

# Instagram Content Strategy in Increasing Brand Awareness of Museum Sonobudoyo Yogyakarta

## *Strategi Konten Instagram Dalam Meningkatkan Kesadaran Merek Museum Sonobudoyo Yogyakarta*

Annisa Bella Novita Sari<sup>1)</sup>, Widhihatmini<sup>2)</sup>, Ardian Setio Utomo<sup>3)</sup>, Tituk Utari<sup>4)</sup>, Dewi Warhamni<sup>5)</sup>

<sup>1, 2, 3, 4</sup> Sekolah Tinggi Multi Media Yogyakarta

<sup>5</sup> Universitas Multimedia Nusantara

<sup>1, 2, 3, 4</sup> Jl. Magelang Km. 6, Yogyakarta 55284

<sup>5</sup> Jl. Scientia Boulevard Gading, Banten 15810

annisabellanovitasari@gmail.com<sup>1)</sup>, widhihatmini@yahoo.com<sup>2)</sup>, ardian@mmtc.ac.id<sup>3)</sup>, titu001@kominfo.go.id<sup>4)</sup>, dewi.warhamni@lecturer.umn.ac.id<sup>5)</sup>

Diterima: 10 Mei 2023 || Revisi: 21 Juni 2023 || Disetujui: 8 Desember 2023

**Abstract:** The role of museums in the digital era is no longer directed at collections but towards 'Edutainment' (Educational Entertainment) which keeps up with the times by providing information and communication in visual form via Instagram. There are various ways that can be done in preserving culture, but the most important thing is how to raise awareness and a sense of belonging to love the culture itself, so that people will continue to be motivated to learn about it. The existence of the Sonobudoyo Museum in Instagram is expected to provide positive attractive insight to the community. This research is conducted to find out the Instagram content strategy carried out by the Sonobudoyo Museum in increasing brand awareness for the community. The type of research used is qualitative research with a descriptive analysis approach, that interprets the data with words or descriptions. The data collection techniques use the method of observation, interviews and documentation. The results of the study show that the content strategy for the Instagram @sonobudoyo account is implemented consistently. The strategies undertaken include context, communication, collaboration and connection. Brand awareness analysis contained in the @sonobudoyo account involves several elements, namely being different, meaningful, transferability, adaptability, and publicity. The advantage of this journal is the idea and concept of the authors who examine museum attractions with relevant theoretical approaches, supporting references, systematic descriptions, and easy-to-understand explanations.

**Keywords:** Brand Awareness, Content, Instagram, Sonobudoyo Museum, Strategy

**Abstrak:** Peran museum pada era digital bukan lagi mengarah pada pengumpulan koleksi namun, mengarah pada 'Edutainment' (Educational entertainment) yang mengikuti perkembangan zaman dengan cara memberikan informasi dan komunikasi dalam bentuk visual melalui Instagram. Berbagai cara dapat dilakukan dalam melestarikan budaya, namun yang paling penting adalah bagaimana cara menumbuhkan kesadaran serta rasa memiliki untuk mencintai budaya sendiri, dengan begitu masyarakat akan terus termotivasi untuk mempelajarinya. Adanya eksistensi dari Museum Sonobudoyo melalui Instagram diharapkan dapat memberikan wawasan positif daya tarik pada masyarakat. Penelitian ini dilakukan untuk mengetahui strategi konten Instagram yang dilakukan oleh Museum Sonobudoyo dalam meningkatkan brand awareness bagi masyarakat. Jenis penelitian yang digunakan adalah penelitian kualitatif dengan pendekatan analisis deskriptif yaitu menginterpretasikan data dengan kata-kata atau deskripsi. Teknik pengumpulan data menggunakan metode observasi, wawancara dan dokumentasi. Hasil penelitian menunjukkan strategi konten akun Instagram @sonobudoyo telah terlaksana dengan konsisten. Strategi yang dilakukan meliputi context, communication, collaboration dan connection. Analisis kesadaran merek yang terdapat pada akun @sonobudoyo melibatkan beberapa elemen yaitu be different, meaningful, transferability, adaptability dan publicity. Kelebihan dari jurnal ini yaitu ide dan gagasan penulis yang mengkaji objek wisata museum dengan pendekatan teori yang relevan, referensi yang mendukung, uraian yang sistematis dan penjelasan yang mudah dipahami.

**Kata Kunci:** Brand Awareness, Konten, Instagram, Museum Sonobudoyo, Strategi

## INTRODUCTION

The 'Strategic Agenda' of the American Association of Museums mention that constant demographic change and the emergence of an environment without frontiers are transforming the role of museums. Museums have to become more

responsive in all aspects of the development of their operations, function, program, and their public, to the diversity resulting therefrom. Museum and tourism have become focal points in the community, points of physical convergence. Museums have also become

points of convergence for thinking, reflection, pleasure and knowledge (Herreman, 1998).

Museum as a mean to preserve natural, cultural, and human heritage in Indonesia still need to be improved in quality; need a new approach to protect and present museums in society. The existence of museums as institutions that serve education, research, and pleasure purposes is significant (Mufidah, 2019).

The process of revitalizing museums in various cities in Indonesia is still uneven, therefore museum needs more attention. In this case, the Department of Culture of the Special Region of Yogyakarta Province, as a government institution, has a role in regulating, managing, and providing services oriented toward regional tourism development. The role of the Department of Culture in developing museum tourism is to provide tourism support facilities and to conduct synergistic cooperation as its role as a tourism stakeholder. This is also a new paradigm in the field of museum management. The role of a museum is no longer collection-oriented but the orientation is shifting towards the public by bringing more benefits, serving the community, and involving the community; besides that, improvement in promotion is something that needs to be done to support the existence of the museum.

Tourism development has three crucial factors: infrastructure improvement, promotion improvement, and security improvement. In order to develop the museum's potential, some actors play a role in driving the system. These actors are tourism people in various sectors. In general, tourism people are grouped into three main pillars; namely the community, the private sector, and the government.

There are three types of museums in Indonesia: A, B, and C. Government-owned museums are generally the lowest type, namely C. Meanwhile, types A and B are privately owned museums with standard facilities. Apart from that, the problems of packaging, marketing, human resources, and security management at the museum are also some things that must be improved, for example, in the management of museums in Singapore, which only have a small collection but have professional management so that museums in Singapore develop well. Likewise, in Europe, the existing collections are primarily from the Middle East and Indonesia, but museums are proliferating because they are managed with good management. The existence of historical museum tourism will be

increasingly promising because in the future tourists will have more cultural awareness.

In the era of technological development, museums are expected to be able to use the technological advances to collect, maintain, and communicate all forms of cultural development processes. Efforts to preserve cultural heritage collections begin with awareness of the existence of the community and a general sense of connectedness. In the digital era, with the emergence of social media, Instagram provides choices for cultural institutions in providing access, building networks, and promoting their collections. Various studies have been conducted in the last decade debating how cultural institutions manage collections and respond constructively to the emergence of electronic formats and social media in order to provide benefits and increase ease of access for social media users.

The electronic format offers the option of digitizing media in physical collections to provide benefits for easy access and information dissemination. Even though many cultural institutions adhere to the same belief regarding positive impacts, in the process, cultural institutions tend to neglect management that accommodates user perspectives. As a result, promotional transformation on social media is more interpreted as a technical problem and related to the existing social dimension. Based on the data reported in the 2021 DIY. Tourism Statistics Book (Yogyakarta, 2021), the world tourism industry has again experienced an increase after the previous two years of being affected by the Covid-19 pandemic. The following is a graph of domestic and foreign tourists in the Special Region of Yogyakarta in 2017-2021.

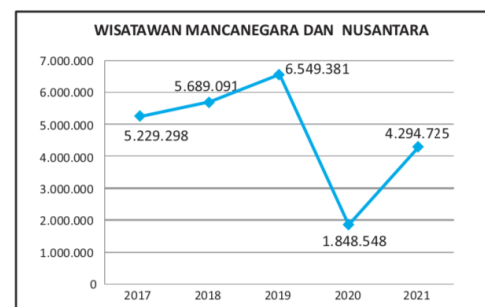


Figure 1 Graph of DIY International and Domestic Tourists

The Special Region of Yogyakarta, a city of struggle, cultural center, and education center, is also known for its rich natural and cultural charm. Thus

providing a unique attraction, especially for foreign tourists.



Figure 2 Chart of the Top Ten International Tourists for 2021

In responding to developments in the number of tourist visits, both domestic and foreign, each museum needs a marketing strategy through digital content on social media, one of which is Instagram, in an optimal way to promote history and cultural processes through the museum to the public as one of the existences of culture.

The existence of culture also has to do with how the management of museums by the government towards the development of ancient museums and existing history—starting with the rehabilitation and expansion project of the museum on REPELITA (Five Year Development Plan). Since PELITA I to PELITA V, museum has developed. The number of museums in Indonesia has recorded as many as 435 museums, consisting of museums within the Department of Education and Culture, private museums, and museums of the Regional Government. On January 25, 2017, a Memorandum of Understanding was issued between the Ministry of Education and Culture to develop tourism based on education and culture. In the following, the Ministry of Education and Culture issued statistical data on the number of cultural reserves and museums in Indonesia.

Table 1 Number of Cultural Reserves and Museums for Each Province

No.	Province	Cultural Reserves	Museums
1.	DKI Jakarta	150	64
2.	Jawa Barat	129	36
3.	Banten	28	5
4.	Jawa Tengah	397	54
5.	DI Yogyakarta	535	44
6.	Jawa Timur	158	45

In the table, the Special Region of Yogyakarta ranks 5th with 535 cultural heritages and 44 museums. The total number of cultural heritage owned by Indonesia

as a whole is 2,319 cultural heritages, and the total number of museums is 435. In developing museums, the Directorate of Museums classifies them into two types, namely General Museums and Special Museums. The group is divided into museums at the national level, the regional (provincial) level, and at the local (municipality/district) level museums. In this way, the Indonesian museum has established three main pillars used as policies in the framework of museum operational activities: educating the nation, national resilience, and insight into the archipelago. Culture and society are inseparable, so it is necessary to preserve culture.

Public awareness in maintaining the local culture at this time still needs to be improved. Two forces cause social change. The first is strength within the community (internal factors), such as the change of generations and various local inventions and modifications. The second one is forces from outside the community (external factors), such as direct intercultural contacts (culture contact) as well as the spread of (elements) of culture and environmental changes, which in turn can spur the social and cultural development of people who must reorganize their lives (Koentjaraningrat, 2015).

Maintaining and preserving Indonesian culture can be done in two ways: by the community, especially the younger generation, in supporting cultural preservation and participating in protecting local culture. Namely, the first cultural experience is cultural preservation which is carried out directly into a cultural experience. For example, if the culture is in the form of a dance, then people are encouraged to learn and practice to master the dance, and it can be performed annually at specific events or festivals. That way, local culture can always be preserved. Second, cultural knowledge is preserved by providing information about the culture that can be functionalized in many forms. The aim is for education or for the benefit of developing the culture itself and regional tourism potential (Nahak, 2019).

Various ways can be done to preserve culture. However, the most important thing is raising awareness and a sense of belonging to love their own culture so that people will continue to be motivated to study and preserve it. Significant efforts must be made to overcome the problem despite being hit by globalization and the influx of Western culture. Ultimately, everyone wants Indonesian culture to be heard nationally and internationally. As one thing that

the Indonesian people should be proud of, UNESCO, on October 2, 2009, established Batik as one of Indonesia's cultural heritage. The date was also designated as national batik day.

This research takes objects at the Sonobudoyo Museum or in Javanese, known as 'Sana Budaya,' which is a museum that contains Javanese history and culture. The Sonobudoyo Museum in January 2001 joined the Yogyakarta Province Culture and Tourism Office by enacting Law No. 22 of 2000 concerning Regional Autonomy. The reason for choosing the Sonobudoyo Museum as a research object is because this museum is known to be the most complete after the National Museum in Jakarta (Daniswari, 2022). In addition, this museum has many exhibition halls, making it the right place to understand various aspects of Yogyakarta people's lives, from arts and crafts, wedding traditions, up to science. The collections owned by the Sonobudoyo Museum are divided into collections of biology, archeology, ethnography, numismatics, heraldics, history, philology, ceramics, art, and technology.

Apart from that, the Sonobudoyo Museum is trying to innovate to attract the attention of the public, especially the younger generation, to visit the Sonobudoyo Museum. One of the things that this museum can do is to develop their promotions on social media and use them to spread the activities carried out at the museum. Through an account on Instagram, the museum can carry out branding so that the public and the younger generation will be interested in visiting the Sonobudoyo Museum. This branding is carried out by publishing content that highlights the museum's identity.

Based on the description of this background, this research will discuss the Instagram media content strategy in increasing brand awareness of the Yogyakarta Sonobudoyo Museum as an effort to care for cultural wealth in Indonesia. Researchers hope that when people hear about 'Museums,' they will no longer think museums are old-fashioned, lonely, and boring places. On the other hand, researchers want to provide knowledge and awareness to the public so that they are more able to accept, to appreciate, and to know more about the culture in Indonesia through museums. So that the significance in this research is as a reference that can be used in the study of museum communication strategies through social media platforms, so that visitors can get experience both

directly and through information displayed on digital media.

The ICOM (International Council of Museums) general assembly congress defined the definition of a museum as an institution that is permanent, not seeking profit in serving the community, open to the public, acquiring, preserving, communicating, and exhibiting human and environmental evidence for educational purposes, research, and entertainment (Murphy, 2016). In addition, the museum also allows someone to do and explore inspiration as learning and entertainment.

Alternative ways to preserve local culture can also be done by 1) Improving the quality of human resources in advancing local culture, 2) Encouraging the community to maximize the potential of local culture along with its empowerment and preservation, 3) Trying to revive the spirit of tolerance, kinship, hospitality, and solidarity that high, 4) Always maintain Indonesian culture to prevent extinction by ensuring the community can manage local cultural diversity.

Technology and societal impact play a complementary role to each other in museum digitization. The value and function of cultural heritage are realized through knowledge sharing and exchange of idea. Hence, the focus of the digital museum should be on the visitor's experience rather than the technology itself. However, without the help of advanced technology, such goal cannot be reached effectively. Therefore, the challenges involved in the creation of digital museums can be divided into two dimension: the use of technologies and the enhancing the user experiences (Yu-Chang Li, 2012).

The strategy effectively determines the success or failure of marketing communication activities. In essence, strategy is planning and management to achieve goals. In contrast, the communication strategy combines communication planning to achieve a goal. There are three elements in a marketing strategy known as STP: Segmenting, Targeting, and Positioning. According to Kotler and Armstrong, there are five marketing communication strategies: advertising, sales promotion, public relations and publicity, personal selling, and direct marketing (Kotler, 2016). In marketing communications, first determine the objectives and advertising campaigns to be made, who is the target market, segmenting, and positioning so that the message conveyed is interesting (Rangkuti, 2012). In addition, positioning is a company's way of placing

value in the minds of consumers, so the success of positioning in a brand depends on the ability of a company to provide value to its consumers. The characteristics of segmenting look at the activities and interests of the community.

Social media content has technical brilliance through an image on Instagram, which also might influence people's thoughts and feelings. When creating social media content, selecting images and storytelling considerations must be adjusted (Miles, 2014). Customer engagement increases in business organizations that use social media for promotions. It makes easier for everyone, especially business people, to get information and communicate. The Marketing Science Institute defines customer engagement as a manifestation of customer behavior towards brands outside of purchasing activities resulting from individual customer motivations such as word of mouth, recommendations, interactions between consumers, blogging, writing reviews and other activities that the like (E. Rahmawati, 2015).

Kotler and Armstrong state that a brand consists of essential elements such as a name, logo, symbol, character, packaging, and slogan (Kotler, 2016). In addition, brand elements are understood as verbal and nonverbal information available to identify and differentiate products, including 1) Being different, 2) Meaningful, 3) Transferability, 4) Adaptability, and 5) Publicity (Philip Kotler, 2016). The steps for getting followers and engagement on Instagram are by 1) Sharing interesting content, 2) Promoting to others and reposting posts, 3) Asking questions so that the public participate more, post descriptions include open questions, 4) Blending branding and fun, for example posting behind the scenes videos, the content can be for entertainment, 5) Talking to followers directly, by responding to feedback and actively responding, 6) Using good photography and using editing filters and using good lighting, 7) Learning from other Instagram content accounts so that other ideas can emerge, 8) Experiment or try something new, because one way to find out what works well for one brand is to experiment with different content (Miles, 2014).

In addition, the stages of the engagement process include consumption, curation, creation, and collaboration. Consumption is the customer engagement stage to initiate activities such as reading, downloading, and viewing digital content on social media. Curation is the stages where the customer selects, filters, provides feedback, or describes the

content. Creation explains the stages of content creation to customers. Collaboration describes the collaboration stage of previous processes that creates new activities to build content sets (Evans, 2012).

According to Miles, three strategies can be used to utilize Instagram: giving discounts or giving something for free to promote engagement on Instagram. Second, create contests that can generate user interest and enthusiasm. Third, by giving gifts as an effort to get attention. Each interaction is expected to connect the brand with the needs and desires of consumers (Miles, 2014). Engagement is also an inline catalyst that converts potential consumers into consumers, consumers into customers, customers into loyal customers, and loyal customers into brand recommendations. Positive engagement that often occurs can generate consumer loyalty (J. Beneke, 2015).

A post with some likes can indicate that content is exciting and can also increase the likelihood of being liked by someone and lead to the dissemination of information from a brand to potential customers. On the other hand, many comments on a post represent a level of success or impact because comments make users take the time to express their opinions. Likes and comments have been widely used as measurements for the impact of a publication (F. Sabate, 2014). Engagement is vital because the more engagement gets, the more likely a brand will be recognized. In addition, engagement is also crucial because it can show a good relationship with consumers and impact consumer loyalty (J. Beneke, 2015).

Brand awareness is the ability of a potential buyer to recognize and recall a brand that is differentiated from other brands through its dimensions (Aaker, 2013). Furthermore, according to him, brand awareness has three dimensions that provide a large number of competitive advantages, including 1) Awareness provides a brand with a sense of familiarity or being known, and people like things that are known or familiar, 2) Name awareness can be a signal of presence, commitment, substance, an attribute that can be very important, and 3) Brand excellence will determine if it is remembered at a critical time in the buying process.

The level of brand awareness requires a continuum ranging from an uncertain feeling that a specific brand has been known before so that consumers believe the product is the only brand in a product group. This continuum can be represented in different levels of

brand awareness, which can be described as Top of Mind, Brand Recall, Brand Recognition, and Brand Unaware (Durianto, 2011).

In addition, there are three benefits in creating brand awareness, namely 1) Learning advantage, where brand awareness affects the strength of an association or company that will create a brand image, 2) Consideration advantages, where increasing brand awareness can also increase the possibility that the brand will be included in the purchase considerations, including in several brands that are a severe consideration for consumers to buy. Usually, consumers only consider a few brands for purchase, so ensure that brands are included in purchase considerations and make other brands less likely to be considered or remembered, 3) Choice advantage, namely high brand awareness, can influence choices among several brands' considerations. The possibility of being the chosen brand will be even greater if there are only a few brands included in the purchase consideration and knowledge of one brand is greater than the others.

## RESEARCH METHOD

The type of research used is qualitative by collecting data, exploring and understanding a symptom or phenomenon experienced by research subjects, used to understand social situations in-depth, and finding theories (Sugiyono, 2017). A qualitative approach is used because it is considered to have a more detailed and in-depth nature, considering that this research focuses on quality regarding content strategy on Instagram, so that the results of the study can describe a realistic view of the content strategy carried out by the Sonobudoyo Museum Instagram account manager.

The object of this research, namely the Instagram media content strategy carried out by the Sonobudoyo Museum, uses primary and secondary data sources, including interviews with informants directly related to Instagram's media content strategy, to achieve brand awareness, observation, and documentation. Data analysis techniques are carried out in three ways, namely data reduction, data presentation, and drawing conclusions.

The informants selected for interview were people who directly involved in managing the Sonobudoyo Museum's Instagram by asking questions about the strategies used, their implementation and the obstacles they faced. Besides that, the observations in this study

conducted simultaneously with documentation by visiting the museum directly and observing activities on the Sonobudoyo Museum's Instagram account.

Data reduction in this study was carried out by selecting any information obtained from observations, interviews, and documentation, then processing and focusing all the raw data to make it more meaningful. The presentation of the data in this study was carried out in the form of a brief description in the form of narrative text. The conclusion in this study is the findings in the form of a description of the Sonobudoyo Museum Instagram content strategy.

The weakness in this research is that it uses a lot of subjective informants which has a strong risk of reducing the objectivity of the research results. The character of the researcher will affect the results of the research, it could be that when you meet other researchers with different characters, the results will be different.

## RESULT AND DISCUSSION

The Sonobudoyo Museum, in carrying out its Instagram media content strategy, leads to the concept of a museum as an edutainment. This is in line with research conducted by Laely Armiyati and Dede Wahyu Firdaus, where the implementation of educational services based on a participatory approach at the museum is carried out by holding activities that lead to the active role of visitors and collaborating with the community to hold activities at the museum (Laely Armiyati, 2020). In addition, there is also a need for a cooperative bond between educational institutions and the museum to intensify visits (Bustan, 2022).

The Sonobudoyo Museum has standard Instagram media content strategies for setting color provisions, logos, captions, content themes, and content scheduling. The advantage of the @sonobudoyo account over other museum accounts is that the Sonobudoyo Museum has fulfilled information needs which include Context, Communication, Collaboration, and Connection (Solis, 2010).

In terms of context, the Sonobudoyo Museum devises a strategy by creating an editorial plan, setting a collection theme, processing raw materials such as photos and videos to be included in the design using color, and then the finished design requires approval from several parties. Furthermore, photo and video content that has been processed can be published. In the communication aspect, the Sonobudoyo Museum

conveys messages to the public using a storytelling strategy. Storytelling is done so that the Sonobudoyo Museum is closer to its followers. The @sonobudoyo account has a nickname for its followers, which is the nickname for opening #sahabatsonobudoyo. In addition, the Sonobudoyo Museum has the tagline 'Salam Sahabat Museum, Museum di Hatiku' to close the caption on the content.

In the Collaboration aspect, the collaboration carried out by the Sonobudoyo Museum includes working with the 2020 Sonobudoyo Museum Ambassador, Harya Rifky Pratama. In addition, @sonobudoyo also works with several government agencies in Yogyakarta, including @kratonjogja, @humasjogja, @dutamuseumdiy, @kominfo diy, and @malammuseum. Collaboration was also carried out with several communities in Yogyakarta, such as the Keris, comic, wayang, and Batik communities. In the Connection aspect, the Sonobudoyo Museum maintains the relationship established with the @humasjogja account to support the activities mutually. In this aspect, the Sonobudoyo Museum also needs to collaborate with various generations in order to make the museum function more effectively and pleasantly, especially for Generation Z (Istina, 2022).

The Instagram content strategy includes features, namely the Home Page, Comments, Explore, Profile, and News Feed. In addition, it is better to provide complete information in some parts so that the uploaded photos have more informational meaning (Atmoko, 2012). The title needs to be given enough information to strengthen the message conveyed on Instagram. In addition, the information on the title is also helpful as an emphasis on posting social media content so that people can easily understand the content in the @sonobudoyo account and also as one of the insights for all people.



Figure 3 Titles on Infographics

Hashtags are symbols marked with a hash (#), this hashing feature is essential because it makes easier for users to find photos on Instagram with specific hashtags. The goal of using hashtags is to increase the

reach of other users. The use of hashtags will usually appear in the explore feature with a magnifying glass icon on Instagram social media.



Figure 4 Account Hashtag @sonobudoyo

Location is a feature that displays the location of an agency, which is useful for providing information about the place or location.



Figure 5 Posts Location

Although Instagram is a photo sharing medium, Instagram is also a social network because Instagram users can interact with each other. Several activities can be done on Instagram, such as being a follower or following, as is done by the Instagram account @sonobudoyo, which always gets followers and follows other users Instagram accounts to increase the number of followers. Besides, there is a Likes feature where users can like pictures or photos on Instagram by pressing the like button under the caption next to the comment and double tapping to like the content.

The Comment feature is an activity in giving thoughts through words; other users can freely provide any comments on photos: it could be suggestions, praise, or criticism. In addition, there is a Mention feature to add other users by adding an '@' sign and entering another user's account name; this can also expand the reach of each post.



Figure 6 Mention Post

The Sonobudoyo Museum has a level of community engagement and involvement in knowing the Sonobudoyo Museum both digitally and in real terms. A brand has several essential elements, such as a name, logo, characters, packaging, and slogan. In this case, the logo and tagline need to be introduced to familiarize the museum with people's lives. The museum logo is a critical element in the museum's public communication policy (Winterbotham, 2018).

According to the Sonobudoyo Museum Ambassador, talking about brand awareness of the Sonobudoyo Museum is the right thing. Where the Sonobudoyo Museum is in a very supportive ecosystem. The Sonobudoyo Museum represents its region, namely the Special Region of Yogyakarta, an area full of cultural heritage. In terms of brand awareness, this is important for cultural identity in the country in the Special City of Yogyakarta. Likewise, traditional values that are not outdated because they have become living values from generation to generation and are still found in everyday life which are also referred to as living museums (Supriatna, 2022).

In addition, in implementing the content strategy on Instagram, the Sonobudoyo Museum uses the principle of Be Different, Memorable. The advantage of the Sonobudoyo Museum compared to other museums is by presenting challenges and games content every weekend. Users are expected to fulfill the terms and conditions to participate in challenges and games. One of the conditions is to follow the Instagram account @sonobudoyo. As a form of appreciation from the Sonobudoyo Museum, users who have participated and lucky will be given prizes such as catalog books, tote bags, mugs, key chains, and notebooks. The winner will always be announced on the @sonobudoyo account at the end of the month.



Figure 8 World Music Day

Transferability is a principle in which this element is mobile regarding product categories, geographical boundaries, and culture. The @sonobudoyo account is mobile and can be accessed anytime and anywhere. Users can quickly like, comment, or share content from @sonobudoyo. The following principle is Adaptability; this principle is flexible and more easily updated and adapted to the context. Lastly is Publicity, meaning that Instagram @sonobudoyo is in the safe category, both legally and competitively, because the @sonobudoyo account has official account status, which is under the auspices of the Yogyakarta Culture Office.

Brand awareness at the Sonobudoyo Museum is an intangible asset, which includes the brand, perceived quality, name, image, symbol, and slogan of a brand which is the primary source of competitive advantage in the future. The content strategy's success on the @sonobudoyo account is in the top-of-mind category, seeing from the consistent increase in followers on the @sonobudoyo account. The advantage of the Instagram media @sonobudoyo with other museum accounts is seen in the number of followers, likes, and comments that are consistent and continue to increase every month.

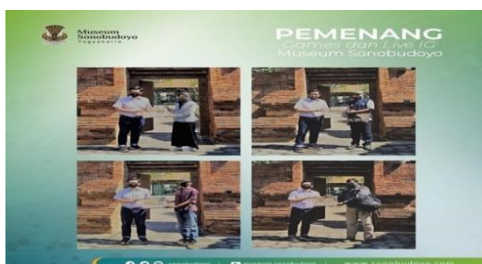


Figure 7 Games Winner

The following principle is Meaningful, which is one element that has credibility and suggestive power to users. In this principle, the strategy is to link National holidays with the collections in the Sonobudoyo Museum. Meaningful also means deep and full of meaning from how @sonobudoyo packs an enjoyable, neat, and epic content strategy.



**Table 2** Instagram Insight

No.	Instagram Insight	Description
1.	Followers	Data on @sonobudoyo followers increases every day. At intervals per day, there are 20 new real account followers
2.	Top Location	Data shows that users from the city of Yogyakarta dominate the @sonobudoyo account
3.	Like	Insight data shows an average of 130 likes on each post.
4.	Comment	Shows that there are 5-20 comments on several posts, such as games or challenges that are carried out every week
5.	Best Day & Prime Time	It shows that the best days from the @sonobudoyo account are Tuesday and Saturday. While prime time there are three segments, namely at 09.00-12.00, 15.00-18.00, and 18.00-21.00
6.	Hashtag	Shows that the hashtags used in each post follow the contents of the content, hashtags are related to cultural heritage
7.	Reach	Shows at one-week intervals @sonobudoyo account has 2,570 reach on users
8.	Impressions	Shows that at one-month intervals, the @sonobudoyo account has 23,082 impressions on other users homepages
9.	Profile Visit	The data shows that the @sonobudoyo account has 840 profile visits at one-month intervals

Sonobudoyo Museum has broad potential related to the content strategy implemented so far. Based on existing data, researchers can analyze the people's awareness of Yogyakarta through data from the Instagram insight account @sonobudoyo. First, awareness provides the brand because, generally, people like known or familiar things. Both name awareness can be a signal of presence, commitment, and substance, so they become attributes that can be very important. The three advantages of the brand will determine if it is remembered at a critical time in the buying process.

In addition, there are several factors in brand awareness regarding consumer behavior. On cultural factors, the Sonobudoyo Museum enters subculture, and the content discusses state assets such as cultural heritage, cultural reserves, and museums promoting culture and history. The existence of museums, especially in providing education, is so needed, including in learning history (Asmara, 2019).

The existence providing museum information and communication on Instagram, which is currently of interest to the public, is also expected to be widely heard by the public. The social factor, in this case, is seen from the many graduates of historians,

anthropologists, and the existing community, which is something of value owned by the Indonesian state. In Yogyakarta, there are many cultural communities that collaborates with the Sonobudoyo Museum, namely the Keris Community, Batik Community, Wayang Community, Metal Community, and Manuscript Community. Besides that, the museum can also be seen from two perspectives, namely the tourism perspective and the museum from an educational perspective (Fitriansyah, 2022).

In this case, the personal factor is related to how the Sonobudoyo Museum organizes its content strategy in embracing every character from the audience, especially on matters of interest and concern. Psychological factors are related to people's decisions about brands which are also influenced by psychological factors such as motivation, perception, learning, beliefs, and behavior. This refers to the @sonobudoyo Instagram content strategy as one of the people's hooks so that they want to know more about the Sonobudoyo Museum. The results obtained from the strategy steps and Instagram insight data show that the Sonobudoyo Museum is already in the top-of-mind category. This is following the data obtained and the analysis carried out by researchers in depth.

## CONCLUSIONS

Based on the results of the research and discussion that the subject regarding to Sonobudoyo Museum Instagram media content strategy, it can be concluded that the Instagram media content strategy carried out by @sonobudoyo includes Context, Communication, Collaboration, and Connection.

Context by making an editorial plan before content execution. Communication by storytelling, using greeting words to call the audience #sahabatsonobudoyo, and using the tagline *Salam Sahabat Museum, Museum di Hatiku* (Greetings, museum friends, the museum is in my heart). Collaboration by expanding relationships on each government, private, and community agency account. Connection by maintaining relationships so that they are always well developed as one of mutualism among agencies.

In addition to the Instagram media content strategy being pursued, the Sonobudoyo Museum identifies through Instagram media elements to achieve brand awareness. The elements of the brand are Be Different or Memorable, Meaningful, Transferability, Adaptability, and publicity.

Be Different or Memorable; the @sonobudoyo account presents a different character from other museums, presenting game content every weekend. Meaningful shows that the @sonobudoyo account presents a variety of collection content, such as linking National holidays with the collection. Transferability, the @sonobudoyo account is mobile and can be accessed anytime and anywhere. Audiences can quickly like, comment, or share @sonobudoyo content. Adaptability, the @sonobudoyo account is easy to adapt by changing the profile of the features available on Instagram as needed. Publicity, the @sonobudoyo account has an official logo and color provisions when promoting on Instagram media. The logo used by @sonobudoyo is blending which is also one of his collections. The color provisions used are green with beautiful nuances.

The final stage in measuring brand awareness for the @sonobudoyo account is by looking at Instagram insights, where the Sonobudoyo Museum is included in the top of mind category looking at various contexts such as top location, likes, comments, reach, and impressions.

Researchers also want to recommend that museums start digital transformation to preserve cultural and

historical heritage and expand the reach of publications. With digitization, museum collections can be accessed by more people around the world, including those who do not have access to physical museums. It also opens up new opportunities for research and education, and can increase awareness and appreciation of cultural and historical values.

It is hoped that the implications of this research will provide general awareness for the public and especially for museum managers to immediately digitize museums, so that access to education and research becomes easier. Digitized museum collections can be accessed by educational and research institutions around the world, enabling researchers to study and analyze historical objects and artifacts in ways that were not possible before.

## REFERENCE

- Aaker, D. (2013). *Manajemen Pemasaran Strategi. Edisi Kedelapan*. Jakarta: Salemba Empat.
- Asmara, D. (2019). Peran Museum Dalam Pembelajaran Sejarah. *Kaganga: Jurnal Pendidikan Sejarah dan Riset Sosial Humaniora*, 2(1), 10-20.
- Atmoko, B. D. (2012). *Instagram Handbook Understanding The Role of Social Media in Destination Marketing An International Journal of Economics and Finance*. Jakarta: Mediakita.
- Bustan. (2022). Museum: Sumber Belajar dan Pariwisata Sejarah Budaya. *Social Lanscape Journal*, 3(2), 1-8.
- Daniswari, D. (2022). *Museum Sonobudoyo: Daya Tarik, Harga Tiket dan Jam Buka*. Retrieved July 2023, from Kompas.com: <https://yogyakarta.kompas.com/read/2022/11/18/231020978/museum-sonobudoyo-daya-tarik-harga-tiket-dan-jam-buka?page=all>
- Durianto, D. (2011). *Strategi Menaklukan Pasar Melalui Riset Ekuitas dan Perilaku Merek. Cetakan XX*. Jakarta: PT. Gramedia Pustaka Utama.
- E. Rahmawati, S. (2015). Pengaruh Customer Engagement Terhadap Kepuasan Pelanggan dan Kepercayaan Merek Serta Dampaknya Pada Loyalitas Merek. *Jurnal Riset Ekonomi dan Manajemen*, 15(2), 246-261.
- Evans, D. (2012). *Social Media Marketing: An Hour a Day. Second Edition*. New Jersey: John Wiley & Sons Inc.
- F. Sabate, J. B. (2014). Factory Influencing Popularity of Branded Content in Facebook Fan Pages. *European Management Journal*, 32(6), 1001-1011.

- Fitriansyah, F. K. (2022). Pemanfaatan Museum Sebagai Wisata Edukasi dan Media Pembelajaran Sejarah. *Cakrawala: Jurnal Humaniora*, 2(2), 89-94.
- Herreman, Y. (1998). Museums and Tourism: Culture and Consumption. *Museum International No. 199*, 50(3), 1-64.
- Istina, D. (2022). Keberadaan dan Fungsi Museum Bagi Generasi Z. *Jurnal Tata Kelola Seni*, 8(2), 95-104.
- J. Beneke, S. C. (2015). The Development of a Consumer Value Propositions of Private Label Brands and The Application Thereof in a South African Retail Context. *Journal of Retailing and Consumer Services*, 25, 22-35.
- Koentjaraningrat. (2015). *Pengantar Ilmu Antropologi*. Jakarta: PT. Rineka Cipta.
- Kotler, A. (2016). *Principles of Marketing (Global Edition 15)*. Harlow: Essex Person Education.
- Laely Armiyati, D. W. (2020). Belajar Sejarah Di Museum: Optimalisasi Layanan Edukasi Berbasis Pendekatan Partisipatori. *Jurnal Artefak*, 7(2), 81-90.
- Miles, J. G. (2014). *Instagram Power*. United States: McGraw-Hill Education.
- Mufidah, I. (2019). *Potret Museum Di Indonesia*. Jakarta: Pusat Data dan Statistik Pendidikan dan Kebudayaan Kementerian Pendidikan dan Kebudayaan.
- Murphy. (2016). *ICOM, Running A Museum: A Practical Handbook, International Council of Museum*. Paris: Unesco.
- Nahak, H. M. (2019). Upaya Melestarikan Budaya Indonesia Di Era Globalisasi. *Jurnal Sosiologi Nusantara*, 5(1), 65-76.
- Philip Kotler, K. L. (2016). *Marketing Management. 15th Edition*. Harlow: Essex Pearson Education.
- Rangkuti, F. (2012). *The Power of Brands*. Jakarta: PT. Gramedia Pustaka Utama.
- Solis, B. (2010). *Engage: The Complete Guide for Brands and Business to Build, Cultivate and Measure Success in the Web*. New Jersey: John Wiley & Sons Inc.
- Sugiyono. (2017). *Metode Penelitian Kuantitatif, Kualitatif dan Kombinasi (Mixed Method)*. Bandung: Alfabeta.
- Supriatna, N. (2022). Living Museum Sebagai Sumber Pembelajaran Sejarah (Comparative Studies in Bali and West Java). *Jurnal Teori dan Praksis Pembelajaran IPS*, 42-58.
- Winterbotham, N. A. (2018). *Museum and Written Communication: Tradition and Innovation*. Cambridge: Cambridge Scholars Publishing.
- Yogyakarta, D. P. (2021). *Statistik Kepariwisataaan 2021 Daerah Istimewa Yogyakarta*. Yogyakarta: Dinas Pariwisata Daerah Istimewa Yogyakarta.
- Yu-Chang Li, R. A.-C.-P. (2012). The Digital Museum: Challenges and Solution. *Conference: Information Science and Digital Technology (ICIDT)*, 3, 646-649.

*Halaman ini sengaja dikosongkan*