, there is a slight difference of opinion from G. Black (2005), who says that in this case, children and adolescents can be an exception because their extrinsic motivation to visit can be a school decision and not their own choice.

The negative attitude towards the museum will only increase their unwillingness to freely choose to visit. If we examine it, young adults are becoming less interested in visiting a museum area. Yet, based on a study by JJ Koran and M.L. Koran (1983), visiting museums is an interesting experience that can build a sense of curiosity, influence psychomotor development, interests, respect, motivation, generalization, and affective/emotional experiences.

It can be concluded that visiting museums is a valuable experience that can provide new lessons, especially for teenagers who still have a good memory because, at their age, memory and imagination are very good things to develop, one way of which is visiting museums.

Museum Visit Experience & Satisfaction

Museums in Indonesia in the 21st century must start implementing the Marketing 4.0 concept called Downstream or Consumer-Oriented Activities (Harvard Business Review 2013) on the marketing strategy by looking at the factors related to the Visitor Satisfactory as a component of the Visitor Experience (Kawashima 1998; McLean 1994). Museum managers in Indonesia must see a correlation between satisfaction with attitude and visit intention so that visitors can recommend museums based on their experience of visiting other people (Harrison and Shaw 2001) using word of mouth. According to Harrison & Shaw (2004), Word-Of-Mouth or WOM is a promotion key for museums and other cultural-related institutions as it is the most trusted source of information.

Social Media Influencer

Social Media Influencer has risen as a dynamic third-party advocate (Freberg et al. 2011). SMIs are seen as benefiting from the value of credibility when convincing their audience (Booth & Matic 2011; Pang et al. 2016). Based on previous studies, SMIs that have a match with a product/brand are more effective in providing a positive influence on consumer perceptions compared to SMIs that have no match with the brand/product (Choi & Rifon 2012), but according to Solomon (1988), credible sources can invite visitors to learn or form an opinion about a product.

Therefore, an SMI used to promote a product, in this case a museum, has high credibility to be trusted and increase the purchase intention of the community, especially young adults. Hypothetically, SMIs have built a significant amount of credibility, especially in their respective expertise/fields, and their followers/audiences will often feel that their opinions and support are authentic and trustworthy (Forbes 2018).

In today's era, a Social Media Influencer (SMI) has been used effectively, especially for daily awareness usage. SMI is a type of third-party endorser where it influences audience behavior and perceptions of social media (Freberg et al., 2011). According to Kaplan & Haenlein (2012), an SMI can be an "Internet Celebrity", where the level of leadership has a high influence on the behavior of its admirers. SMIs are seen as benefiting from the value of credibility when convincing their audience (Booth & Matic 2011; Pang et al. 2016).

There are different patterns of emergence between an SMI and an artist in general. First, SMIs capture their audience without going through institutional media, in contrast to artists in general (Gräve 2017; McQuarrie, Miller, and Phillips 2012). Secondly, certain parties, such as advertising specialists and researchers, believe that the information offered by SMIs is more trustworthy, connected, and authentic than from typical artists (Djafarova and Rush-worth 2017) as long as the SMIs are matched with the brand (Chahal 2016) and users see them as someone they are familiar with or known (Gräve 2017).

According to previous studies, the image of an SMI can affect the campaign's effectiveness (Amos et al. 2008). A good SMI image will positively impact the brand, while a bad image will hurt the related brand (Campbell and Warren 2012).

Social Media Influencer Credibility

Credibility is consumer confidence that the SMI has the competence to provide the required information. Credible sources can invite visitors to learn or form opinions about a product (Solomon 1988). According to K. Ayeh et al. (2019), online settings, generally cues used to interpret correct opinions (such as getting acquainted with the person supplying the information; conclusion of the person's facial expression, style of clothing, etc.), are still not qualified. Because the service is intangible, service providers need credibility in the eyes of customers in order for customers to trust the organization. This level of trust can only be created through a relationship (Bendapudi and Berry 1997). Expertise and trust are two things that can describe credibility (Ohanian 1990).

Hovland et al. (1953) state that expertise is where a communicator can be perceived as a source of valid statements, usually associated with the knowledge, experience, and skills possessed by an SMI. According to Erdogan (1999), SMI is believed to provide honest, trustworthy, and objective information.

Trust, according to Ohanian (1990), is measured through two things, namely social trust in the work and profession of a communicator and the recipient's perception of the behavior of the communicator.

Social Media Influencer Attractiveness

Attractiveness in this context is the physical attractiveness of an SMI that is matched with consumer desires (Ohanian 1990). In its definition, attraction functions as an effective bond between the source and the receiver. Most people prefer to be influenced by the source from which they have a desire to identify themselves, although in fact, they prefer to identify themselves with people they like (Ericsson and Hakansson 2005; Kelman 1961). These three factors can have a positive impact on consumer attitudes and behavior, and become a source of communicators desired by consumers (Mishra et al. 2015).

Product Match-up with the Social Media Influencer

The match between an SMI and the product/brand is essential for good results (Kamins 1990). Early research (Friedman and Friedman 1979; Kanungo and Pang 1973) acknowledged that the effectiveness of an SMI, as mentioned by previous research (Kahle and Homer 1985; Kan-dns 1990), specifically discusses the match of the product/brand with the physical role of the SMI. A significant match often appears with the emergence of a strong relationship between an SMI and a product/brand (Misra and Beatty 1990), so as found by Kamins (1990) that the endorsement of an SMI can be effective when the endorser and the product are congruent.

The literature on endorse congruence with its SMI can be categorized into two streams based on its congruent stimuli. The first is based on attractiveness: products/brands endorsed by an SMI that has an attractive physique will be more effective in introducing/advertising the product/brand to increase consumer attractiveness to the products/brands (Kamins 1990; Kamins and Gupta 1994; and Liu et al. 2007). Furthermore, the second stream is image-based: how

the perspective of SMIs in the eyes of consumers can be said to match between the products/brands they endorse with their image (Misra & Beatty 1990).

Hypothesis

Based on previous studies, it has been reported that the description of an SMI having a match with a brand/product can more positively influence consumer perceptions than a brand/product that does not have this match. (Choi and Rifon 2012). Therefore, the compatibility of the SMI and the Brand Museum is critical to the success of the SMI endorsement. Based on this hypothesis, here are some of the proposed hypotheses.

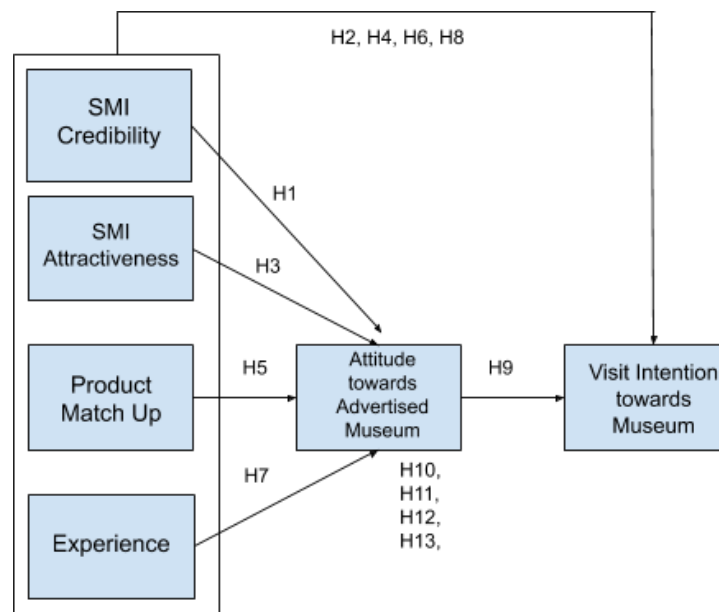


Figure 1. Model Hypothesis

A message will be substantial if the person delivering it has high credibility (Sternthal et al. 1978). A credible SMI can influence consumer beliefs, opinions, attitudes, and behavior (Kelman 1961). Expertise and trust are two things that can describe credibility (Ohanian 1990). According to Till and Busler (2000), expertise can affect attitude and purchase intention. Therefore, it can be concluded that:

H1: A credible SMI can influence a positive attitude towards a published museum.

H2: A credible SMI can influence the intention to visit an advertised museum.

According to Halim et al. (2018), the attractiveness of an artist on social media Instagram, which is attempted to increase consumer buying interest, also obtains significant results that, if interpreted, are the use of artists as endorser models. Likewise, the attractiveness of an SMI may influence consumer attitudes and intention to visit museums (purchase intention). So, it can be concluded that:

H3: An attractive SMI can influence consumers' attitudes towards a published museum.

H4: An attractive SMI can influence the intention to visit an advertised museum.

Kahle & Homer (1985) shows that consumers, when evaluating a product, prefer a product/brand which is related to an attractive SMI compared to a less attractive SMI so that the SMI for a product/brand that matches the SMI must have attractiveness in conveying information related to the product/brand. Therefore,

H5: An SMI who is in congruence with the brand of a museum (Product Match-Up) can affect the attitude of consumers towards a published museum.

H6: An SMI who is in congruence with a museum's brand (Product Match-Up) can influence the intention of visiting consumers to a published museum.

One of the things a museum has to do is offer an experience to its visitors. To offer an experience, a museum must have a minimum of five basic elements, namely, Museum Setting in the form of its interior and exterior; Objects and

Artifacts; Interpreted Material such as labels, catalogs, and writings; Museum Program; and Services provided by the museum (Kotler 1998). Museums that offer a positive experience can increase personal relevance and make people love the brand (Jones and Runyan 2013) and according to Ebrahim et al. (2016) several things prove that if people have a positive brand experience, it will affect brand preference and encourage repurchase intention. Therefore,

H7: A good experience can positively affect consumers' attitudes towards a published museum.

H8: A good museum experience can positively influence the intention to visit a promoted museum.

According to Erdogan (1999), consumer attitudes can affect the intention to visit. The prediction of customer expectations prior to the visit and the importance of generating their interactions during the visit along with the feedback will later become an evaluation or assessment after the visit (Robbins and Judge 2007).

H9: A visitor's good attitude towards a museum can influence the intention to visit the museum.

Consumer attitudes are associated with favorable and unfavorable beliefs (Phelps and Hoy 1996) towards social media influencers. Laroche et al. (1996) highlights that endorser can change consumer preferences and inevitably create a sense of willingness to buy. The credibility of the source is credited with improving consumer attitudes (Brinol et al. 2004), which leads to an increase in product purchase intentions (Harmon and Coney 1982). Evidently, there is a positive correlation between attitudes and credible supporters and purchase intentions. Consumers who have a positive attitude towards the credibility of social media influencers have relatively higher purchase intentions.

H10: Attitude towards a promoted museum is a mediation between SMI credibility and visit intention.

The consumer's attitude towards celebrity endorsements can be enhanced through attractiveness (Bardia et al. 2011). In other words, the well-liked endorsers play an influential role as brand spokespersons (Atkin et al. 1984; Freiden 1984) which can stimulate positive consumer confidence which in turn, results in a desire to buy a decision. Kahle and Homer (1985) emphasize that advertising supported by attractive sources can lead to changes in consumer attitudes and purchase intentions. This phenomenon is reflected in the context of this study, where consumer attitudes can be greatly influenced by the attractiveness of social media influencers.

H11: Attitude towards a promoted museum is a mediation between SMI attractiveness and visit intention.

The perfect match between product characteristics and supporting images is a critical decision in the validation process, as stated by Choi and Rifon (2012) that a supporter and product congruence can have a positive effect on consumer attitudes towards an advertisement. Identically, Pradhan et al. (2016) also emphasize that product match has a positive correlation with consumer attitudes and will have a significant effect on purchase intention.

H12: Attitude towards a promoted museum is a mediation between the Product Match-up brand and an SMI with visit intention.

Goldsmith et al. (2000) also emphasize that endorsers are considered dominant in promoting a product, because they can transfer their image into the product, turning an unknown product into a known product by creating positive feelings and purchase intentions among consumers (Thwaites et al. 2012).

H13: Attitude to a museum being promoted is a mediation between Experience and Visit Intention.

Based on this hypothetical model, it can be concluded that the main factor that determines a person to have the intention to visit a museum is if they have a good attitude due to a positive experience towards the museum. A Duta Museum who is credible, attractive, and congruence with the Museum Brand (Product Match-up) is also influential but only becomes a factor that helps in the museum promotion strategy.

3. Methods

In this research, the questions used are the results of the previous literature. Therefore, the measurement used is adopted from previous studies in which there are five main parts.

For the first part, we will give questions about demographics such as gender, age, occupation, place of residence, how often using Instagram, and how often visit museums, using multiple-choice questions.

Second part, calculating the SMI credibility variable will also use a Likert Scale with 5 points as an option for the answer. Based on the previous studies, there are 15 numbers of SMI credibility. The questions will represent each

dimension and the data are declared reliable if, expertise ($\alpha = 0.89$), trust ($\alpha = 0.92$), attractiveness ($\alpha = 0.88$) (Ohanian 1990).

Third part, to measure the product match-up use a 5-point Likert Scale with four questions. Based on the previous studies, product matchup is declared reliable if it matches up ($\alpha = 0.85$) (Ohanian 1990).

The fourth part will discuss the Museum Experience using a 5-point Likert scale with 18 questions. Based on a study conducted by Pine and Gilmore (1999), they divide experience into 5, namely Easiness & Fun, Cultural Entertainment, Personal Identification, Historical Reminiscence, and Escapism. Based on the previous studies Easiness and fun are declared reliable if ($\alpha = 0.81$), Cultural Entertainment ($\alpha = 0.75$), Personal Identification ($\alpha = 0.78$), Historical Reminiscence ($\alpha = 0.63$) and Escapism ($\alpha = 0.75$).

The fifth part will discuss consumers' attitudes towards advertised museums and visit intention. In this section, both will use a 7-point Likert Scale. Attitude towards advertised museums consists of 5 types of questions. Then in the museum visit intention section, participants who fill out this questionnaire must give a statement "I will visit the museum in my spare time" using a 7-point Likert scale ranging between strongly disagree to strongly agree. An example of this questionnaire will be presented in the Appendix.

4. Sampling and Data Collection

Non-probability Sampling is the sampling technique where each member of the population does not have the same probability. This happens because the sample is taken with special considerations or a systematic sampling arrangement. This sampling technique can be done by several methods, like Convenience Sampling, which used in situations where it is not possible to use other sampling methods. The list of questions was shared online (web-based) using Google Form. In addition, the list of research questions was distributed in the city of Jakarta, with the target 100 respondents aged 18-35 years (young adults). Our data used the *Outer model* and *Inner model* testing with the *WrapPLS* program.

4.1 Data Analysis

Evaluation of the Measurement Model (Outer Model)

This research was design by using quantitative research. The data collection method used in this research was questionnaire distribution by personal message or social media. We used purposive sampling method for selecting respondents. The respondents are age between 18-35 years old who use social media such as Instagram and had visited one or more than one museums in Jakarta. We also give the information about purpose of the research to the respondent and they have to pass 5 kind of questions like did they ever visit one of the museums in DKI Jakarta, how often they visit the museum in DKI Jakarta in 1 year, what is the purpose of their visit to the museum, what social media do they use, their age, job and where do they live.

This research tests each latent variable's validity and reliability, namely *SMI Credibility* (X1), *SMI Attractiveness* (X2), *Product Match Up* (X3), *Museum Experience* (X4), *Attitude towards Advertised Museum* (M1), and *Visit Intention towards Museum* (Y1) with the help of software *WrapPLS*. An individual reflexive measure is valid if the loading value is above 0.7 and a significant p-value (<0.05). However, in some cases, the loading requirements above 0.7 are often not fulfilled, especially for newly developed questionnaires. Therefore, loading between 0.40-0.70 should be considered to be maintained. Indicators with loadings less than 0.40 should be eliminated from the model since they suggest that the indicators are not accurate enough to assess latent variables. However, for indicators with loadings ranging from 0.40 to 0.70, investigation on the effects of removing these indicators on the average variance extracted (AVE) and composite reliability should be done. We can remove indicators with loading between 0.40 and 0.70 if they can increase the average variance extracted (AVE) and composite reliability above its threshold (Mahfud and Ratmono, 2013). The AVE limit value is 0.50 and composite reliability is 0.7. The following is a structural equation path diagram on the results of PLS analysis using the WarpPLS software.

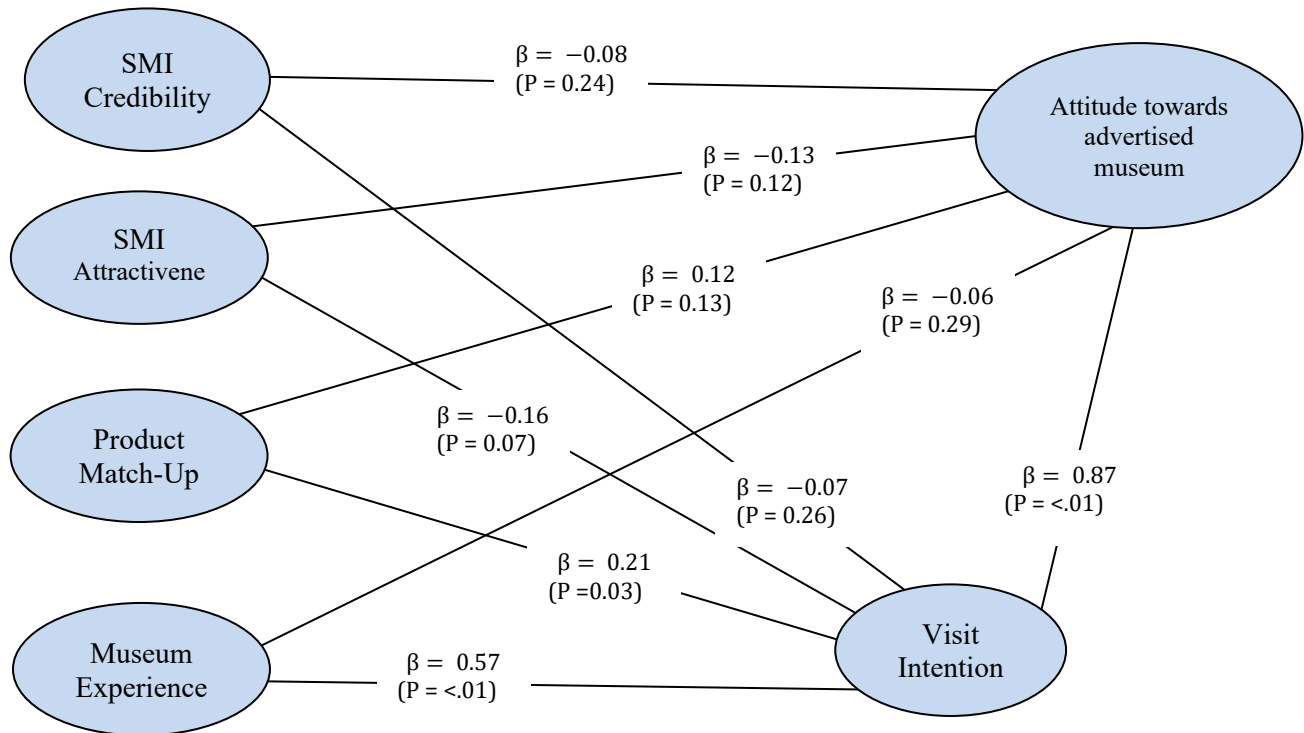


Figure 2. Diagram of Initial PLS Structural Equation Path with WarpPLS Software

From the analysis results, the outer model test was then carried out, including the validity and reliability tests. The validity test results are as follows.

Table 1. Initial Loading Factor

	X1	X2	X3	X4	M1	Y1	SE	P-value
X11	(0.457)						0.099	<0.001
X12	(0.679)						0.093	<0.001
X13	(0.527)						0.097	<0.001
X14	(0.653)						0.094	<0.001
X15	(0.794)						0.090	<0.001
X16	(0.797)						0.089	<0.001
X17	(0.773)						0.090	<0.001

X18	(0.806)						0.089	<0.001
X19	(0.763)						0.090	<0.001
X21		(0.720)					0.092	<0.001
X22		(0.692)					0.092	<0.001
X23		(0.776)					0.090	<0.001
X24		(0.695)					0.092	<0.001
X25		(0.667)					0.093	<0.001
X26		(0.656)					0.093	<0.001
X31			(0.775)				0.090	<0.001
X32			(0.866)				0.088	<0.001
X33			(0.788)				0.090	<0.001
X34			(0.636)				0.094	<0.001
X41				(0.469)			0.099	<0.001
X42				(0.695)			0.092	<0.001
X43				(0.568)			0.096	<0.001
X44				(0.728)			0.091	<0.001
X45				(0.639)			0.094	<0.001
X46				(0.678)			0.093	<0.001
X47				(0.665)			0.093	<0.001
X48				(0.272)			0.105	0.006
X49				(0.454)			0.100	<0.001
X410				(0.648)			0.094	<0.001
X411				(0.573)			0.096	<0.001
X412				(0.421)			0.101	<0.001
X413				(0.165)			0.109	0.067
X414				(0.346)			0.103	<0.001
X415				(0.573)			0.096	<0.001
X416				(0.704)			0.092	<0.001
X417				(0.411)			0.101	<0.001
X418				(0.221)			0.107	0.021
M11					(0.938)		0.086	<0.001

M12					(0.890)		0.087	<0.001
M13					(0.677)		0.093	<0.001
Y11						(0.947)	0.085	<0.001
Y12						(0.947)	0.085	<0.001

Based on the preliminary data, there is a loading factor value, which is below 0.7. The red values in Table 3 are indicators that must be discarded because the values are very low, below 0.4, while the factor loading values in bold in Table 3 are indicators that must be considered to be maintained or considered for removal increase the AVE value. After discarding several indicators, a further analysis was carried out again with the final results as follows.

Table 2. Final Loading Factor

	<i>Loading Factor</i>						SE	P-value	Description
	X1	X2	X3	X4	M1	Y1			
X12	(0.684)						0.093	<0.001	Valid and Significant
X14	(0.672)						0.093	<0.001	Valid and Significant
X15	(0.756)						0.091	<0.001	Valid and Significant
X16	(0.833)						0.088	<0.001	Valid and Significant
X17	(0.783)						0.090	<0.001	Valid and Significant
X18	(0.841)						0.088	<0.001	Valid and Significant
X19	(0.764)						0.090	<0.001	Valid and Significant
X21		(0.688)					0.093	<0.001	Valid and Significant
X22		(0.787)					0.090	<0.001	Valid and Significant
X23		(0.801)					0.089	<0.001	Valid and Significant
X24		(0.784)					0.090	<0.001	Valid and Significant
X31			(0.775)				0.090	<0.001	Valid and Significant
X32			(0.866)				0.088	<0.001	Valid and Significant
X33			(0.788)				0.090	<0.001	Valid and Significant
X34			(0.636)				0.094	<0.001	Valid and Significant
X42				(0.782)			0.090	<0.001	Valid and Significant

X46				(0.708)			0.092	<0.001	Valid and Significant
X47				(0.803)			0.089	<0.001	Valid and Significant
X410				(0.658)			0.093	<0.001	Valid and Significant
X415				(0.647)			0.094	<0.001	Valid and Significant
X416				(0.803)			0.089	<0.001	Valid and Significant
M11					(0.862)		0.088	<0.001	Valid and Significant
M13					(0.862)		0.088	<0.001	Valid and Significant
Y11						(0.947)	0.085	<0.001	Valid and Significant
Y12						(0.947)	0.085	<0.001	Valid and Significant

Source: Results of analysis with WarpPLS Software

Based on the table above, it can be concluded that the loading values of the relationship between the indicator variables and their constructs have loading values of ≥ 0.5 and has significant p-values, which are smaller than the error level of the study, namely = 0.1. Therefore, the indicator variables are deemed valid for measuring their respective constructs. After that, it is also necessary to look at the cross-loading value to assess whether the construct has high discriminant validity. High discriminant validity is obtained by comparing the cross loading on each indicator. If the cross-loading value of an indicator with a latent variable is greater than the cross-loading value of the latent variable itself, the indicator cannot measure the latent variable properly. The results of cross-loading can be seen as follows.

Table 3. Final Loading Factor

	<i>Cross Loading</i>					
	X1	X2	X3	X4	M1	Y1
X12	(0.684)	-0.210	0.405	-0.113	-0.226	0.172
X14	(0.672)	-0.140	0.266	0.093	-0.051	-0.036
X15	(0.756)	-0.318	0.095	0.289	0.051	-0.458
X16	(0.833)	0.050	-0.033	-0.270	0.192	0.135
X17	(0.783)	0.127	-0.462	0.101	-0.008	-0.034
X18	(0.841)	0.095	-0.189	0.019	0.124	-0.038
X19	(0.764)	0.337	0.026	-0.096	-0.141	0.261
X21	0.448	(0.688)	-0.064	0.177	-0.213	-0.117
X22	-0.153	(0.787)	-0.081	0.009	0.117	0.204
X23	0.011	(0.801)	0.043	-0.306	0.050	0.251
X24	-0.250	(0.784)	0.094	0.148	0.018	-0.358
X31	0.069	-0.195	(0.775)	-0.024	0.161	-0.269

X32	0.123	0.167	(0.866)	-0.084	-0.457	0.367
X33	-0.317	0.015	(0.788)	0.320	0.001	-0.134
X34	0.141	-0.008	(0.636)	-0.252	0.424	-0.007
X42	-0.057	-0.048	0.086	(0.782)	-0.007	-0.277
X46	-0.152	0.197	-0.346	(0.708)	0.142	0.024
X47	-0.166	0.011	0.028	(0.803)	-0.218	0.300
X410	0.219	-0.031	-0.072	(0.658)	0.283	0.022
X415	-0.021	-0.003	0.197	(0.647)	0.115	-0.038
X416	0.193	-0.110	0.094	(0.803)	-0.225	-0.040
M11	-0.217	0.356	-0.120	0.090	(0.862)	0.625
M13	0.217	-0.356	0.120	-0.090	(0.862)	-0.625
Y11	-0.020	-0.032	0.002	-0.074	0.044	(0.947)
Y12	0.020	0.032	-0.002	0.074	-0.044	(0.947)

The cross-loading results indicate that the construct has high discriminant validity. Next is to look at the reliability of a variable. In this study, a variable is said to be reasonably reliable if the variable has a composite reliability value > 0.7; besides, the expected AVE value is > 0.5. The following are the results of reliability testing for each latent variable with the help of the WrapPLS software.

Table 4. Reliability Testing

	X1	X2	X3	X4	M1	Y1
Composite Reliability	0.907	0.850	0.853	0.876	0.852	0.946
AVE	0.584	0.587	0.594	0.542	0.743	0.897
Description	Valid and Reliable	Valid and Reliable	Valid and Reliable	Valid and Reliable	Valid and Reliable	Valid and Reliable

Source: Results of analysis with WrapPLS Software

As shown from the above table, it can be inferred that the exogenous latent variables X1, X2, X3, and X4, as well as the endogenous latent variables Y1 and moderator variables M1, have AVE> 0.5 and composite reliability 0.7 and that the indicators employed have quite excellent reliability.

Structural Model Evaluation (Inner Model)

As shown from the analysis results, the final structural equation path diagram is as follows.

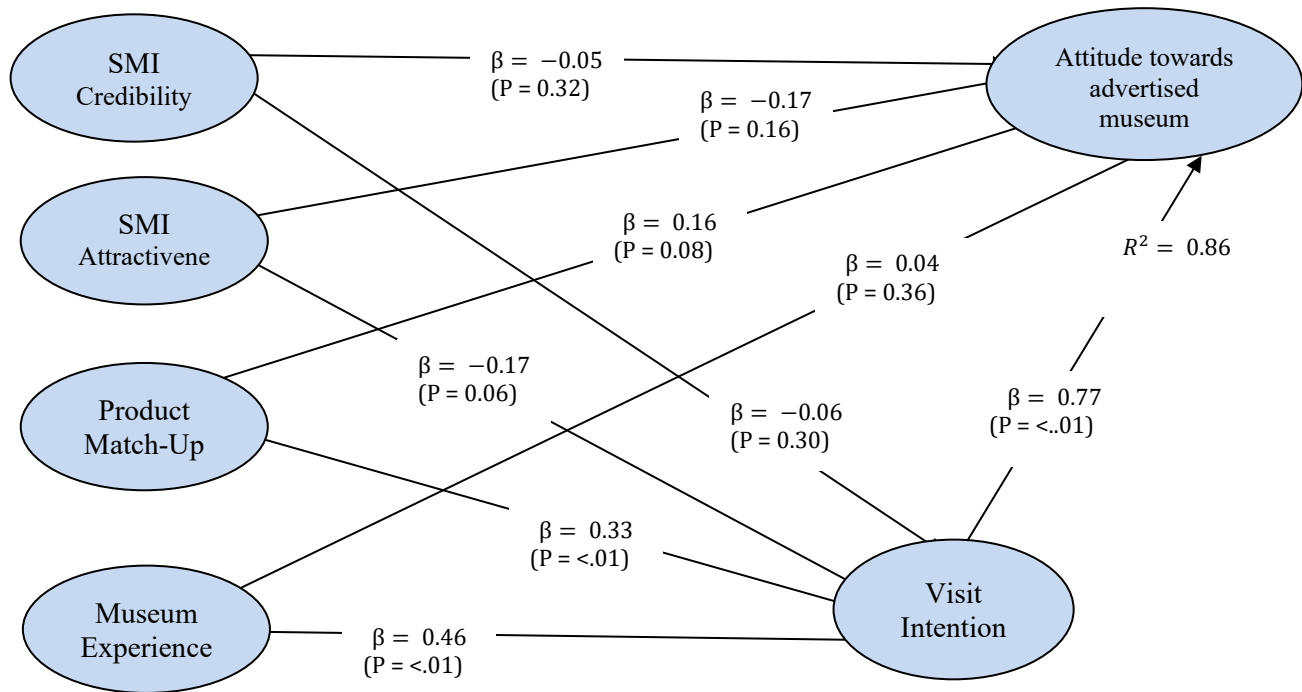


Figure 3. Diagram of Final PLS Structural Equation Path with WarpPLS Software

This study then tests the hypotheses based on the structural equation path diagram. The direct effect hypotheses are:

- H1: A credible SMI can influence a positive attitude towards a published museum.
- H2: A credible SMI can influence the intention to visit an advertised museum.
- H3: An attractive SMI can influence consumers' attitudes towards a published museum.
- H4: An attractive SMI can influence the intention to visit an advertised museum.
- H5: An SMI who is in congruence with the brand of a museum (Product Match-Up) can affect the attitude of consumers towards a being published museum.
- H6: An SMI who is in congruence with a museum's brand (Product Match-Up) can influence the intention of visiting consumers to a being published museum.
- H7: A good experience can positively affect consumers' attitudes towards a published museum.
- H8: A good experience can positively influence the intention to visit a promoted museum.
- H9: A visitor's good attitude towards a museum can influence the intention to visit the museum.

Hypotheses that have an indirect effect are:

- H10: Attitude to a promoted museum is a mediation between SMI credibility and visit intention.
- H11: Attitude towards a promoted museum is a mediation between SMI attractiveness and visit intention.
- H12: Attitude towards a promoted museum is a mediation between the Product Match-up brand and an SMI with visit intention.
- H13: Attitude to a museum being promoted is a mediation between Experience and Visit Intention.

Table 5. Hypotheses Testing of Structural Model

Direct Effect					
Hypotheses tested	Causality relationship	Coefficient	P-value	Description	Conclusion
<i>H1</i>	X1 -> M1	-0.14	0.103	Not significant	H1 rejected
<i>H3</i>	X2 -> M1	-0.135	0.111	Not significant	H3 rejected
<i>H5</i>	X3 -> M1	0.339	<0.001	Significant	H5 accepted
<i>H7</i>	X4 -> M1	0.399	<0.001	Significant	H7 accepted
<i>H2</i>	X1 -> Y1	0.062	0.293	Not significant	H2 rejected
<i>H4</i>	X2 -> Y1	-0.239	0.014	Significant	H4 accepted
<i>H6</i>	X3 -> Y1	0.195	0.038	Significant	H6 accepted
<i>H8</i>	X4 -> Y1	0.179	0.052	Significant	H8 accepted
<i>H11</i>	M1 -> Y1	0.553	<0.001	Significant	H11 accepted
Indirect Effect					
Hypotheses tested	Causality relationship	Coefficient	P-value	Description	Conclusion
<i>H12</i>	X1 -> M1-> Y1	-0.078	0.165	Not significant	H12 rejected
<i>H13</i>	X2 -> M1 -> Y1	-0.075	0.174	Not significant	H13 accepted
<i>H14</i>	X3 -> M1 -> Y1	0.188	0.008	Significant	H14 accepted
<i>H15</i>	X4 -> M1 -> Y1	0.221	0.002	Significant	H15 accepted

Based on the table above, the p-value for each variable relationship can be seen. These values are compared with the error level () of the study, namely = 0.1. If the p-value is less than 0.1, the relationship is significant, and the hypothesis is accepted; vice versa, if the p-value is greater than 0.1, the relationship is not significant, and the hypothesis is rejected.

Table 6. *R-Square* (R^2) Value

Variable	R-Square (R^2) Value
<i>Attitude towards Advertised Museum</i>	0.34
<i>Visit Intention towards Museum</i>	0.69

Based on the analysis, the R^2 value for the attitude of the moderator variable towards the advertised museum is 0.34, which indicates that the effective contribution of exogenous variables to the moderator variable is 34%. Furthermore, an R^2 value of 0.69 was also obtained for the endogenous variable of visit intention towards a museum, which indicates that the effective contribution of exogenous and moderator variables to the endogenous variable of visit intention towards the museum is 69%.

5. Conclusions & Discussion

The following conclusions are derived from data analysis and hypothesis testing results:

- (1) SMI Credibility and Attractiveness do not directly have a significant effect on consumer attitudes towards published museums. While Product Match Up, Museum Experience directly has a significant effect on Consumer Attitude towards published museums.
- (2) SMI Credibility has no direct influence on visit intention, but SMI Attractiveness, Product Match Up, and Museum Experience all directly influence Visit Intention.
- (3) Consumer Attitude is mediation between Product Match Up and Visit Intention and is also mediation between Museum Experience and Visit Intention. However, Consumer Attitude is not mediation between SMI Credibility and Visit Intention and not mediation between SMI Attractiveness and Visit Intention.

From the conclusions, we recommend several things. First, the museum must offer an experience that meets visitors' needs by creating a better marketing strategy, starting from changing the mindset of product-oriented to visitor-oriented. Then, museums must conduct research and process the data of visitors so that they can find out the behavior, needs, and values of these visitors. Then they must take into account these needs and behaviors and make necessary adjustments to the museum's marketing strategy, including educational programs and museum promotion. As a result, the public's attitude towards the image of museums can change and influence the intention to visit. The museum can also ask marketing consultants for help regarding research and processing visitors' data.

Second, Duta Museum is only a way of promotional strategy to support a museum/museum brand as a whole. Promotion will not be effective if the public's attitude towards museums is still not good and the message to be conveyed by each museum is not in accordance with the current society's values. Museums must first know what values they want to convey to the public. Then they must be consistent in conveying messages through direct interactions at the museum (through labels, museum staff, etc.) and promotional media. If they want to use Duta Museum as a promotional medium, they must also convey the message. Then they must use an ambassador who has good credibility.

Finally, museums must conduct a campaign on several social media accounts owned by the museums and on the Duta Museum's social media account and hold a series of programs each month to maintain the museum's image in the public's minds.

This research has several limitations that also need to do further research. First this research is only using quantitative method and it needs qualitative research for more concrete solution for the museum industry. The future research should examine the relationship between museum audience motivation, museum audience experience, social media promotion and visit intention. That research will make a huge difference in Indonesian museum sector.

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Biography / Biographies

Jelita Permata is a magister student of Creative Marketing at Management Departement Binus Business School at Bina Nusantara University. Currently she is working as a marketing departement in a online psychology counselling biro called KALM for almost a year, while also a part of a museum consultant in Indonesia called Museum Ceria as a marketing and branding specialist. Jelita believes on her mission to be a great museum marketer for Indonesia. She has a bachelor's degree in Design Visual Communication, Paramadina University, Jakarta, Indonesia.

Farras Caesarmas Putri is currently a full magister student of Creative Marketing at Management Departement Binus Business School at Bina Nusantara University. She also work as full time at a media agency in Jakarta, Indonesia for more than 2 years. Farras has more than 3 years of experience in Digital Marketing. She also collaborates with a lot with Celebrity and Social Media Influencers or commonly referred as Key Opinion Leader (KOL). For her, understanding the digital industry must always keep up to date with the world around her. Certainly, outside of her work, she is still active on social media such as Instagram, TikTok, and Twitter. Prior to pursuing a magister's degree, she took a bachelor's degree in Business Administration with a concentration of interest in finance of Faculty Administration Science at Brawijaya University Malang, East Java, Indonesia.

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