FROM CREATIVE PROCESS TO CUSTOMER ADVOCACY: A QUALITATIVE CASE STUDY ON KIDZANIA JAKARTA'S INSTAGRAM CONTENT

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Topic : This study investigates the digital marketing strategies and customer satisfaction at KidZania Jakarta by examining the operational challenges, analyzing social media platform, Instagram, performance metrics, and utilizing NVivo qualitative coding to evaluate stakeholder insights and thematic content execution.

We hereby declare that this Thesis is from student's own work, has been read and presented to Sekolah Tinggi Manajemen IPMI Board of Examiners, and has been accepted as part of the requirements needed to obtain a Master of Business Administration Degree and has been found to be satisfactory.

Jakarta, 20th October 2026

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This Thesis is a presentation of the author's original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the literature, and acknowledgement of collaborative research and discussions.

Also, this work is being submitted in partial fulfillment of the requirements for the Master of Business Administration degree and has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

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Sincerely,



(Fadhil Permana)

TABLE OF CONTENTS

TABLE OF CONTENTS **6**
LIST OF TABLES **9**
LIST OF FIGURES **10**
ACKNOWLEDGEMENT **12**
ABSTRACT **13**
CHAPTER 1 - INTRODUCTION **14**
1.1. Background of the Study 14
1.2 Company Profile: KidZania Jakarta 16
1.2.1 The Internal Team of KidZania Jakarta 19
1.3 Problem Statement 24
1.4 Research Gap 25
1.5 Research Questions 26
1.6 Research Objectives 27
1.7 Research Benefits 27
1.7.1 Theoretical 27
1.7.2 Practical 28
1.8 Scope of the Study 28
1.9 Research Flow 29
CHAPTER 2 – LITERATURE REVIEW **30**
2.1 Definitions of Variables (Instrumentation) 30
2.1.1 Creativity and Design Thinking Process in Marketing 31
2.1.2 Digital Marketing and Social Media (Instagram) 31
2.1.3 Customer Satisfaction 32
2.1.4 Customer Advocacy 34
2.2.Conceptual Framework Diagram 36
2.3. Related Study 37
CHAPTER 3 – RESEARCH METHODOLOGY **39**
3.1 Research Design 39
3.2 Object of Research 40
3.3 Data Sources 40
3.3.1 Primary Data 41
3.3.2 Data Collection 43
3.4 Data Collection Method: In-Depth Interviews 42
3.4.1 Participant Selection and Criteria 43
3.5 Data Analysis Method and Software 44
3.6 Trustworthiness and Data Saturation 45
3.6.1 Participant Selection and Criteria 46

3.6.2 Credibility 46
3.6.3 Transferability 47
3.6.4 Dependability 47
3.6.5 Confirmability 47
CHAPTER 4 – FINDINGS AND DISCUSSION 48
4.1 Introduction to Findings 48
4.2 Profile of Research Participants 48
4.3 Exploratory Findings: The Word Cloud 54
4.4 Thematic Hierarchy: The Structural Analysis 56
4.4.1 Ideation and Planning Complexity 57
4.4.1.1 Ideation 58
4.4.1.2 Concept 58
4.4.1.3 Planning 59
4.4.1.4 Challenge 59
4.4.1.5 Creativity 60
4.4.1.6 Design 60
4.4.1.7 Management 61
4.4.1.8 Collaboration 62
4.4.1.9 Uniqueness 62
4.4.1.10 Brand Identity 63
4.4.1.11 Software 63
4.4.1.12 Revision 64
4.4.1.13 Feedback 64
4.4.1.14 Explanation 64
4.4.1.15 Concern 65
4.4.2 Social Media and Content Analysis 65
4.4.2.1 Theme 67
4.4.2.2 Information 67
4.4.2.3 Clear 67
4.4.2.4 Trend 68
4.4.2.5 Promo 68
4.4.2.6 Platform 69
4.4.2.7 Type of Content 70
4.4.2.8 New Content 70
4.4.2.9 Clickbait 71
4.4.3 Customer Satisfaction Codes 72
4.4.3.1 Reviews 73
4.4.3.2 Engagement 73
4.4.3.3 Expectation 74
4.4.3.4 Relief 74
4.4.3.5 Expression 74

4.4.3.6 Communication 75
4.4.4 The Content-Advocacy Link 76
4.4.4.1 Communication 77
4.4.4.2 Storytelling 77
4.4.4.3 Share Experience 78
4.4.4.4 Share Content 78
4.4.4.5 Interaction 79
4.4.4.6 Word of Mouth 79
4.4.4.7 Influence 79
4.5 Thematic Connection: Concept Mapping 80
4.5.1 Creative Workflow as a Contributor of Content Quality 81
4.5.2 Satisfaction 82
4.5.3 The Advocacy Conversion Path 82
4.5.4 Discussion 83
CHAPTER 5 – CONCLUSION AND RECOMENDATIONS 85
5.1 Conclusion 85
5.1.1 Answering RQ1- The Design Team's Creative Process and Instagram Goals 85
5.1.2 Answering RQ 2 - Customer Satisfaction Based on Instagram Content 86
5.1.3 Answering RQ 3 - Motivation of Customer Advocacy Behavior 86
5.1.4 The Foundational Role of Ideation 87
5.1.5 Satisfaction as a Key Anchor 88
5.1.6 Advocacy through Authentic Storytelling 89
5.2 Managerial Implications 90
5.2.1 Formalize a Creative-Content Audit 90
5.2.2 Prioritize Narrative-Driven Content 91
5.2.3 Adopt Segmented Engagement Strategies 92
5.3 Practical Implications 92
5.4 Recommendations 94
5.4.1 Improve the Creative-Content Feedback Loop 94
5.4.2 Shift (Weighting) Toward Narrative-Driven Storytelling 95
5.4.3 Implement Segment-Specific Design Strategies 97
5.5 Limitations and Future Research 98
5.5.1 Broad Scale Applicability 98
5.5.2 Multi-Platform Comparative Studies 99
5.6 Final Conclusion 100
REFERENCES 101
APPENDIX 104

LIST OF TABLES

Table 1.1 Timeline of Multimedia Marcomm Personnel

Table 2.1 List of Related Research

Table 3.1 Participant Criteria and Detail

Table 4.1 Respondent Profile (Individual)

Table 4.2 Participant Profile (FGD)

Table 5.1 Research Finding

LIST OF FIGURES

Figure 1.1 Instagram: Reported Advertising Reach (Global Trend)

Figure 1.2 Main Square of KidZania Jakarta

Figure 1.3 Reel Insight Report

Figure 1.4 Instagram Reel Insight Report (Family Campaign)

Figure 1.5 KidZania Jakarta Instagram Views Metric (December 25 – March 15)

Figure 1.6 KidZania Jakarta Instagram Follower Growth Metric (December 25 – March 15)

Figure 1.7 KidZania Jakarta Instagram Content Interactions Metric (December 25 – March 15)

Figure 1.8 Trend follower of KidZania (Instagram)

Figure 2.1 Research Model Diagram

Figure 3.1 Research Flow Method framework

Figure 3.2 NVivo Logo Thumbnail

Figure 4.1 Collection of Feed Façade of KidZania Jakarta's Preview

Figure 4.2 Word Cloud NVivo

Figure 4.3 Word Cloud Summary NVivo

Figure 4.4 Hierarchical Chart

Figure 4.5 Creative Content Activity-Hierarchical Chart

Figure 4.6 Hierarchy Chart for Social Media Content Codes

Figure 4.7 Reels Façade KidZania Instagram

Figure 4.8 Hierarchy Chart for Customer Satisfaction Codes

Figure 4.9 Comment Section of Feed Post

Figure 4.10 Advocacy-Hierarchical Chart

Figure 4.11 Concept Mapping

Figure 4.12 Instagram Reel

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ABSTRACT

The rapid evolution of digital technology has fundamentally reshaped marketing landscapes, particularly within Indonesia's experience-based industries where Instagram serves as a critical channel for customer engagement. Within the edutainment sector, KidZania Jakarta faces the strategic challenge of evaluating how its internal creative design processes influence customer satisfaction and subsequent customer advocacy. This qualitative case study examines the alignment between internal creative intentions and external customer responses to enhance digital marketing efficacy. Data were gathered through semi-structured, in-depth interviews with a total of 10 participants, comprising 2 internal marketing communication team members and 8 external participants, including 3 participants who participated in a focus group discussion (FGD). The data were then analyzed thematically using NVivo. The findings reveal that a structured creative design process deepens the emotional resonance of visual content, which is closely associated with elevated customer satisfaction. The analysis also suggests an interpreted thematic pathway where customer satisfaction acts as a bridging element linking digital engagement to advocacy behavior. Ultimately, this study underscores the necessity of systematically reviewing internal creative workflows to cultivate brand loyalty, while offering qualitative insights for experience-based brands aiming to solidify their competitive positioning through targeted content optimization and real-field data enrichment within the edutainment sector, such as KidZania.

***Keywords**: Creative Design, Instagram Marketing, Customer Advocacy, Edutainment, NVivo.*

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

In this dynamic environment, digital content effectiveness relies not merely on distribution, but on the strategic and artistic ideation driving the creative process. For experience-based businesses like KidZania Jakarta, which operates in the unique edutainment sector, this creative process directly shapes the content on social media, Instagram, marketing that reaches its target audience. This content is vital not only for attracting visitors but also for influencing customer satisfaction with the brand, a key precursor to fostering customer advocacy. KidZania Jakarta, by blending education and entertainment, appeals to a diverse demographic, from young children to teenagers (through programs like TeenZania), necessitating a highly nuanced and effectively designed approach to its digital presence. Understanding the entire chain from the creative process to advocacy is therefore paramount for sustained success in this competitive market.

The rapid evolution of digital technology has profoundly reshaped consumer behavior and marketing landscapes, particularly within social media environments. In Indonesia, digital penetration continues its rapid expansion; DataReportal's *Digital 2025: Indonesia* report indicates there are 212.9 million internet users (72.8% of the population) and 143.9 million active social media users, with Instagram alone boasting 103.4 million users. This localized growth aligns with broader macro-trends; as shown in Figure 1.1, Instagram's global reported advertising reach has steadily expanded, climbing from 1.32 billion in January 2023 to 1.74 billion by January 2025 (Kepios, 2025). This compounding global and domestic growth underscores the critical importance for companies, especially those in experience-based industries, to master their social media marketing strategies.

In this dynamic environment, digital content effectiveness relies not merely on distribution, but on the strategic and artistic ideation driving the creative process. For experience-based businesses like KidZania Jakarta, which operates in the unique edutainment sector, this creative process directly shapes the Instagram marketing content designed to reach its target audience. This content is vital not only for attracting visitors but also for influencing customer satisfaction, a key precursor to fostering brand advocacy. By blending education and entertainment, KidZania Jakarta appeals to a diverse demographic spanning young children to teenagers (through programs, like TeenZania), necessitating a highly nuanced approach to its digital presence. Understanding the entire scheme, from the creative process to consumer advocacy, is therefore paramount for sustained success in this competitive market.

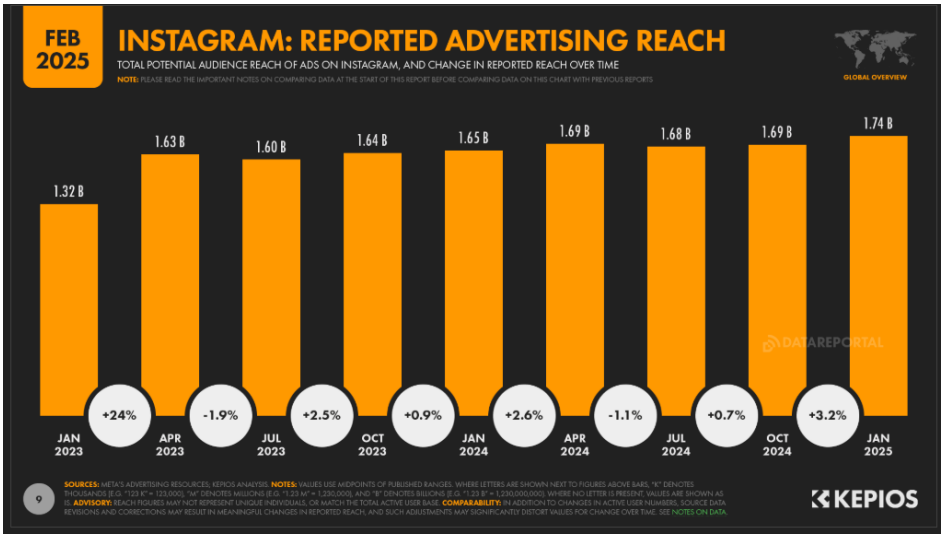


Figure 1.1 Instagram: Reported Advertising Reach (Global Trend)

Figure 1.1 shows that the use of Instagram as a social media advertising reach increased significantly and smoothly during the last two years, starting in 2023. This shows that Instagram was still in use until today, indicating a rise since January 2025. It can be concluded that until 2025, the current generation is engaged in social media and its content, with Instagram being one of the most popular platforms that is actively utilized by many to promote and advertise material in order to raise brand awareness.

Tyran (1994) emphasized the belief that the most successful communications are those in which the consumer receives one message from many different places, such as social media platforms (Instagram) or out of home printing platforms. Leonnard (2019) emphasized that what matters in marketing communication involves building sustainable meaningful relationships; this means a long term and sustainable relationship can explore the company's competitive advantage in the long run. Leonnard (2019) mentioned that the purpose of marketing communication is to develop a continuous dialogue to build brand image. Thus, advocacy matters since it contributes to competitive advantage from third parties without the company being involved to primarily contribute, a good strong image indicates successful marketing.

1.2 Company Profile: KidZania Jakarta

Officially established on 24 November 2007, KidZania Jakarta is a leading indoor theme park that offers a unique and immersive edutainment experience. Located on *Level 6-601 of Pacific Place Mall, within the Sudirman Central Business District (SCBD), at Jl. Jend. Sudirman Kav. 52-53, South Jakarta 12190, Indonesia*, it stands as a prominent destination for families and schools. As the first KidZania facility in Southeast Asia, it pioneered the concept of a child-sized replica city where children aged 2-16 years can role-play various adult professions.

This intricately designed mini-city provides a hands-on learning environment, allowing children to engage in over 100 different professions, from doctors and pilots to chefs and journalists, in realistic establishments sponsored by real-world brands. Through this interactive role-playing, children not only learn about different careers but also develop essential life skills, including teamwork, financial literacy (earning and spending "kidZos," KidZania's own currency), communication, and problem-solving.



Figure 1.2 Main Square of KidZania Jakarta

A front of KidZania Jakarta's theme park, situated in the main square, is depicted in Figure 1.2. Here, guests can engage in activities like eating lunch, relaxing, and exploring various establishments.

Recognizing the changing interests and digital habits of older children, KidZania Jakarta has introduced "TeenZania," a program specifically tailored for teenagers. This initiative aims to extend the edutainment experience to an older age group, offering activities and content that resonate with their developmental stage and preferences. The dual focus on younger children (through traditional KidZania offerings) and teenagers (through TeenZania) necessitates a nuanced and adaptive approach to marketing, especially on social media platforms like Instagram, which serve as key touchpoints for both parents and teens.

Furthermore, understanding KidZania's operational model requires looking at the development of its original concept and business model. KidZania originated in Mexico as a family entertainment concept known as *La Ciudad de los Niños* (City of Kids). Güemes-Castorena and Díaz Prado (2013) describe the company as having been created in 1996 conceptually (later on 1999 was officially opened as the first KidZania in Santa Fe, Mexico City) by Luis Javier

Laresgoiti Fernández and subsequently developed by Xavier López Ancona. The concept combined education and entertainment through role-play, allowing children to experience different adult professions within a scaled-down city environment.

Coy (2013) identified KidZania as a major player in the growing edutainment sector, with ten KidZania facilities included among the world's 30 largest indoor entertainment centers at the time. KidZania Jakarta was ranked 25th in the list, reflecting the brand's significant presence within the international indoor entertainment industry.

An important aspect of the business model was its relationship with corporate partners. The case study explains that when the project faced funding requirements, the founders sought sponsorship from established brands, which became financial supporters and business partners. This approach became an important part of KidZania's business model, in which commercial brands are incorporated into the activities and establishments (such as banks, bakery, book store, and etc.) experienced by visitors.

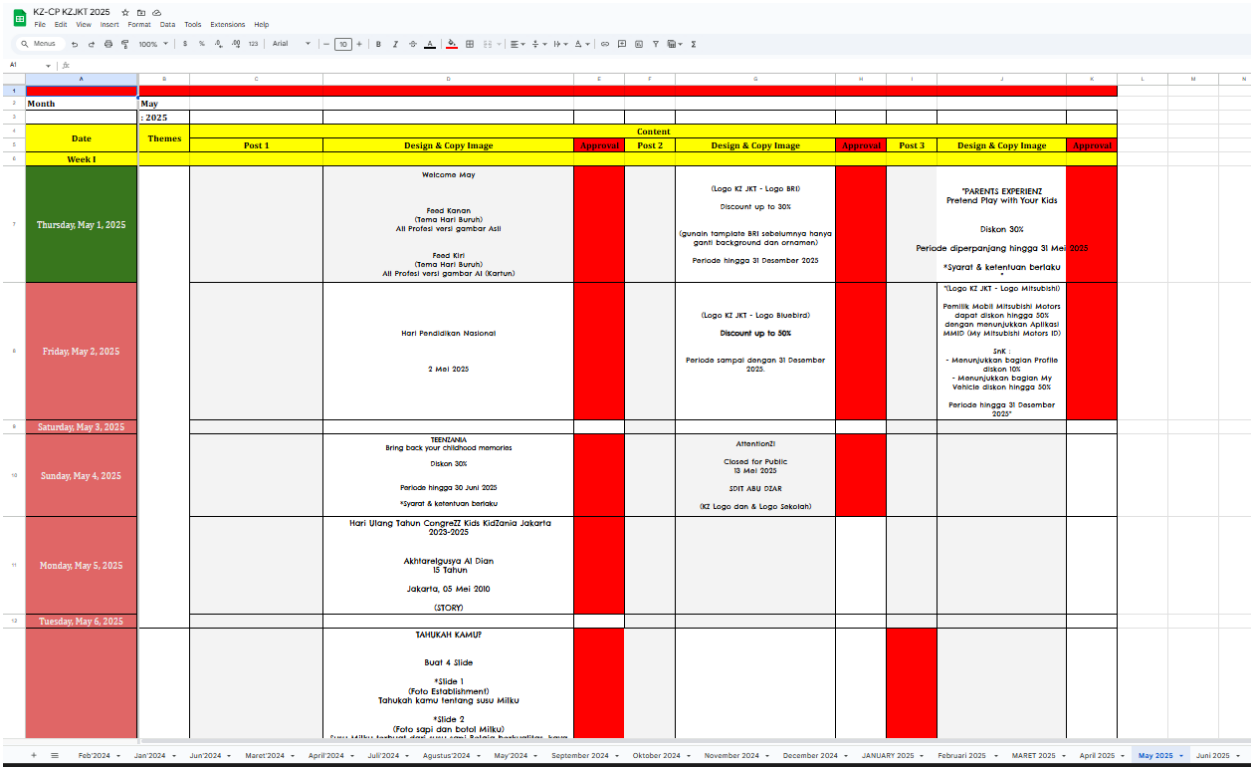
The role of corporate partnerships (also known as Industrial Partnership) is also reflected in KidZania's later development. In an interview published by the World Intellectual Property Organization (WIPO), Maricruz Arrubarrena described KidZania as combining two businesses: a family entertainment and learning center and a platform through which brands can engage with families. WIPO further explains that industry partners contribute to the authenticity of the experience while gaining opportunities to build brand recognition and loyalty among children and parents.

This combination of entertainment, education, and corporate partnership is important for understanding KidZania's operations in Indonesia, including its Jakarta facility. Rather than functioning only as a conventional family entertainment center, KidZania operates through an environment in which customer experiences and corporate brand participation are closely connected. This characteristic is particularly relevant to the present study because it creates a context in which the company's communication and social media activities must address both customer expectations and relationships with corporate partners.

1.2.1. The Internal Team of KidZania Jakarta

The team involved in KidZania Jakarta is under the Marketing Communication department. The multimedia team consists of three members, each with specific responsibilities to create engaging content. Apart from this, the team consists of other members who were in charge to create content plan and context, this job desc include to put the caption within every post to create engaging integrated story to make the content within posts to be more alive.

Table 1.1 Timeline of Multimedia Marcomm personnel



Month	May : 2025									
Date	Themes	Content								
		Post 1	Design & Copy Image	Approval	Post 2	Design & Copy Image	Approval	Post 3	Design & Copy Image	Approval
Week 1										
Thursday, May 1, 2025			Welcome May Feed Kanan (Tema Hari Buruh) All Profesi versi gambar Asli Feed Kiri (Tema Hari Buruh) All Profesi versi gambar AI (Kartun)			(Logo KZ JKT - Logo BRI) Discount up to 30% (gunain template BRI sebelumnya hanya ganti background dan ornamen) Periode hingga 31 Desember 2025			*PARENTS EXPERIENZ Pretend Play with Your Kids Diskon 30% Periode diperpanjang hingga 31 Mei 2025 *Syarat & ketentuan berlaku	
Friday, May 2, 2025			Hari Pendidikan Nasional 2 Mei 2025			(Logo KZ JKT - Logo Bluebird) Discount up to 50% Periode sampai dengan 31 Desember 2025.			*Logo KZ JKT - Logo Mitsubishi) Pemilik Mobil Mitsubishi Motors dapat diskon hingga 50% dengan menunjukkan Aplikasi MMID (My Mitsubishi Motors ID) Ink : - Menunjukkan bagian Profile diskon 10% - Menunjukkan bagian My Vehicle diskon hingga 50% Periode hingga 31 Desember 2025*	
Saturday, May 3, 2025										
Sunday, May 4, 2025			TEENZANIA Bring back your childhood memories Diskon 30% Periode hingga 30 Juni 2025 *Syarat & ketentuan berlaku			Attention2! Closed for Public 13 Mei 2025 SDIT ABU DIAR (KZ Logo dan & Logo Sekolah)				
Monday, May 5, 2025			Hari Ulang Tahun CongreZZ Kids KidZania Jakarta 2023-2025 Akhtarelgusya Al Dian 15 Tahun Jakarta, 05 Mei 2010 (STORY)							
Tuesday, May 6, 2025			TAHUKAH KAMU? Buat 4 Slide *Slide 1 (Foto Establishment) Tahukah kamu tentang susu Milku *Slide 2 (Foto sapi dan botol Milku)							

Table 1.1 shows the illustration of the monthly timeline. The team was working integrated within the scope of the division internally. While each member held a role to fulfill, it is important for the team to work cooperatively to maintain professionalism. By having a clear tangible standard, a management can measure the effectiveness between each role capacity, including leading the company accordingly based on the plan in the long run.

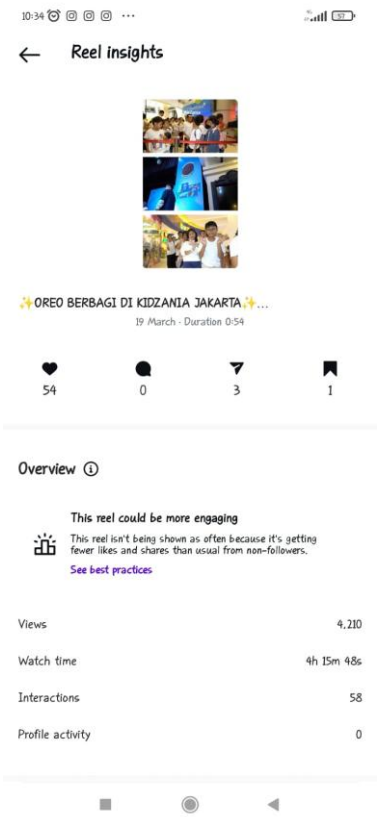


Figure 1.3 Reel Insight Report

Figure 1.3 presents the Instagram analytics for a specific Reel published by KidZania Jakarta titled, "OREO BERBAGI DI KIDZANIA JAKARTA" (KidZania Jakarta, n.d.). The report indicates that the content achieved 4,210 views and a total watch time of 4 hours, 15 minutes, and 48 seconds since its posting on 19 March. Despite these reach metrics, the engagement overview reveals that the Reel generated only 58 interactions (combining likes, comments, and shares). The report summary explicitly notes that the content "could be more engaging," attributing this low performance to receiving "fewer likes and shares than usual from non-followers," suggesting a disconnect between the content's initial reach and its ability to stimulate wider audience interaction.

The report says that internal reflection to measure its content exposure can determine on how well during that time such content is being shared. By measuring the number as listed, the internal team, especially manager, can tell how exposed a content has been share. This idea can be

used effectively to ensure such promotion of KidZania has been Successfully share under KidZania current standard.

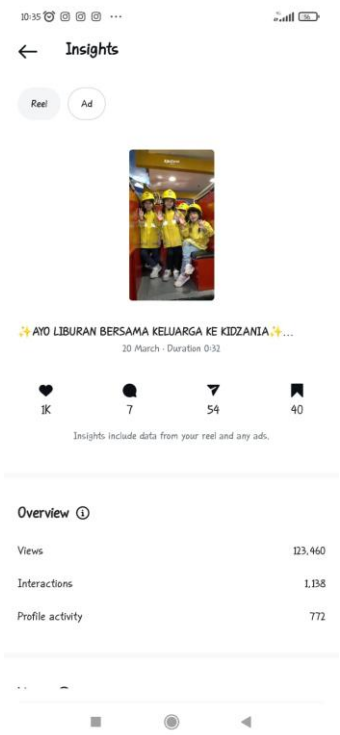


Figure 1.4 Instagram Reel Insight Report (Family Campaign)

Figure 1.4 displays the Instagram analytics for a high-performing promotional Reel by KidZania Jakarta titled, "AYO LIBURAN BERSAMA KELUARGA KE KIDZANIA" published on 20 March (KidZania Jakarta, n.d.). In sharp contrast to earlier content, this post achieved substantial reach with 123,460 views and generated 1,138 total interactions, including 1,000 likes, 54 shares, 40 saves, and 7 comments. Furthermore, the report indicates 772 profile activities, demonstrating that the content successfully drove users to visit KidZania's profile page and engage deeper with the brand. This performance illustrates how targeted family-oriented messaging can significantly boost audience acquisition and platform interaction.

As for comparison, data shows that number of views can be varied depending on may factor causing that exposure occasionally (without boost of promotional add) can be volatile depending on the time.

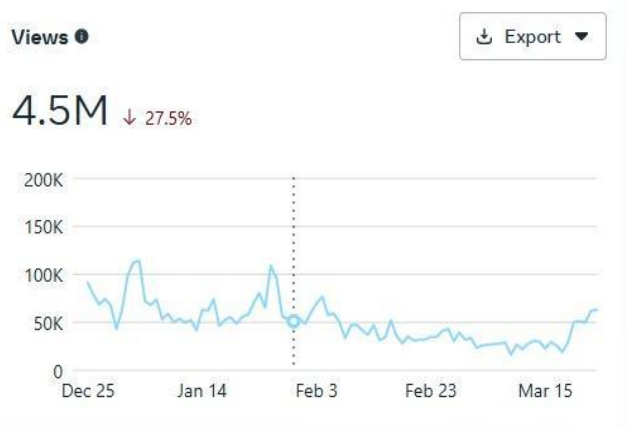


Figure 1.5 KidZania Jakarta Instagram Views Metric (December 25 – March 15)

Figure 1.5 illustrates the total account views for KidZania Jakarta's Instagram profile over a tracking period spanning from late December to mid-March. The data indicates a total of 4.5 million views, reflecting a notable decrease of 27.5% compared to the previous measurement period. The accompanying timeline graph demonstrates high initial fluctuation during late December and early January, peaking near 115,000 daily views, followed by a progressive downward trend through February and early March where views consistently lingered between 20,000 and 50,000 daily impressions, before experiencing a minor recovery toward mid-March. This persistent decline underscores a fluctuating level of audience reach and highlights the operational challenge of maintaining steady digital visibility.



Figure 1.6 KidZania Jakarta Instagram Follower Growth Metric (December 25 – March 15)

Figure 1.6 presents the follower acquisition performance for KidZania Jakarta's Instagram account over the same observation window. The report records a total of 8.4 thousand new follows, marking a considerable decrease of 30.7% relative to the prior period. The accompanying line graph shows that follower growth remained largely stagnant, hovering below 100 net new follows daily throughout January and February. However, the timeline displays a sharp and sudden upward surge toward mid-March, peaking at approximately 300 daily follows. This anomaly highlights a period of temporary audience acquisition acceleration following weeks of flat growth, signaling potential campaign-driven spikes amidst an otherwise declining trend.

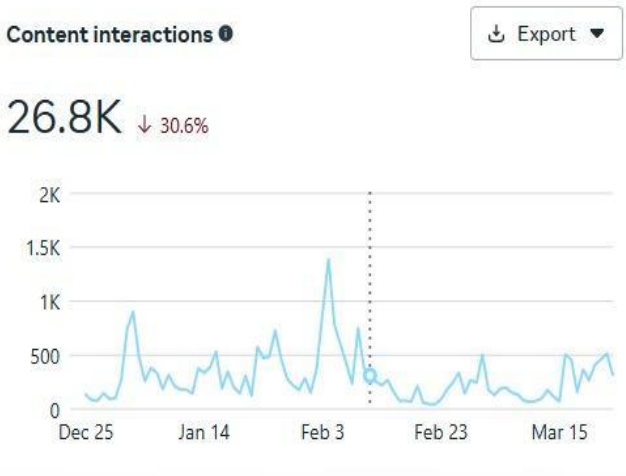


Figure 1.7 KidZania Jakarta Instagram Content Interactions Metric (December 25 – March 15)

Figure 1.7 illustrates the total content interactions on KidZania Jakarta's Instagram profile across the observation period. The metric reports a total of 26.8 thousand interactions, representing a substantial decrease of 30.6% compared to the preceding period. The timeline graph reveals sporadic engagement spikes in late December and early January, peaking near 1,000 interactions, followed by prolonged periods of low, flat activity throughout February where daily interactions frequently dropped below 200. A final, notable spike occurs around early February, touching approximately 1,400 interactions, before returning to a baseline pattern. This persistent downward trend in content interactions mirrors the declines seen in views and follower growth, reinforcing the conclusion that user engagement requires a more consistent and strategic approach to content creation.

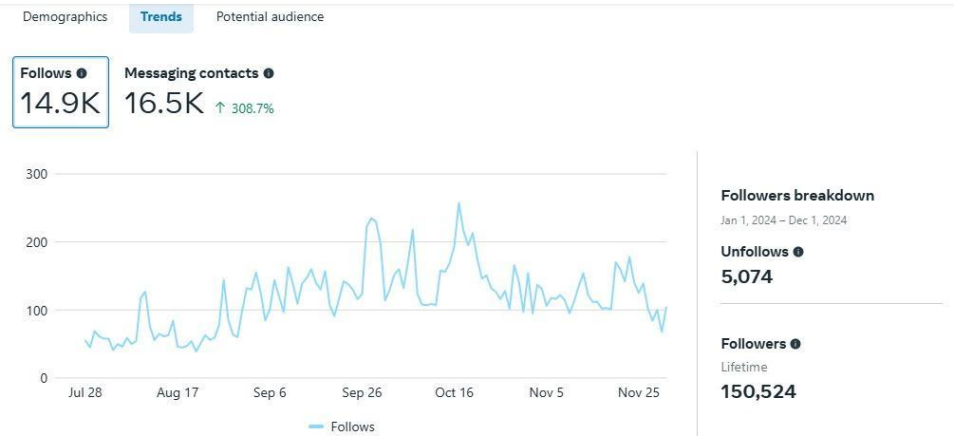


Figure 1.8 Trend on Follower of KidZania (Instagram)

Figure 1.8, KidZania was aware by managing and controlling on how followers' trends were to be uncertain. This indicates that even in an active engaging content that KidZania were offering online, it seems that it still requires a clear stimulus for a clearer understanding.

By utilizing internal reports as insights, KidZania's internal team consistently measures progress carefully based on this information to ensure that it can be measure properly whether content is being exposed under circumstance to have the standard reached. This idea is to maintain the quality of how KidZania manage its content before being publicly published.

1.3 Problem Statement

In today's fast-paced digital world, especially in the entertainment industry, how a business uses social media is necessary in order to give a meaningful and insightful result. KidZania Jakarta invests effort into its Instagram page, especially making creative content. The content needs to address a diverse audience, ranging from parents of young children to teenagers participating in TeenZania. By being demographically open towards customers' range of scope, the range of targets are heterogeneous, between ages from 2 to 25 in terms of ages.

Despite substantial resource allocation and effort directed toward developing creative content strategies on Instagram for the need of content consumption, a critical knowledge gap persists. Consequently, to explore the field of creative content creation on consumer outcomes,

specifically customer satisfaction and the resulting propensity for recommendation (e.g., word-of-mouth advocacy for KidZania), is currently lacking. This ambiguity underscores the difficulty in extracting meaningful strategic guidance from extensive multimedia digital marketing data, posing a significant challenge for marketers seeking to identify optimal content elements and measure their true efficacy (Grewal et al., 2021).

If KidZania Jakarta doesn't figure this out, KidZania might:

- Missed opportunities and trends potential.
- Missed chances to make customers happy and turn them into loyal customers (visitors).
- Struggle to keep up with what different age groups want online, losing out on valuable word-of-mouth advocacy.
- Stagnating research and observation for growth needs potential to catch up.
- Create relevant creative content for public consumption based on the aimed needs.

1.4 Research Gap

Academically, while the importance of creative content and customer outcomes in digital marketing is recognized, there is a distinct qualitative research gap in comprehensively understanding the specific role of the design creative process activity behind social media content, and its direct and indirect pathways to customer satisfaction and customer advocacy within the unique context of the edutainment industry, specifically focusing on KidZania Jakarta's Instagram presence.

Existing literature often focuses on the effects of content (Grewal et al., 2021; Bruni et al., 2012) or the general digital marketing strategies of educational institutions (Altamira et al., 2023), and the relationships between e-service quality, satisfaction, and loyalty (Leonnard, 2019; Leonnard and Susanti, 2019). However, a holistic model that explicitly traces the influence from the pre-content creative process through the content itself, and its perception on satisfaction and subsequent effect on advocacy for an experience-based brand appealing to varied age segments, is largely unexplored.

From a practical standpoint for KidZania Jakarta, this gap translates into a strategic blind spot. There is an urgent need for rich, qualitative insights that go beyond surface-level metrics. This research is vital:

- Provide Actionable Insights: Uncover how the creative process shapes effective Instagram content, and how both the creative process and the content directly influence customer satisfaction and advocacy among parents and teens.
- Optimize Creative and Marketing Strategies: Enable KidZania Jakarta to refine its design and content creation processes, ensuring that resources are directed towards strategies that demonstrably enhance customer satisfaction and cultivate brand advocates.
- Strengthen Competitive Advantage: Equip the company with a deeper understanding of the entire creative-to-advocacy funnel, allowing it to adapt swiftly to market changes and build a highly engaged, loyal community across all its target demographics, including the crucial TeenZania segment and parent.

This thesis, therefore, offers not just an academic contribution by filling a critical qualitative gap, but also delivers immediate, tangible value to KidZania Jakarta by providing the strategic clarity needed to thrive in the dynamic digital landscape to enrich understanding of trend and knowledge.

1.5 Research Questions

Based on the problem statement and research gap, this study aims to answer the following research questions, aligning with the new conceptual model:

1. How does the design team describe their creative process and its role in setting the goals for KidZania Jakarta's Instagram?
2. Why do customers feel satisfied with KidZania Jakarta based on the look and message of the Instagram content that customers consume?
3. How does KidZania Jakarta's Instagram content motivate customers advocacy behavior?

1.6 Research Objectives

The objectives of this research are to:

1. To explore and describe the in-depth perspectives of the design and marketing team regarding how the Creative Process Activity shapes the narrative and emotional appeal of the content published on KidZania Jakarta's Instagram.

2. To understand and interpret the perceptions and experiences of KidZania Jakarta customers regarding the creative quality and messaging of the Instagram content, and how these subjective elements contribute to their overall sense of Customer Satisfaction with KidZania Jakarta.

3. To explore and evaluate the motivations, emotional triggers, and communication behaviors that lead KidZania Jakarta's customers to move from enjoying the Instagram marketing content to actively engaging in Customer Advocacy (e.g., WOM, recommending, defending, or promoting).

1.7 Research Benefits

1.7.1 Theoretical

- Contributes to the existing body of knowledge on digital marketing, creativity in marketing, and customer outcomes, specifically in the under-researched context of experience-based edutainment industries.
- Provides a nuanced understanding of the direct and indirect pathways from the creative process to content effectiveness and ultimately to customer satisfaction and advocacy.
- Extends existing models of customer loyalty and advocacy by applying them to the unique dynamics of social media engagement and creative inputs across different age demographics.

1.7.2 Practical

- For KidZania Jakarta: Offers actionable insights and recommendations for optimizing its design creative process activity and its content on social media marketing to enhance customer satisfaction and cultivate a stronger base of brand advocates. This would lead to more effective communication, improved brand perception, and potentially increased visitation and revenue. Additionally, by giving the information from this thesis research, the result would enrich the company's understanding comprehensively and provide useful insight for a betterment and future in the long run with new perspectives.
- For the Edutainment Industry: Provides a valuable case study and best practices that other businesses in the experience-based edutainment sector can adapt to improve their digital marketing efforts, particularly concerning the strategic role of creativity in content generation.
- For Future Researchers: Serves as a foundation for future studies exploring similar phenomena in different industries, contexts, or with varied methodologies, particularly those linking creative inputs to customer outcomes.

1.8 Scope of the Study

This study employs a qualitative approach to gain an in-depth understanding of the influence of Design Creative Process Activity on Content on Social Media, Instagram, Marketing, and how both these factors, along with Customer Satisfaction, contribute to Customer Advocacy for KidZania Jakarta. The research targets parents who make decisions for younger children and teenagers who engage with TeenZania programs. The geographical scope is limited to consumers within Jakarta, Indonesia, who interact with KidZania Jakarta's Instagram content.

1.9 Research Flow

Chapter 1: This chapter describes the introduction of the overview as the components of the author's idea. This chapter involves the explanation from the digital marketing era, social media's role in marketing, Instagram as a platform, designer's role in marketing and producing content

feed, KidZania Jakarta, and how customers had their point of view towards these elements that influence their behavior, including their purchasing behavior.

Chapter 2: This chapter had involved the literature review. This chapter had also included the author's theoretical framework (research model).

Chapter 3: This chapter mainly focused on the methodology of how the method is being used by the author. The author used the method from this chapter to gain information.

Chapter 4: This chapter focuses on the finding from chapter 3. This includes how the findings and data gathered from that chapter are gathered.

Chapter 5: Finally, this chapter discusses how the author provided a solution based on the findings in chapter 4 and how this can be used for the next researcher's need. Additionally, the information gathered can be used to enrich the company and enrich the idea for the company to understand the study more comprehensively which benefits the company strategy and consideration in the long run.

CHAPTER 2

LITERATURE REVIEW

2.1 Definitions of Variables (Instrumentation)

2.1.1 Creativity and Design Thinking Process in Marketing

The Design Creative Process Activity is inherently linked to theories of creativity and design thinking. Creativity in a business context is often defined as the generation of novel and useful ideas (Amabile, 1996). Design thinking, as a human-centered problem-solving approach, emphasizes empathetic understanding, iterative ideation, prototyping, and testing (Brown, 2009). In marketing, the application of a structured creative process is crucial for developing innovative solutions that address communication challenges and enhance customer engagement. The focus on "creative content" in digital marketing strategies, especially within educational institutions' social media use, highlights the importance of such processes in shaping effective brand communication (Altamira et al., 2023).

Therefore, design creative process activity refers to the structured and iterative approach employed by an organization's marketing team to conceive, develop, and refine marketing materials. In the context of social media, this involves strategic planning, ideation, content conceptualization (e.g., themes, narratives, visual styles), media production (e.g., photography, video editing, graphic design), and post-production refinement. This process is crucial for generating "creative content" that aligns with digital marketing strategies and brand objectives, particularly in the context of engaging specific target audiences on platforms like Instagram (Altamira et al., 2023). It's about transforming innovative ideas into polished, effective marketing assets that resonate with the target audience.

2.1.2 Digital Marketing and Social Media (Instagram)

Digital marketing refers to the use of digital channels to communicate with customers and support marketing activities. Social media has become an important part of digital marketing because it allows organizations to communicate directly with audiences, share information, and encourage interaction with customers. Instagram is one of the platforms that can be used for these activities through different forms of visual and interactive content. Nieves-Casasnovas and Lozada-Contreras (2020) highlight the importance of digital content marketing in achieving communication objectives through social media.

Social media content can take different forms, including text, images, audio, and video. These different formats provide organizations with various ways to communicate messages and engage audiences. Bruni et al. (2012) examined the role of multimedia content in social media and its relationship with the spread of information, while Grewal et al. (2021) discussed the importance of digital and social media content in marketing. The use of different content formats can therefore influence how marketing messages are presented and how audiences interact with them.

Social media marketing can also encourage customers to become more actively engaged with a brand. Bryła et al. (2022), through a systematic literature review of 70 empirical studies, found that consumer engagement in social media can involve activities such as interaction, feedback, sharing, recommendations, and participation. The review also highlights the role of content characteristics, including content quality and creativity, in supporting consumer engagement. This suggests that social media content can serve not only as a means of delivering information but also as a way of encouraging customers to interact and participate with a brand.

In this study, digital content refers to the marketing materials published by KidZania Jakarta through its Instagram account. These include static images, carousel posts, short-form videos such as Reels, Instagram Stories, Live videos, captions, and

hashtags. The content is examined as part of KidZania Jakarta's digital marketing activities, particularly in relation to how customers perceive the content and how it contributes to their experience with the brand.

Additionally, Kaplan and Haenlein (2010) defined social media as a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content. This definition remains relevant in understanding how platforms such as Instagram enable brands like KidZania Jakarta to engage with audiences through visual and interactive content.

The use of Instagram content is relevant to this study because customers may encounter information about KidZania Jakarta through the platform before visiting or interacting with the company. The content can provide information about activities, promotions, facilities, and other aspects of the KidZania experience. Therefore, examining the content from the perspective of both the organization and its customers can help explain how digital marketing is used within the context of KidZania Jakarta.

2.1.3 Customer Satisfaction

Customer satisfaction is an important concept in marketing and consumer behavior. One of the theories commonly used to explain satisfaction is the Expectancy-Disconfirmation Theory (EDT) proposed by Oliver (1980). The theory explains satisfaction as the result of a comparison between a customer's expectations and their perception of the actual performance of a product or service. When the perceived performance meets or exceeds the customer's expectations, satisfied expectations may lead to satisfaction. In contrast, when the performance is below what the customer expected, negative disconfirmation may result in dissatisfaction.

In an experience-based industry such as edutainment, customer satisfaction can be related to how customers evaluate their overall experience with the service. For KidZania Jakarta, this experience may begin before the actual visit, including the information and content customers encounter through social media and other digital channels. It then

continues through the activities, services, and interactions experienced during the visit. Therefore, customer satisfaction in this study is considered in relation to the customer's evaluation of their experience with KidZania Jakarta, from their initial expectations to their actual experience.

Research in the theme park industry also shows the importance of customer satisfaction in shaping customer loyalty. Saikim et al. (2023), through a systematic review of studies on theme park satisfaction and loyalty, found that customer satisfaction is an important factor in understanding visitors' overall experience and their subsequent relationship with the theme park. This is relevant to KidZania Jakarta because, although it operates as an edutainment facility, customers' evaluations of their experiences can similarly influence their future attitudes and behavioral responses toward the organization.

Customer satisfaction can also be influenced by customers' experiences with digital services and information. Leonnard (2019) found a relationship between e-service quality, e-trust, e-satisfaction, and loyalty in the context of higher education institutions. Although the context differs from KidZania Jakarta, the study indicates that customers' perceptions of online service quality and trust can contribute to their satisfaction with a service provider. This is relevant to the present study because digital content and online interactions may contribute to customers' expectations and perceptions before they experience the service directly.

Based on these perspectives, customer satisfaction in this study refers to the customer's evaluation of their experience with KidZania Jakarta in comparison with their expectations. The concept is important because customers' experiences and satisfaction may also influence their subsequent willingness to recommend or support the organization, which is examined further through the concept of customer advocacy.

Furthermore, Holbrook and Hirschman (1982) emphasized that consumption is not only a rational process but also involves experiential aspects such as fantasies, feelings, and fun. This perspective is particularly relevant to KidZania Jakarta, as the edutainment experience is designed to deliver emotional and playful engagement rather than purely functional benefits, which in turn influences customer satisfaction (and advocacy).

2.1.4 Customer Advocacy

Customer advocacy can be understood as a form of customer support that goes beyond repeat purchasing. In relationship marketing, maintaining a good relationship with customers involves developing trust, commitment, and loyalty over time (Morgan and Hunt, 1994). When customers have a positive relationship with a company, they may express their support by recommending the company or its products and services to other people. In this sense, customer advocacy reflects a customer's willingness to support and recommend a brand based on their own experience (Leonnard and Susanti, 2019).

Customer advocacy is related to customer loyalty; however, the two concepts are not necessarily the same. Customer loyalty may be reflected in repeated purchases or a continued preference for a particular brand. Advocacy involves an additional behavior in which customers communicate their positive experiences or recommendations to others. Fullerton (2005) explains that customer relationships can involve different forms of commitment, including an affective attachment to the brand. This attachment may encourage customers to express their support more actively.

One way that customer advocacy can be expressed is through Word-of-Mouth (WOM). Brown et al. (2005) explain that word-of-mouth can influence consumers because information received from other people may be perceived as more credible than information provided directly through advertising. Customers may therefore share their experiences and recommendations with friends, family members, or other people in their social networks which is commonly known today as Electronic Word-of-Mouth (e-WOM).

The development of digital media has also changed how customers communicate their experiences. Social media provides customers with opportunities not only to receive information from brands but also to interact, participate, and share information with others. Jamil et al. (2022) found that social media marketing activities can influence customer intentions, with customer satisfaction also playing a role in this relationship. Their study also includes recommendation intention as one form of customer intention, showing how social media activities can encourage customers to take further action toward a brand. This supports the view that social media can play a role beyond simply communicating

information, as it may encourage customers to engage with and respond to a brand more actively.

Electronic Word-of-Mouth (e-WOM) refers to positive or negative statements made by consumers about a product, company, or brand through the internet (Hennig-Thurau et al., 2004). Social media and other digital platforms allow customers to share their experiences with a wider audience. As a result, customer advocacy can be observed through activities such as sharing content, writing reviews, recommending a brand online, or communicating positive experiences to others.

In the context of this study, customer advocacy is therefore viewed as a customer's willingness to support and recommend KidZania Jakarta based on their experiences with the company. This may be expressed through recommendations, positive online communication, sharing information or content, and other forms of support. These behaviors are relevant to the study because they provide an indication of how customers may respond after experiencing the company's services and content.

Thus, customer advocacy can be understood as the highest relational stage in the customer journey, where emotional satisfaction and trust evolve into proactive endorsement and brand championing behavior.

Brand experience, which includes sensory, affective, behavioral, and intellectual responses evoked by brand-related stimuli, has been shown to significantly influence customer satisfaction and loyalty (Brakus, Schmitt, & Zarantonello, 2009). In the context of KidZania Jakarta, the immersive role-playing experience offered to children can be considered a form of brand experience that shapes both satisfaction and subsequent advocacy behavior.

Additionally, Muntinga, Moorman, and Smit (2011) introduced the concept of Consumers' Online Brand-Related Activities (COBRAs), which categorizes consumer engagement with brands on social media into three levels: consuming, contributing, and creating. This framework is useful for understanding how KidZania Jakarta's Instagram

content can move customers from passive consumption toward active advocacy behaviors such as sharing, recommending, and generating content.

Therefore, advocacy in this study is understood as more than simply being a satisfied or loyal customer. It refers to customers who are willing to support KidZania Jakarta by recommending their experience, sharing positive experiences, or talking about the brand with others, including through social media. Satisfaction and a positive experience may encourage advocacy, but advocacy is shown through the customer's willingness to take action and express their support. Based on this understanding, this study examines how the experience of KidZania Jakarta and its social media content may encourage customers to become more active in supporting and recommending the brand.

2.2 Conceptual Framework Diagram

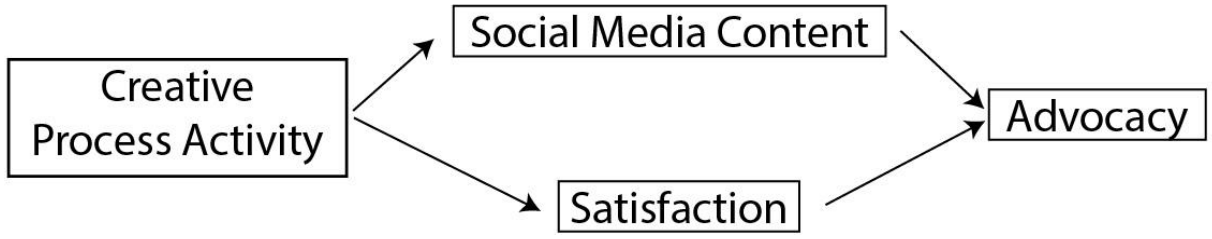


Figure 2.1 Research Model Diagram

The framework proposes three primary areas for in-depth investigation to explore:

1. Creative Intent to Output: The author explored how the internal Design Creative Process Activity is interpreted by the team and altered to shape the visual aesthetic, thematic message, and emotional tone of the Content on social media to match the brand identity and goals of KidZania Jakarta's marketing and promotion division.

2. Creative Intent to Interpretation: The author investigated the customer's subjective experience by exploring how the participant perceives and interprets the outcomes of the Creative Process and Content, and in what specific ways this interpretation contributes to participant overall feeling of Customer Satisfaction.

3. Activation of Advocacy: The author examines the motivational and emotional triggers that cause the Content and high Satisfaction to activate Customer Advocacy behavior (such as sharing, recommending, e-WOM, or generating content).

This framework serves as an organizational tool to structure the data collection and thematic analysis, ensuring the in-depth interviews systematically cover the full scope of the study.

2.3 Related Study

Table 2.1 List of Related Research

No	Author	Title	Findings
1	Gil Appel, Lauren Grewal, Rhonda Hadi, Andrew T. Stephen (2020)	The future of social media in marketing	The study discusses how social media is evolving toward greater consumer engagement, interaction, and changing forms of content and participation
2	Melisa Bunga Altamira, et al. (2023)	The Role of Creative Content in Digital Marketing Strategies in Educational Institution Social Media (Case Study: Instagram of Vocational Education Program, Universitas Indonesia)	The study highlights the importance of creative content in digital marketing through Instagram. It emphasizes the use of content that is relevant, informative, and engaging to support digital marketing objectives.

3	Leonnard Ong (2019)	Exploring the Relationship among E-Service Quality, E-Trust, E-Satisfaction and Loyalty at Higher Education Institutions	The study found that the efficiency and fulfilment dimensions of e-service quality significantly influence e-satisfaction among students in higher education institutions.
4	Grewal, R., Gupta, S., and Hamilton, R. (2021).	Marketing Insights from Multimedia Data: Text, Image, Audio, and Video.	The article discusses the opportunities and theoretical and methodological challenges of using multimedia data, including text, images, audio, and video, in marketing research. It highlights how such data can provide new insights into consumer and marketing phenomena.
5	Nieves-Casasnovas, J. J., and Lozada-Contreras, F. (2020).	Marketing communication objectives through digital content marketing on social media	The study examines how digital content marketing on social media can support different marketing communication objectives. Using content from luxury automobile brands on Facebook, the study identifies the relationship between types of digital content and marketing communication objectives.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Research Design

This study uses a qualitative research methodology with a single-case study approach. The approach was chosen because this research aims to understand how creative content, customer experiences, customer satisfaction, and customer advocacy are perceived and experienced within the context of KidZania Jakarta. Rather than measuring the relationship between these aspects, the study focuses on the experiences, opinions, and explanations provided by the participants to enrich insights. By focusing on an in-depth perspective, the author would like to give an open-ended discussion where every participant can share their view and explore more on their perspective about the content that KidZania Jakarta produce on social media, Instagram.

A qualitative approach is suitable for this study because it allows the author to obtain detailed information from participants and understand their perspectives in greater depth (Creswell, 2014). The study uses a case study approach because the research focuses on a specific organization and examines the phenomenon within its actual setting. Yin (2014) explains that a case study is an empirical inquiry that investigates a contemporary phenomenon in its real-world context, especially when the boundaries between the phenomenon and its context are not clearly defined. Therefore, the single-case study approach is considered appropriate for examining the experiences and perspectives of participants in relation to KidZania Jakarta and the research problem being investigated.

This chapter therefore establishes and initiates the methodological discussion by establishing the fundamental research paradigm and then providing a comprehensive justification for selecting the Case Study Approach as the study's core investigative strategy. This qualitative approach is chosen specifically because it allows for the deep analysis and interpretation of participants' perspectives, particularly their thoughts.

Overall, the qualitative single-case study approach is appropriate for this research because it allows the study to understand participants' perspectives and experiences in the context of KidZania Jakarta.

3.2 Object of Research

The object of this research is two-fold, representing both sides of the value chain outlined in the Conceptual Framework:

1. Organizational Object: The Design Creative Process Activity behind the Instagram content creation at KidZania Jakarta.
2. Consumer Object: The Perception, Satisfaction, and Advocacy of KidZania Jakarta's target consumers who actively follow and engage with the brand's Instagram content.

3.3 Data Sources

According to Sugiyono (2024), research requires credible data collected systematically to address the study's objectives. Therefore, this qualitative case study relies primarily on semi-structured in-depth interviews (conducted both individually and through Focus Group Discussions) as the core method for capturing rich participant perspectives regarding KidZania Jakarta's social media content. To supplement and contextualize these primary interviews, direct observation of the Instagram interface layout and documentary analysis of internal planning files are incorporated strictly as supporting data sources. This multi-method approach ensures that while the core insights stem directly from stakeholder narratives, they are methodologically supported by observable digital artifacts and institutional documentation.

3.3.1 Primary Data

Primary data were collected directly through In-Depth Interviews. This data consists of verbatim transcripts of responses, non-verbal cues, and the researcher's observations, providing first-hand insights into the creative process and customer experience.

To ensure the integrity, completeness, and rigor of the interview process, the following instruments were employed as aids during data collection:

1. Interview Guide: A structured set of questions and themes to maintain focus and consistency across all interviews.

2. Electronic Recordings: Digital audio recordings were used to capture verbatim responses for accurate transcription and subsequent analysis.

3. Field Notes: Detailed, contemporaneous notes taken by the researcher during the interview process to capture non-verbal cues, immediate reflections, and contextual observations.

4. Secondary Data: Relevant documents (from internal team) and archives were utilized to contextualize the interview data; this can be what is being shared in Instagram of KidZania Jakarta as an overview.

3.3.2 Secondary Data

Secondary data is used to contextualize the findings and include:

- Internal Documents: Organizational charts, creative briefs, and content calendars (insight from the Instagram, such as feed, reels, or story)
- External Data: Academic journals and marketing reports and publicly available KidZania Jakarta Instagram posts.
- Observation from the content from social media (posts, comments, and news) or Google Review.

3.4 Data Collection Method: In-Depth Interviews

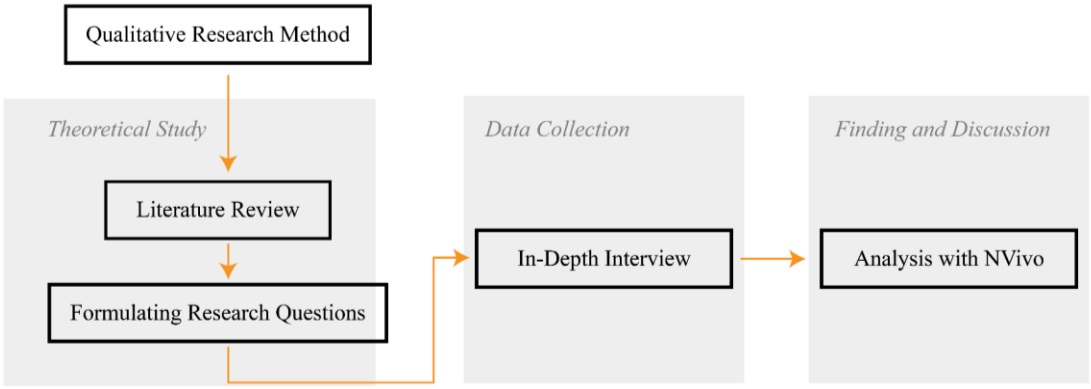


Figure 3.1 Research Flow Method Framework

The primary data collection method was semi-structured in-depth interviews. This technique is chosen to facilitate an open discussion while ensuring all key topics related to the Conceptual Framework are covered.

Furthermore, as can be seen that the process was relied heavily on the data collection which were collected through an in-depth interview. This data collection was later be gathered in order to understand them comprehensively with NVivo. In this research method, the method is doing a criteria selective method. Therefore, this selective sampling based on the criteria need to reach the participant accountability was ensured that necessary research was conducted accordingly.

By following the flow as a path, the author expects that the procedural way to work during the interview can be ensured done in an efficient way. This mean that the flow was done step by step in order to assure that every necessary step is being done properly. Additionally, by managing this flow, the author can ensure that as every step were influenced the result as discussed in chapter 4 and 5.

3.4.1 Participant Selection and Criteria

Given the exploratory nature of this qualitative case study, participants were selected based on specific, non-random criteria designed to ensure the study accesses information-rich cases necessary to address the research questions. This deliberate selection process focuses on securing perspectives from individuals who possess direct, relevant experience concerning the creative process and the customer experience at KidZania Jakarta. The criteria for selection are detailed in the table 3.1.

Table 3.1 Participant Criteria and Detail

Participant Group	**Specific Participant Role**	**Selection Criteria Met (Eligibility)**	**Number**
Creative/Marketing Team	Internal team within the scope of marketing field	Directly responsible for the strategic concept development, visual identity, and aesthetic guidelines of all Instagram content. Give support to the division within the team in a portion of marketing.	1
	Social Media Specialist (manager)	Directly responsible for post execution, platform adaptation, scheduling, and direct consumer engagement (DMs, comment responses, etc.). Above all, this participant is responsible to the division.	1
Active Customers (Demand Side)	Repeat Customer, familiar with social media	1. Follows @KidZaniaJakarta for a minimum of 6 months or is sufficiently familiar with KidZania Jakarta's Instagram content. 2. Visited the attraction at least once. 3. Familiar with social media	5–8
Estimated Sample			7–10

3.5 Data Analysis Method and Software

The data analysis used Thematic Analysis (Braun and Clarke, 2006) to identify, analyze, and report patterns (themes) within the interview data.



Figure 3.2 NVivo logo thumbnail

To ensure the systematic management and rigorous analysis of the rich, narrative data generated from the interviews, the study utilized NVivo software. NVivo is a Qualitative Data Analysis Software (QDAS) that facilitates the transparent organization, coding, and retrieval of textual data.

The thematic analysis proceeds through the following iterative steps within the NVivo environment:

1. Transcription and Project Setup: All interviews were recorded in audio format and subsequently transcribed into text. The transcripts were then imported into NVivo as internal documents for subsequent coding and analysis.

2. Familiarization and Memoing: The researcher read and re-read the transcripts within NVivo, simultaneously adding memos (analytic notes) and highlighting initial thoughts or critical connections to the Conceptual Framework.
3. Initial Coding: The researcher performed line-by-line coding to generate initial codes. In NVivo terminology, these initial codes are stored as Nodes (or 'Tree Nodes'), capturing the essence of each data segment.
4. Theme Development: Related initial codes (Nodes) were organized into higher-level, abstract categories representing major themes and sub-themes that directly answer the research questions. The structure of the Nodes was mirrored the structure of the Conceptual Framework.
5. Reviewing, Refining, and Reporting: NVivo's powerful querying capabilities (e.g., Matrix Coding Queries and Coding Stripes) used to cross-reference themes against different participant groups (e.g., Creative Team vs. Customers) to explore and refine the findings before the data are reported in Chapter 4.

3.6 Trustworthiness and Data Saturation

In qualitative research, the quality and rigor of a study are judged by its trustworthiness rather than the traditional metrics of validity and reliability used in quantitative research. To ensure a strong foundation, this study adopts the well-known framework established by Lincoln and Guba (1985), which evaluates quality based on credibility, transferability, dependability, and

confirmability. Additionally, the study relies on the principle of data saturation to determine when enough data has been collected.

3.6.1 Participant Selection and Criteria

Instead of using rigid mathematical formulas, this qualitative single-case study determined its number of participants using the principle of data saturation (Saunders et al., 2018). The author systematically continued data collection through semi-structured interviews and focus groups until no new insights, codes, or themes emerged from the discussions. At this stage, the information gathered from both internal stakeholders (KidZania's management and communication teams) and external participants, i.e., parents and university student (teens) advocacy groups, reached a point of redundancy. This suggested that the collected data was fully sufficient to answer the research questions comprehensively.

3.6.2 Credibility

Credibility focuses on the truth-value of qualitative findings, ensuring that the study accurately captures and represents the true perspectives of the participants. To establish strong credibility under the framework of Lincoln and Guba (1985), this study applied the following measures:

- **Single-Coder Consistency:** As the study utilized a single researcher for qualitative coding, formal intercoder reliability metrics were not applicable. Instead, analytical consistency was strictly maintained by developing, refining, and adhering to a transparent codebook within NVivo software, ensuring the uniform application of codes throughout the entire analytical process.

- **Reflexivity:** The author actively acknowledged their own background, role, and proximity to the research topic. By maintaining continuous self-awareness, the researcher worked to prevent personal and confirmation biases from influencing data collection, coding, and the final interpretation of themes.

3.6.3 Transferability

Transferability refers to the degree to which qualitative findings can be contextualized or applied to other settings. Although qualitative case studies do not seek statistical generalization, this study provides "thick descriptions". This means as detailed, contextual accounts of KidZania Jakarta's operational environment, target demographics (parents and the TeenZania segment), and Instagram marketing workflows (Geertz, 1973; Lincoln & Guba, 1985). These rich descriptions empower future researchers, scholars, or industry practitioners to evaluate whether the findings are transferable to other experience-based edutainment, tourism, or service environments.

3.6.4 Dependability

Dependability ensures that the research process is logical, traceable, and thoroughly documented. To achieve high dependability as outlined by Lincoln and Guba (1985), a comprehensive audit trail was maintained throughout the study. All raw audio recordings, verbatim transcripts, field notes, and NVivo project files (including node structures, hierarchical charts, and matrix coding queries) have been systematically organized and archived, allowing the research path and operational steps to be inspected or audited if necessary.

3.6.5 Confirmability

Confirmability establishes that the research findings are shaped directly by the actual experiences, perceptions, and narratives of the participants rather than the subjective preferences, assumptions, or theoretical biases of the author (Lincoln & Guba, 1985). This was accomplished by grounding all thematic interpretations, structural narratives, and analytical conclusions directly in verbatim quotes extracted from the interview transcripts and official institutional documents.

CHAPTER 4

FINDINGS AND DISCUSSION

4.1 Introduction to Findings

This chapter provides a comprehensive analysis of the qualitative data gathered through semi-structured interviews with key stakeholders, including the internal marketing team and relevant participants of KidZania Jakarta. By applying the Braun and Clarke (2006) thematic analysis framework coding via NVivo, this study maps the journey from internal creative strategy to external participant advocacy. The analysis is organized to examine how creative design process activities are related to social media content quality, participant satisfaction, and brand advocacy.

To ensure transparency and academic rigor, the discussion in this chapter follows a systematic explanation framework:

1. NVivo results – presenting themes and visualizations (Word Cloud, Hierarchy Chart, and Project Map).
2. Verbatim evidence – including direct quotes from FGD transcripts, individual in-depth interview transcript, and other supporting document or picture from the social media.
3. Theoretical interpretation and practical overview – linking findings to the dynamics of the internal creativity process.

4.2 Profile of Research Participants

This study involved ten research participants selected through purposive sampling based on their knowledge, experience, and relevance to the research objectives. The participants consisted of two internal participants from KidZania Jakarta's Marketing Communication Department, 5 individual participants, and 3 people in FGD external participants representing the participant perspective. In total, there are 10 people being interviewed. The internal participants were selected

because they are directly responsible for the planning, development, implementation, and evaluation of KidZania Jakarta's Instagram content. Meanwhile, the external participants were selected because they had prior experience interacting with KidZania Jakarta's Instagram content and visiting the establishment, enabling them to provide valuable insights into participant satisfaction and advocacy. Furthermore, the external participant may additionally shared their perceived image of how KidZania Jakarta's impression towards their perspective and overall judgement, such as social media content when deep dived through the semi-structured interview.

The combination of internal and external participants enabled this study to examine the creative process from both organizational and participant perspectives. Internal participants contributed insights regarding the strategic and operational aspects of creative content development, while external participants provided first-hand experiences regarding how Instagram content influenced their perceptions, satisfaction, and willingness to advocate for the brand. This participant composition strengthened the credibility of the findings through direct interviews which the interviews transcript can be checked wisely by readers in the end of this author's writing (appendix). Additionally, to confidentially keep the participant (external) data and information, the author had changed the actual name into a code of R3 to R10 respectively.

Table 4.1 Participants Profile (Individual)

Number	**Name (code)**	**Age**	**Occupation**	**Category**	**Role in study (representative reason)**
R1	Anggun Domastri	37	Marketing Communication Manager	Internal participant	Responsible for developing digital marketing strategies.
R2	Rizky Frandita (Pasto)	35	Marketing and Communication	Internal participant	Responsible to create content and held public relation in marketing and communication division.
R3	R3	39	Homemaker	Customer (external participant)	Represent to the target market study educational value,

					promotional content, and customer satisfaction.
R4	R4	34	Private	Customer (external participant)	Represents the parent target market and provides insights regarding creative content attractiveness, engagement, and digital interaction.
R5	R5	18	University student	Customer (external participant)	Participated in the Focus Group Discussion to represent young adult customers and their perceptions of KidZania Jakarta's Instagram content.
R6	R6	18	University student	Customer (external participant)	Participated in the Focus Group Discussion and contributed perspectives regarding customer experience, digital engagement, and advocacy intentions.
R7	R7	46	Homemaker	Customer (external participant)	Represents the parent target market and provides insights regarding creative content attractiveness, engagement, and digital interaction.

Table 4.2 Participant Profile (FGD)

Number	Name	Age	Occupation	Category	Role in study (representative reason)
R8	R8 (FGD)	21	University student	Customer	Participated in the Focus Group Discussion to represent young adult customers and their perceptions of KidZania Jakarta's Instagram content.
R9	R9 (FGD)	21	University student	Customer	Participated in the Focus Group Discussion to represent young adult customers and their perceptions of KidZania Jakarta's Instagram content.
R10	R10 (FGD)	21	University student	Customer	Participated in the Focus Group Discussion to represent young adult customers and their perceptions of KidZania Jakarta's Instagram content.

To understand table 4.1 and 4.2 better, the details of when was the interview conducted and its length during the interview were as follow:

With internal team, Anggun Domastri, the discussion happened in the office of KidZania Jakarta through WhatsApp application, this interview took time of 20 minutes with additional text chat to follow up details. Then, followed by the second internal team within the same division (Pasto), the discussion also happened in the back office of KidZania Jakarta, the duration of this discussion was 23 minutes recorded.

As to privately keep the identity of a person, the external participants are coded with R3, R4, R5, R6, R7, R8, R9, and R10. With R8, R9, and R10 were an FGD discussion interview, while the rest were done individually in-depth. For all these participants, they were being interviewed in the theme park of KidZania's playing hour in KidZania Jakarta. For R3, the length of the audio recording was 15 minutes. For R4, the length of the audio recording was 13 minutes (with extra note that R4 was a foreigner which make the interview done in English and can be check in appendix for the transcript). For R5, the length of the audio recording was 15 minutes. For R6, the length of the audio recording was 15 minutes. For R7, the length of the audio recording was 14 minutes.

As for R8, R9, and R10, these interviews were conducted together as a focus group discussion (FGD) and spent time mean was 15 minutes. Additionally, as the interviews were collecting data and information from within KidZania Jakarta, the used language during the interviews were Indonesian (except from R4). Furthermore, these data were collected within a week, stating from January 15, 2026 to January 23, 2026.

Furthermore, as the interviewed were recorded as long as with showing the Instagram of KidZania Jakarta (@kidzaniajakarta) as can be seen through on a Instagram User Interface preview in figure 4.1.

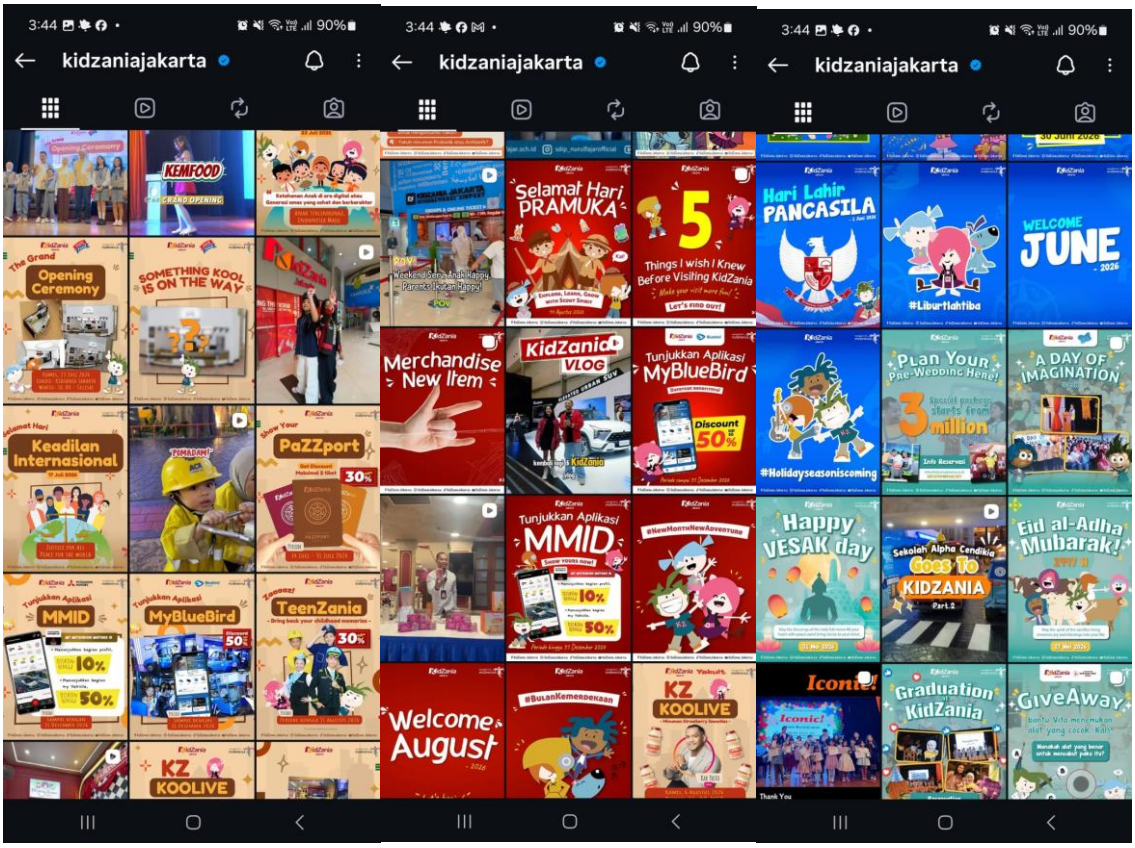


Figure 4.1 Collection of Feed Façade of KidZania Jakarta's Preview

The idea of using the actual façade shown by figure 4.1 is so that every of the interviewer during the interview can have open feedback and calling possible feed or video to discuss deeper.

> *"I think this design is a great match for KidZania. It really captures the right vibe and distinct character. After all, when it comes to kids, you have to use bright colors or styles; if it isn't bright or engaging, they'll get bored immediately."*
>
> -R5

As according to one of the interviewers, R5 mentioned that such design contributed to how color matters as so that it triggers who is the targeted audience in the design. This colorfulness indicate that it represents how other would expect who was aimed for KidZania's design.

After using the user interface (UI) of Instagram feed and its appearance during the interview to emphasize, the author used a third *party (www.turboscribe.ai) as* the website allowing the verbal to an automation on transcription audio into scripted verbatim.

4.3 Exploratory Findings: The Word Cloud



Figure 4.2 Word Cloud NVivo

The data (figure 4.2) shows a massive concentration around the words "kidzania", "konten" (content), and "instagram". This focus rationalizes that Instagram is the primary digital ecosystem chosen by the company to build its brand identity. In digital marketing, a brand must select a centralized channel where its target audience is most active. For KidZania, that channel is Instagram. The heavy repetition of the word "konten" by the informants proves that the success of their marketing relies entirely on content production. The team cannot just exist on the platform; they must constantly create high-quality visual and textual media to stay visible to their followers.

The high frequency of these top words indicated that KidZania content on social media were the most often described during the overall interview.

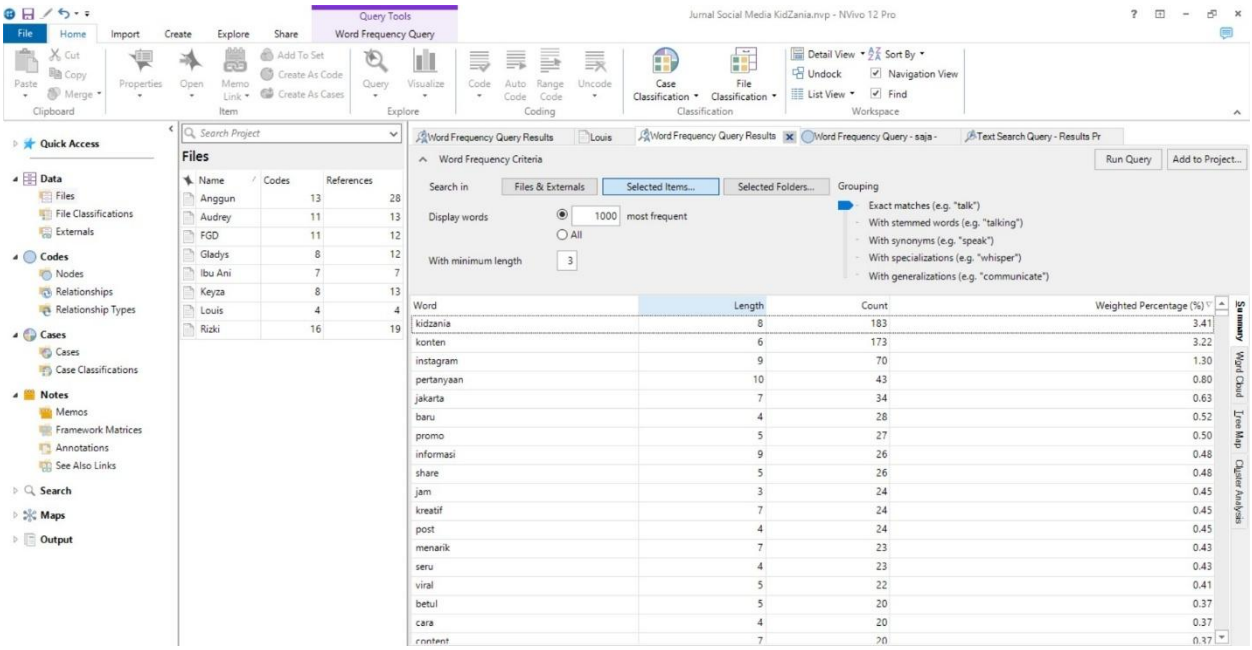


Figure 4.3 Word Cloud Summary NVivo

The metrics reveal a sharp quantity gap between the top two terms and the rest of the list. The brand name "kidzania" appears 183 times, accounting for 3.41% of the total dataset, closely followed by "konten" (content) with 173 appearances at 3.22%. In contrast, the third most frequent word, "instagram", drops significantly to 70 counts and a 1.30% weighted percentage. This massive numerical concentration on "kidzania" and "konten" said that the core focus of all interviewees was completely centered on content strategy. Meanwhile, operational and descriptive words like "pertanyaan" (43 counts, 0.80%) and "promo" (27 counts, 0.50%) act as secondary supporting themes in the dataset.

This, according to the most comes up or frequent talk, it serves information that Content of KidZania Instagram is the most often used words during the interview with participants (both internal and external). Therefore, it safely says to interpreted that during all the interview, what is the most highlighted keywords are KidZania, Content, and Instagram, respectively as the top 3 used word during interview.

4.4 Thematic Hierarchy: The Structural Analysis

The Hierarchical Chart (Figure 4.4) maps the structural density of the research data, suggesting that "Creative Process Activity" serves as the foundational parent node.

Recurring terms provide preliminary evidence that the interviews concentrated on the relationship between creative process activities, Instagram content, customer satisfaction, and customer advocacy, supporting the thematic analysis presented in the subsequent sections.

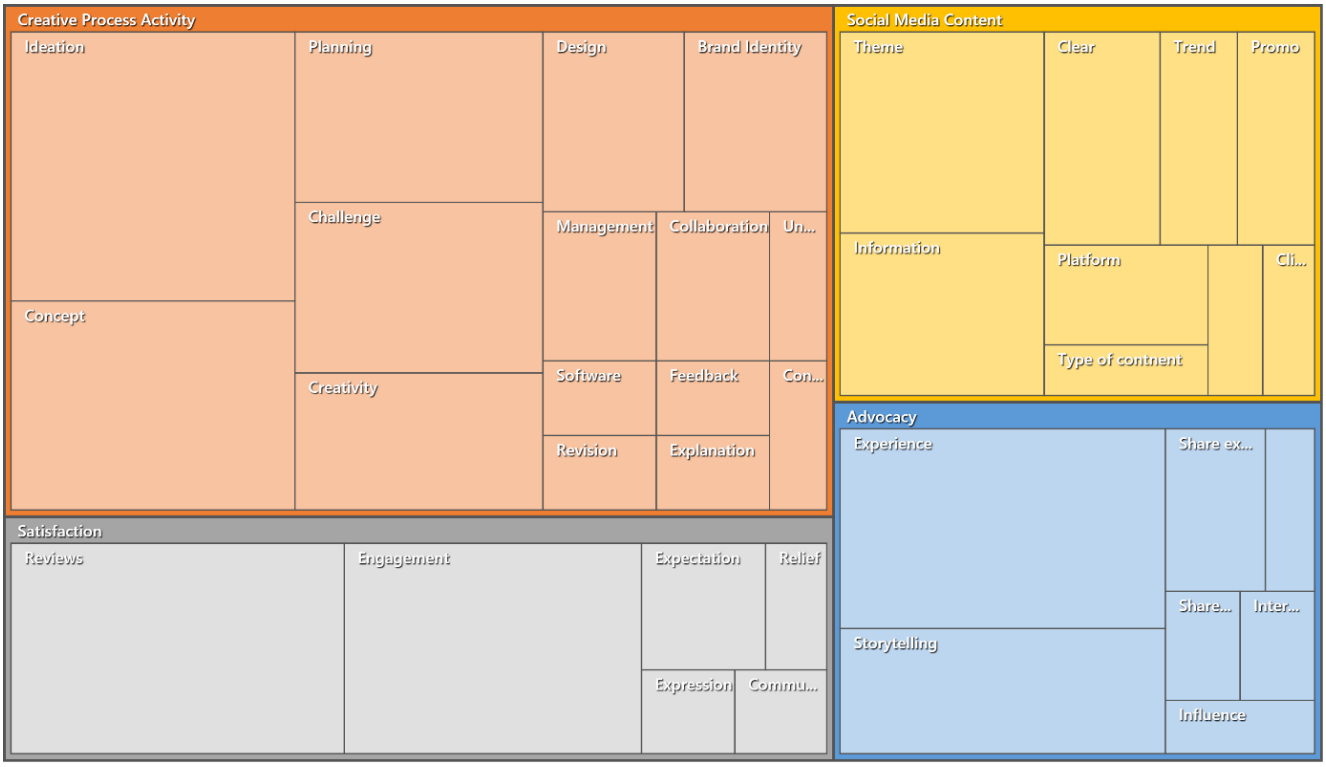


Figure 4.4 Hierarchical Chart

Furthermore, as shown in figure 4.4, there are according to the model, it consists of 4 codes, starting from Creative Process Activity, Social Media Content, Satisfaction, and Advocacy. Followed by the sub-codes that in total were 37.

4.4.1 Ideation and Planning Complexity

Ideation emerged as the most densely coded sub-node, reflecting the significant managerial and collaborative effort required. A practitioner from the internal marketing team explained:

> *"Ideation is the most critical phase because we are dealing with multiple stakeholders, from partners to international brand representatives. We have to meticulously plan the creative flow to ensure that we maintain KidZania's identity while still being agile enough to follow Instagram trends."*
>
> -Anggun, marketing communication manager (internal)

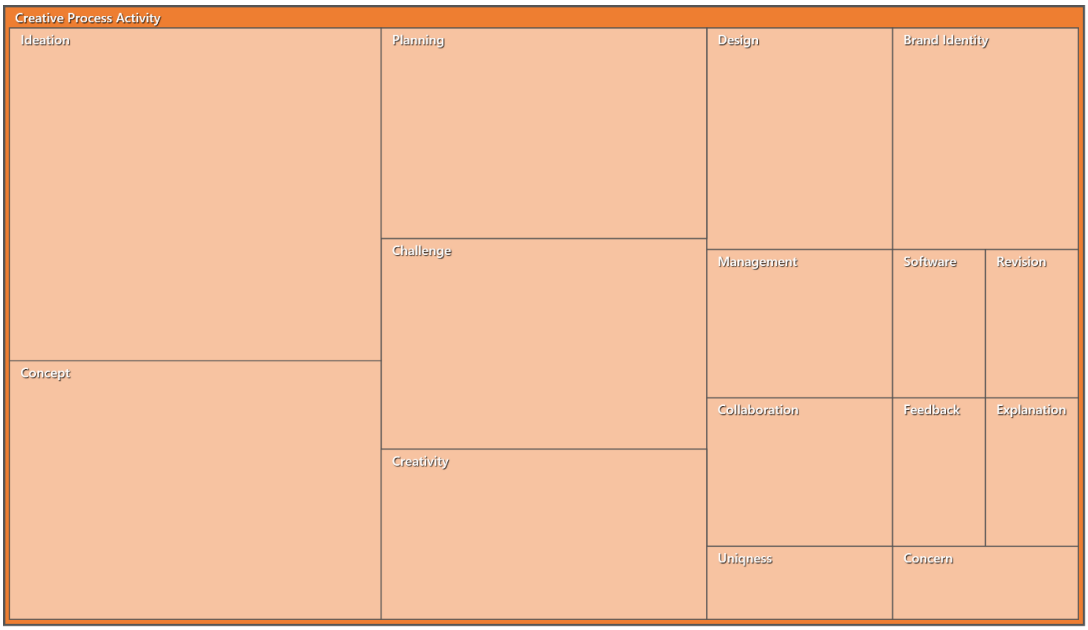


Figure 4.5 Creative Content Activity-Hierarchical Chart

Therefore, as can be seen in figure 4.5, the ideation was the most talked and discussed internally whereas this significant and determining phase determine what content should be produced as an idea for the team. This signify that during this phase, the internal term was fully aware of the produced content before being executed and as a matter of fact, some ideation requires

several deeper discussions to reach its brand identity standard and requirement for the need of both especially teen and parents.

As in total that there are 15 sub-codes, started from Ideation, concept, planning, challenge, creativity, design, management, collaboration, uniqueness, brand identity, software, revision, feedback, explanation, and concern. Respectively, each of the sub-codes were written in order from the top to the lowest mentioned during the interview. These sub-codes were categorized by the most frequent mention term within the internal team, that is Ibu Anggun and Mas Pasto. The author used the most closed related word as a keyword to categorized the description if each term for sub-coding. Furthermore, to explain deeper with most mentioned sub-code definition, the author elaborated each definition as written:

4.4.1.1 Ideation

This sub-code is categorizing when planning for idea or known also as brainstorming, scattered information can be so varied that picking and choosing deliberately did const the decision maker the mental state. While ideation can be chosen as inspired from many places. As Anggun mention in her interview about ideation.

> *"Both are certainly crucial: it starts with an objective marketing meeting to gather ideas from the creative team, followed by brainstorming and research to transform those ideas into a concept."*
>
> — Anggun Domastri, Marketing Communication Manager

4.4.1.2 Concept

While great idea can be inductively broad, concepting is when farther clearance about the idea is becoming ore firmed by sharpening and sorting them.

> *"Next, we create the concept for the visual assets. Once we receive managerial approval—specifically from the Marketing Manager—we proceed with the design and any necessary revisions based on their feedback."*
> — Anggun Domastri, Marketing Communication Manager

In this section transcript, Anggun emphasized that concepting is part of the progress during the work before visual assets is done. Meaning that creating clear information and then working it accordingly is necessary to have it in line with the flow of the internal team progress.

4.4.1.3 Planning

During the planning process, Anggun mentioned that the work were being produced accordingly to make it neat and proper. Anggun emphasized that Content Plan was the tools as a guide that has sort the need of the content to be later posted on social media.

> *"We certainly ensure that all the material we publish aligns with the KidZania Jakarta concept itself, making it suitable for the 2–25 age demographic. We schedule this according to a content plan, rotating through the types of material relevant to them."*
> — Anggun Domastri, Marketing Communication Manager

As mentioned, therefore, such plan will ensure that within each post, there are already categorized of matter for what idea would get posted and not. This quality check session will ensure that the planning was being managed.

4.4.1.4 Challenge

In this sub-code, challenge during the creative process can be tricky as ever mentioned by Pasto.

> *"The biggest challenge lies in the creative process. We might come up with something that goes viral—truly viral—yet we sometimes clash with the guidelines regarding KidZania's focus on education."*
> — Rizky Pasto, Marketing Communication

To simplify, during the creative process, a flow of the idea has to be challenged so then it worth producing.

4.4.1.5 Creativity

The creativity is a sub-code that describe the fact that in the process within the division, it is necessary for the team to be as creative. Idea that is too general can considered to be to normative. Therefore, by being creative enough, a content will had a more value to consume and produce. As mentioned by Pasto.

> *"Ultimately, creativity is the most important thing. Nowadays, viral content can sometimes just be something like a dance routine. So, we really need to focus on creativity to make the entertainment value stand out—to guide the audience and keep them watching and engaged."*
> — Rizky Pasto, Marketing Communication

4.4.1.6 Design

The term design refers to a communication with how to tell a feed emotionally and effectively by giving message visually. The term design is considerably important due to the fact that feed requires graphic design skill.

“As for the creativity itself, that is certainly the graphic designer's forte—in this case, Mas Fadhil. He undoubtedly has his own unique approach to finding creative ideas to incorporate into the final output.”

— Anggun Domastri, Marketing Communication Manager

4.4.1.7 Management

While managing the task was important, to manage a work is going to ensure that a work is being used accordingly and properly.

“KidZania Jakarta caters to three distinct groups of participants. The first, naturally, is children, as the facility was originally created with them in mind. We also offer programs designed for parents—specifically the "KidZania Parents Experience"—which have been running since the pandemic.

This initiative has been active from 2020 through 2026. We observe that many individuals—even those who have technically outgrown the target age range—still wish to visit KidZania. We are seeing a shift in maturity levels; young adults up to the age of 25 still enjoy these kinds of experiences, valuing the opportunity to socialize or reminisce with old friends. Consequently, KidZania serves as a venue that brings them back together, allowing them to reconnect while looking back on the time they spent playing at KidZania Jakarta in the past.”

— Anggun Domastri, Marketing Communication Manager

As to manage is to control the flow within the work so that it is posted with what were targeted. Therefore, being managerial in this context help the internal team to keep on track on every progress.

4.4.1.8 Collaboration

The collaboration is when one division is connected from one to other, this can be defined from 1 KidZania to others. Such as mentioned during an interview with Anggun, she mentioned that by providing information between KidZania, collaborating is a useful Method to have a more exposed identity shared between edutainment.

> *"We often seek inspiration through collaborations with other locations—for instance, we have partnered with KidZania Japan. When we identify activities available at KidZania Japan that aren't yet offered at KidZania Jakarta, we collaborate to introduce those experiences to our customers here. This allows us to show them that these educational activities aren't exclusive to KidZania Jakarta; similar facilities exist in other countries, featuring games and concepts tailored to their specific branding. Essentially, it is about showcasing what is available at other KidZania locations beyond our own."*
> — Anggun Domastri, Marketing Communication Manager

4.4.1.9 Uniqueness

While being formal can be perceived as mature, KidZania segmentation include teens where this type of people are more exposed to social media when it comes to be different. Pasto also ensure that by being necessary to explore some uniqueness of what want to be communicated will encourage viewer to be more educated about the promoted details.

> *"How can we highlight Mitsubishi on social media? Take this car, for example: we can share information about the brand, specifically that they now offer electric vehicles. We could explain the reasons behind the current surge in electric vehicle production, highlighting benefits such as reduced carbon dioxide emissions. That is one key point we can convey, serving as an educational aspect of our content."*
> — Rizky Pasto, Marketing Communication

4.4.1.10 Brand Identity

The brand identity referred on how KidZania Jakarta get its identity exposed publicly. The idea is that KidZania itself had its own guideline as standard and not crossing boundary and having clear guideline to follow, Anggun stated:

> *"To ensure that the content aligns with KidZania's brand identity, we rely first and foremost on a set of guidelines.*
> *These guidelines come from Mexico and outline the programs and activities that must be implemented at KidZania Jakarta—on an annual, monthly, and even daily basis. This encompasses the various programs and promotions we run, as well as our partnerships with the brands that collaborate with KidZania Jakarta. These are the key elements we highlight, and they form an integral part of the KidZania Jakarta brand itself."*
> — Anggun Domastri, Marketing Communication Manager

4.4.1.11 Software

The tools to create video or post were necessary to be mentioned, as this software (application) are the technical catalyst to transform idea into an observable and consumable content. Pasto had shared the through of this well as he mentioned:

> *"As for the app used to create the videos, it's CapCut. Yes, CapCut—that's the tool."*
> — Rizky Pasto, Marketing Communication

4.4.1.12 Revision

For content to be accurate, some of the work need to pass a quality check strictly before it got posted. Therefore. Such notes and additional necessary information to adjust will first need to match the objective of the post on social media.

> *"Revisions are quite normal. Usually, they concern fundamental details—perhaps information like a date or a location, or maybe a logo or color that isn't quite right. We're very accustomed to such revisions; they're just a standard part of the process to ensure everything is exactly as it should be."*
> — Rizky Pasto, Marketing Communication

4.4.1.13 Feedback

The feedback is when KidZania can consider to be more reflective by seeing their design can be responded by the audience. Pasto mentioned about how to consider such information as feedback to strengthen the future work for content puspose

> *"We take that into account—especially when we run a promotion, or even when we share information without one. We anticipate that it will likely generate a lot of comments, so we think about how to encourage people to leave them. After all, replying to those comments also helps boost engagement metrics on KidZania's Instagram account."*
> — Rizky Pasto, Marketing Communication

4.4.1.14 Explanation

In Explaining the feed, and information need to elaborate its own definition without making it too complicated to be consumed by customer. This idea is that copywriter on how clear a message should be had to be consider as explaining need to have clear message.

4.4.1.15 Concern

Concern is when content might potentially crossed line, this feeling of sense was internally being managed as part to think before posting. Such an idea that can cross the boundary or beyond the brand identity of KidZania Jakarta need to first be eliminated so that content only produced what match or in align with KidZania brand Identity.

4.4.2 Social Media Content Analysis

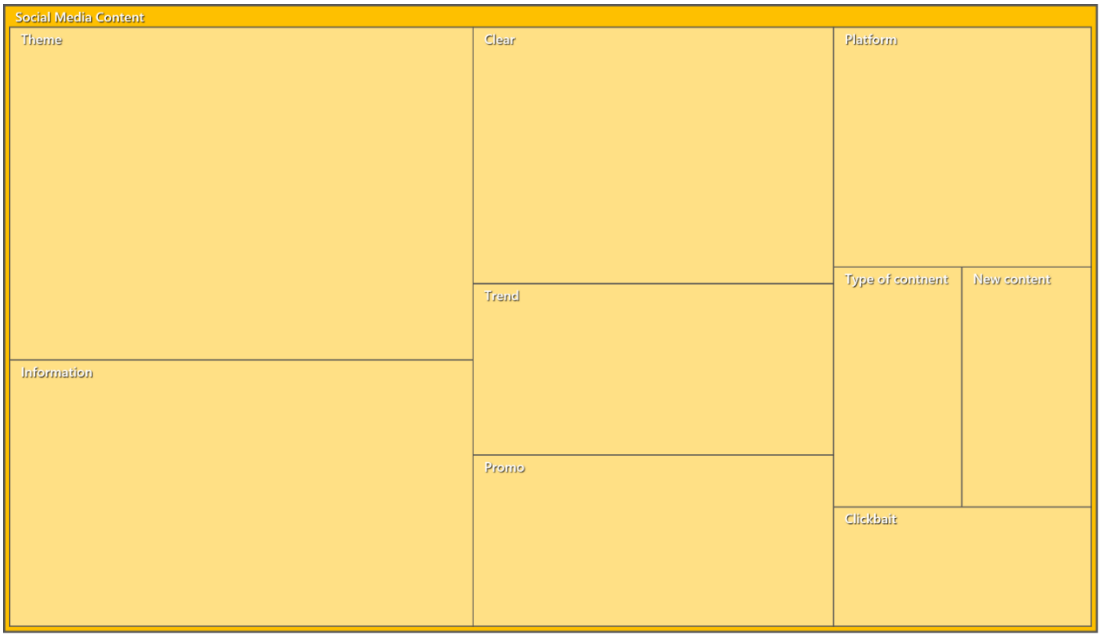


Figure 4.6 Hierarchy Chart for Social Media Content Codes

Figure 4.6 illustrates the NVivo qualitative data analysis output concerning the node category "Social Media Content," visualizing the coding distribution and relative thematic weight derived from research data regarding KidZania Jakarta's digital output. The analysis reveals that the overarching "Theme" and "Information" nodes occupy the largest spatial blocks, indicating that content reviews and qualitative insights heavily emphasize core thematic messaging and educational delivery. Moving across the structure, the central and right-hand clusters break down

specific tactical execution categories, including "Clear" communication, alignment with digital "Trend" cycles, promotional ("Promo") initiatives, chosen "Platform" deployment, specific "Type of content," emerging "New content" formats, and the application of "Clickbait" strategies. Together, the varying block sizes within this hierarchy thematic demonstrate that while informational and promotional themes form the dense foundation of KidZania's digital strategy, distinct tactical adaptations such as trending formats and platform-specific styles represent critical operational clusters influencing overall engagement outcomes.

Therefore, to simplify, “theme” is the most and often mentioned term during the interview as it has a signing impact for what were discussed during the in-depth interview. To emphasize, one of the internal team clarify the reason why it matters,

> *“Regarding the key factors, since KidZania combines education and entertainment, we certainly intend to enhance the educational aspect. As for entertainment, we can incorporate elements that are currently trending. We first evaluate the educational message we want to convey or identify which trending topics might be relevant. If a trend fits within the KidZania context, we then tailor it to align with the educational message we wish to share with our followers, essentially adapting the viral content. Sometimes, a viral trend might not seem directly applicable to KidZania at first glance, but we can find ways to adapt it so that it works while still allowing us to deliver an educational message.”*
> *– Pasto (internal)*

In this section, to elaborate the details of its subcode, this consist of 9 sub-codes. There were theme, information, clear, trend, promo. Platform, type of content, new content, and clickbait.

4.4.2.1 Theme

The theming in design requires a standard to follow. Therefore, a theme is a required design procedure to ensure that each feed that is published is following the current monthly theme, this idea was emphasized by Anggun during the interview as she mentioned.

> *"For each month, a consistent theme template—including the same fonts—is used. The actual content, however, varies to suit the specific requirements of each piece of material intended for the customers."*
> — Anggun Domastri, Marketing Communication Manager

4.4.2.2 Information

As posted can have varied type of interest, some of its main objective is to provide clearer information that is safely can be produced public by audience. As Anggun mention that information can be impactful for audience, especially when noticed by its statistical insight pattern.

> *"Insights are also important for us to determine the best times to post and share information, and to gauge whether a large audience is actively waiting for updates from KidZania Jakarta during those specific times."*
> — Anggun Domastri, Marketing Communication Manager

The statement above mentioned that while providing it is measured by the specific time, it strengthens that information that enrich understanding is being waited by possibly the audience who seeks for news.

4.4.2.3 Clear

Being clear as providing good communication to the crowd is necessary. The main objective is the idea of providing information so that the audience can have a better and even

accurate information will give them understanding about KidZania from wider angle. This idea was emphasized during the internal interview with Anggun as she strengthens that.

> *"This includes providing updates on the latest happenings at KidZania, ticket pricing and categories, guidelines on what to do (and what to avoid), highlights of the KidZania experience, fun facts, and other essential information."*
> — Anggun Domastri, Marketing Communication Manager

The statement above mentioned that while providing it is measured by the specific time, it also strengthens that information that enrich understanding is being waited by possibly the audience who seeks for news.

4.4.2.4 Trend

One of the important aspects is to seeks external situation of how trend is being updated. Here, Pasto mentioned that trend from day to day can inspire him to create a content that is favoritism based.

> *"As for ideas, we generally look at current trends—though it's hard to say exactly when something might go viral, as that's never certain."*
> — Rizky Pasto, Marketing Communication

The idea of this statement explained that while idea can come in varies form, trend is going to influence the content of the produced one.

4.4.2.5 Promo

For Selling purpose, a promo that is related to the cost of ticket and pricing is always considerably important as creating content.

> *"Usually, we can tell. Whenever there's a promotion or some kind of discount, you can be sure that a huge number of people will start asking about it."*
> — Rizky Pasto, Marketing Communication

In his statement during interview, he mentioned that pricing is considerably also as important as that provide information that might influence buyers.

4.4.2.6 Platform

Platform is a place for the social media on what to use. In KidZania context, there are several platform to use. Other than Instagram alone, for instance, there are other social media that can be used.

> *"Retaining existing followers and, naturally, attracting new ones to join the KidZania Jakarta community is a key objective for our content planners. We strive to keep our audience engaged across all KidZania social media platforms—including Instagram, TikTok, YouTube, and others—by ensuring our content aligns with their needs. This includes providing updates on the latest happenings at KidZania, ticket pricing and categories, guidelines on what to do (and what to avoid), highlights of the KidZania experience, fun facts, and other essential information. We also incorporate elements like giveaways, which serve our broader objective as content planners: to deliver content that is truly relevant and valuable to our audience."*
> — Anggun Domastri, Marketing Communication Manager

4.4.2.7 Type of Content

While content can be varied , such as in the form of video, feed, short or others, the platform might affect the success between one content to others. This idea is subjective due to every customer behavior. This means that the type of content does matter to the perceived audience, as content can be exposed as image or video in its own interpreted way, such as in Instagram where both are applicable.

4.4.2.8 New Content

The "New Content" sub-code captures how the introduction of fresh, novel post formats impacts audience curiosity and drives digital traffic. Introducing fresh content formats allows KidZania Jakarta to break away from repetitive visual loops and capture the attention of followers who might otherwise scroll past standard promotional templates. When a completely new type of campaign or visual style is dropped onto the Instagram feed, it signals active evolution and encourages users to seek further details.

This dynamic was highlighted during interviews when participants noted how novel postings spark immediate interest and encourage deeper exploration of the platform:

> *"Retaining existing followers and, naturally, attracting new ones to join the KidZania Jakarta community is a key objective for our content planners. We strive to keep our audience engaged across all KidZania social media platforms—including Instagram, TikTok, YouTube, and others—by ensuring our content aligns with their needs. This includes providing updates on the latest happenings at KidZania, ticket pricing and categories, guidelines on what to do (and what to avoid), highlights of the KidZania experience, fun facts, and other essential information. We also incorporate elements like giveaways, which serve our broader objective as content planners: to deliver content that is truly relevant and valuable to our audience."*
>
> — R7

4.4.2.9 Clickbait

The design in each post was created to attract eyes so that customer want to click since the cover is catchy. Some of the real implemented idea is that in KidZania Reel, the cover is being designed to make it more catch as show in figure 4.7.



Figure 4.7 Hierarchy Chart for Customer Satisfaction Codes

4.4.3 Customer Satisfaction Codes

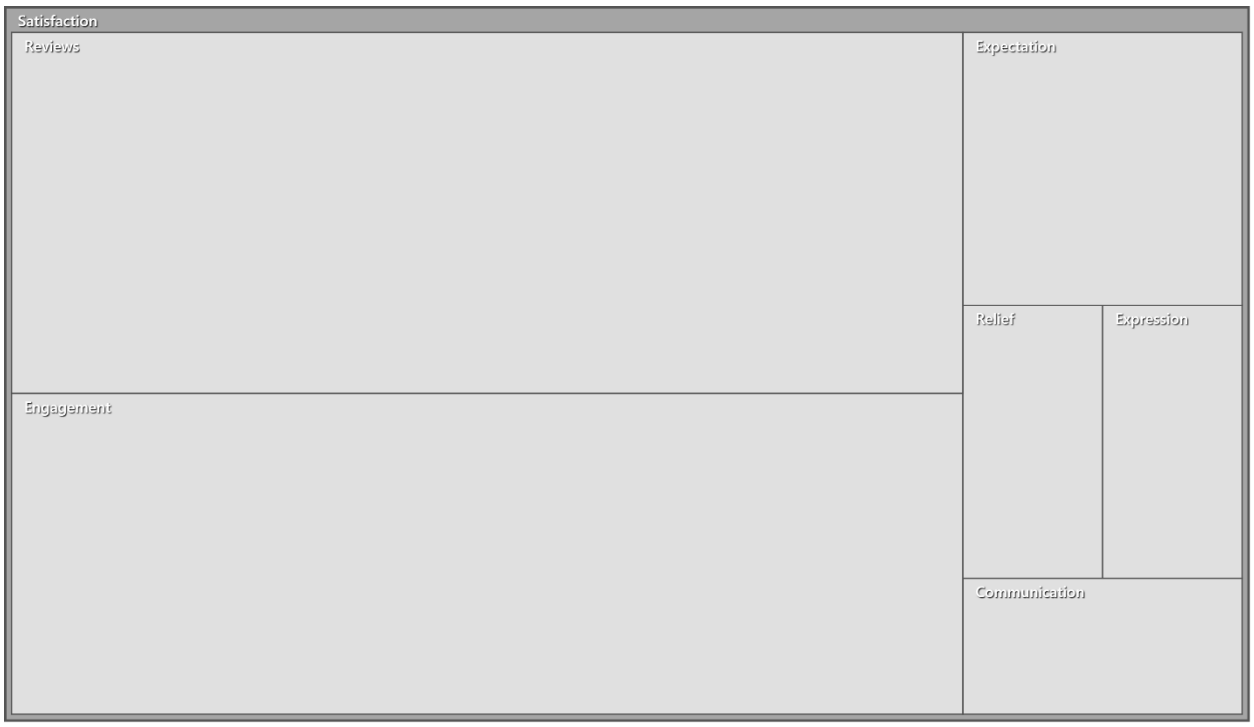


Figure 4.8 Hierarchy Chart for Customer Satisfaction Codes

Figure 4.8 presents the NVivo qualitative data analysis output for the overarching node category "Satisfaction," illustrating the relative coding density and thematic distribution derived from user feedback and research data concerning KidZania Jakarta. The hierarchy chart reveals that the Reviews and Engagement nodes dominate the largest spatial sections on the left, demonstrating that customer satisfaction is primarily articulated through public visitor reviews and active digital or on-site engagement. Meanwhile, the right-hand cluster breaks down internal and psychological dimensions of satisfaction, featuring prominent blocks for Expectation, followed by smaller operational segments for Relief, Expression, and Communication. The substantial weight of the review and engagement nodes relative to expectation and communication highlights that visitor satisfaction at KidZania is heavily driven by post-experience evaluations and interactive involvement rather than pre-visit messaging alone.

To understand this section better, the author provided insightful and enriching information of how the customer perceived and preview the initial internal content that was made. By providing how the

customer got the idea, the author tried to give better reflection on how such an idea being produced and consumed.

4.4.3.1 Reviews

From the perspective of the customers, they might have many feedback. All that became matter as reviews give the internal team genuine feedback from the audience perspective to consider. This idea was mentioned by one of the participants.

> *"Let's review them one by one. There are so many roles featured here—firefighters, various types of workers, and so on—and each one explains what the job actually entails. Some people might already be familiar with these roles, but others might not; for those who aren't, it's a great opportunity to explore what the work is really like. You could review each one individually, covering aspects like the benefits, the compensation, and so forth. By using a well-structured format for each video or piece of content, you can really capture the audience's interest."*
> — R6

The essence of having reviews works as feedback of reflections, one of the participants clearly mentioned that their feedback is genuine enough to have an insightful experience from the angle from the customer view point.

4.4.3.2 Engagement

Engagement is a criterion that increases customer to be more attached to the content that KidZania share on its Instagram platform, such as responding when being aske through direct message. This idea as a sub-code is necessary to understand from the internal team as maintaining relationship with them give them clear boundary and information that is needed.

Sometimes, we also mention in our captions that if any information is unclear, people can just send us a direct message (DM). Feel free to reach out via DM—after all, social media is meant to be a two-way street.
— Rizky Pasto, Marketing Communication

4.4.3.3 Expectation

Expectation is when the customer had visualized the illustration of how KidZania Jakarta actual them park get perceived from just looking though its social media content. The Content which at some point exposed the real experience got perceive by any customer that saw the content shared by KidZania. As R5 mention about it better below:

"When there's a new tenant (establishment) and the promotion is attractive, it makes you want to visit. In terms of expectations, the actual experience matches up well—so, it's satisfying."
— R5

4.4.3.4 Relief

When a content published online and affect its consumer to have their need satisfied, they got fulfilled. This idea matched with the concept of EDT theory proposed by Oliver (1980) that gap between what is shown and what is experienced is matched.

"Very satisfied. All the information is there—from promotions and the opening of new establishments to monthly quizzes and giveaways."
— R3

4.4.3.5 Expression

While experiencing joy can show how one express, some parent express their feeling and comment to give feedback. This idea can be seen that in collecting data, the author

checked other platform where one can give measurable feedback, such as from Google review, verbal feedback, or from comment section from Instagram post as can be seen expressed. The expression can be seen in the comment on the figure 4.9, showing that people express their positive reaction and text it in a communicative way.



Figure 4.9 Comment Section of Feed Post

4.4.3.6 Communication

Communication itself indicate of clearing when providing information. While post of feed and vide can give message, additional context for clearer detail such as caption can

make it ensured. This idea is supported by one of the participants during interview as mention further:

> *“The message is clear enough; for me, there has never been any miscommunication. I usually look for detailed information directly in the caption.”*
> — R3

4.4.4 The Content-Advocacy Link

Furthermore, within the "Advocacy" node, "experience" and "storytelling" surfaced as primary drivers. Customers emphasized that authenticity is key as can be seen in the figure 4.6. A Participant noted:

> *"I don't advocate for the brand because of polished advertisements; I share content because it captures the 'real' experience of my child. When the content reflects the actual euphoria of role-playing, I feel compelled to share it with my community."*
> -R3

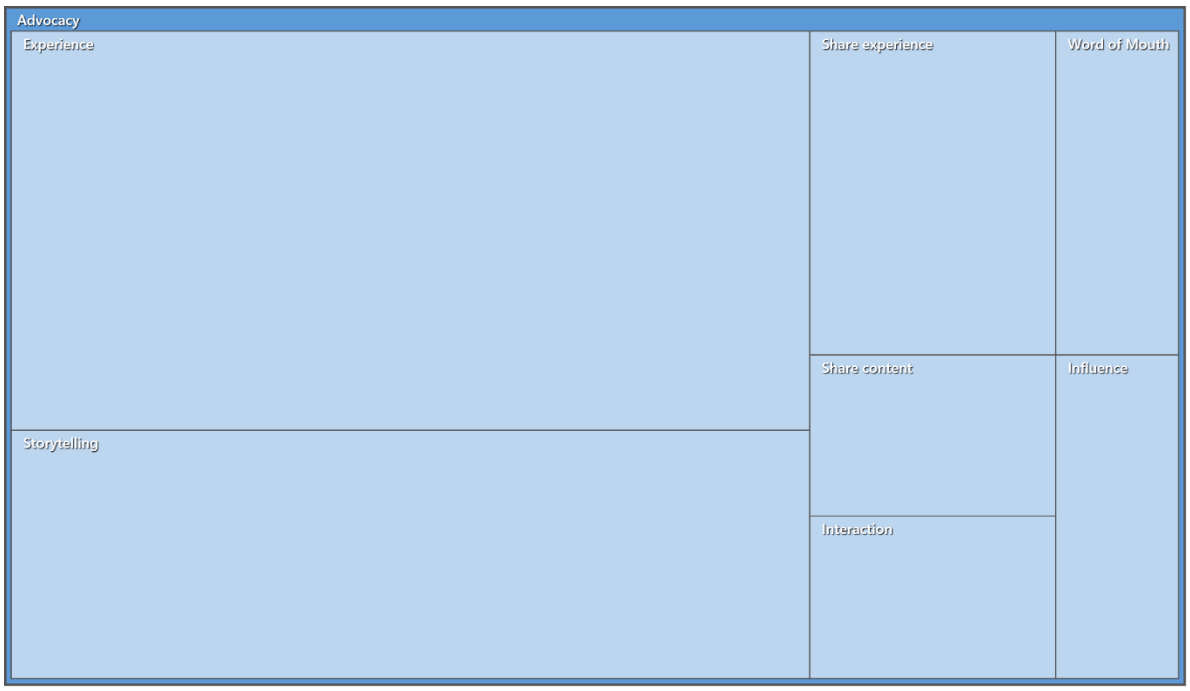


Figure 4.10 Advocacy-Hierarchical Chart

This section (figure 4.10) of advocacy is dominate by how the interpretation from the customer point of view perceived. There are seven recorded sub-code that categorized in this part, starting from experience, storytelling, share experience, share content, interaction, word of mouth (e-WOM), and influence respectively from the sequence. These sub-codes were elaborated farther from the perspective of how the in-depth interview being discussed two directionally.

4.4.4.1 Communication

Communication happened for advocacy as a key aspect for participant to invite and influence their colleagues to come to KidZania. This happened when one felt satisfied as the author had explored how one become an active promotor through advocating KidZania's service.

4.4.4.2 Storytelling

While good communication give message cleared, a rhetorical message was also as important. When becoming and active KidZania promotor, a participant needs to at least understand its scope to share it through word of mouth to others.

"I guess I just like—how should I put it—influencing others. If I find something exciting or fun, I'll talk about it—usually to my close friends. For instance, since KidZania has a location in Surabaya, I'd suggest going there. So, it's a direct form of influence—straight from me to them, like word-of-mouth."
— R3

4.4.4.3 Share Experience

While experiencing semi real-life occupation, the participant started to learn that they started to gather story before sharing it to others. One of the participants had a better way to advocate as she had experienced the joy by herself. This happened so that a person who experience it can share the story narratively to their own perspective making the story to be more relevant on their age when sharing to others.

"To be honest, this is my first time at KidZania—my sibling has been here once before. I've been having such a great time! I arrived at 2:00 PM, and now it's already 5:30 PM, yet I still haven't managed to try everything there is to do here."
— R6

4.4.4.4 Share Content

While some like to share their story through mouth to mouth, there is also a segment that share content to others that has been created for the need for content publicity. This mean, some segment prefers to share content on what they as on social media to advocate. As one of the participants shared content for a reason as mentioned by R3:

"I don't advocate for the brand because of polished advertisements; I share content because it captures the 'real' experience of my child. When the content reflects the actual euphoria of role-playing, I feel compelled to share it with my community."

— R3

4.4.4.5 Interaction

Interaction is one of the reasons that a progress is kept for long term. In the case of advocacy, interacting between C2C is more genuine as they are paired and feel less needy to sell rather than to explore more reason naturally.

"I will. The most I recommend is just telling the story. The story after I played here. So it's like fun, you know?"

— FGD

4.4.4.6 Word of Mouth

As a key expression of customer advocacy, Word-of-Mouth (WOM) holds substantial influence over consumers. Brown et al. (2005) highlight that information obtained from personal networks is often perceived as far more trustworthy than traditional advertising messages.

4.4.4.7 Influence

Every advocacy does have a portion to influence people decision as it provide wider perspective to make decision. By advocating or promoting idea, customer may influence their colleague. This behavior is observed as part of an advocacy.

"Definitely. Beyond the unique profession, I really like the city's atmosphere. The buildings are great for taking photos. I often share interesting promotions with friends or family—either by posting them on Instagram or sending them to our WhatsApp groups."

— R3

4.5 Thematic Connection: Concept Mapping

Figure 4.11 illustrates the relational pathways, exploring the conceptual model's resonance and the relational pathways within the conceptual model, mapping the causal linkages between internal organizational processes and external consumer behaviors. The map reveals that the branding ecosystem at KidZania Jakarta operates as a dynamic feedback loop rather than a linear funnel.

The mapping as shown in figure 4.11 indicate that there is relevancy of nodes for possible variable that influence each of the phase within the framework, starting from creative process activity to advocacy. The idea signifies that each phase was being influence by these relevancies as why the participant clarifies and emphasize such variable as node for further research such as using quantitative method.

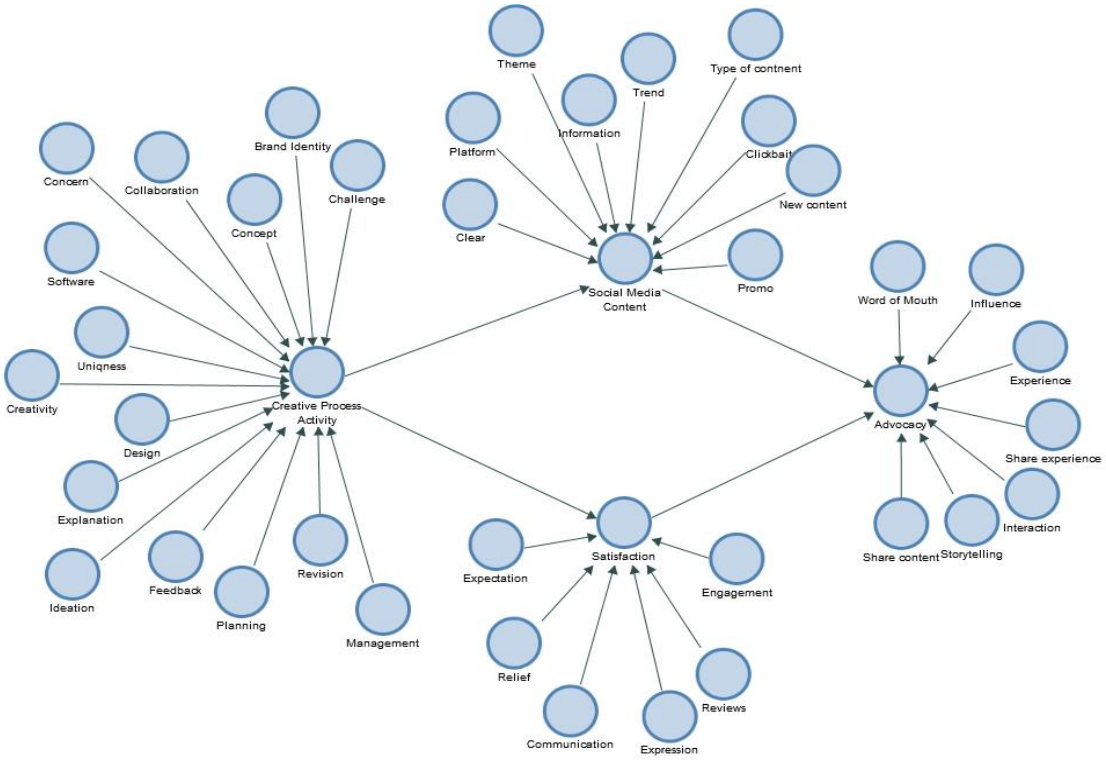


Figure 4.11 Concept Mapping

The pathways identified in Figure 4.11 yield three critical analytical insights:

4.5.1 Creative Workflow as a Contributor of Content Quality

The concept map reveals a clear relational path from Creative Process Activity to Social Media Content. Interview data show that the quality, consistency, and emotional resonance of KidZania Jakarta's Instagram posts are largely determined by the rigor of the internal creative workflow, particularly during the ideation, planning, and revision stages. Internal participants emphasized that structured brainstorming, alignment with brand guidelines from Mexico, and iterative feedback between the marketing communication manager and the content team significantly shape the final visual and narrative output. When the creative process is systematic and collaborative, the resulting content tends to be more coherent, on-brand, and adaptable to both parental and TeenZania audiences. Conversely, rushed or poorly coordinated ideation often produces

content that lacks thematic clarity or emotional appeal. This finding positions the creative workflow not merely as a production routine, but as a critical contributor of content quality that subsequently influences how audiences interpret and respond to the brand's digital presence.

4.5.2 Satisfaction

The relational path from *Creative Process Activity* to *Satisfaction* provides empirical support for Oliver's (1980) Expectancy-Disconfirmation Theory. The data suggests that consumer satisfaction is achieved only when the digital representation of the brand, facilitated by the *Social Media Content* node, aligns with the actual physical experience of the child at KidZania. When digital expectations are met or surpassed by the tangible experience, the result is the "Relief" and "Positive Engagement" identified in the concept map, effectively explored the theoretical resonance of the model within an edutainment context.

4.5.3 The Advocacy Conversion Path

Customer advocacy represents the final outcome of the proposed Creative Process-to-Advocacy framework. The findings indicate that advocacy does not occur immediately after customers engage with Instagram content. Instead, it develops through a sequential process in which creative process activities shape the quality of Instagram content, which subsequently influences customer satisfaction before encouraging customers to recommend, share, and advocate for the brand. The NVivo Concept Map supports this relationship by illustrating the interconnectedness of these themes. Consequently, the analysis identifies Creative Process Activity as the foundational driver of the framework, as it initiates the sequence that ultimately leads to customer advocacy.

4.5.4 Discussion

The analysis stated that for an experience-based brand like KidZania Jakarta, digital marketing effectiveness is inextricably linked to the structure of internal creative workflows. By systematically auditing the creative-content loop, the organization reduces the gap between internal intent and consumer perception. The author suggest that this alignment is non-negotiable in the edutainment sector. As one internal team put it:

> *"We must move beyond content for the sake of content. Every strategic post must be a deliberate act of translating our educational mission into a language that our digital audience, both parents and the 'TeenZania' segment, can trust and advocate for."*
> – Rizky, marketing communication (internal)

This statement highlights a foundational shift in the organization's strategic paradigm: content creation has transitioned from a volume-based task to a translational one. When management prioritizes this "deliberate act" of translation, it mitigates the risks of perceived inauthenticity and misalignment with brand values. The findings suggest that the internal creative process, from the granular stages of Ideation and Planning to the iterative cycles of Revision, functions as a quality-control mechanism that ensures digital output remains faithful to the brand’s mission.

Furthermore, this internal rigor directly informs the consumer experience. The empirical evidence indicates that advocacy is not an accidental by-product of marketing; rather, it is a measurable consequence of high-quality, authentic storytelling that resonates with the emotional expectations of a diverse audience. When the creative workflow is anchored in a deep understanding of the consumer's journey, it bridges the gap between passive consumption and active engagement.

Beyond the mechanical execution of content, the creative workflow is inherently reliant on the internal team’s capacity for critical reflection. This reflective practice ensures

that the team remains grounded in KidZania's educational mission while navigating the external pressures of digital trends. As Anggun noted regarding the necessity of this internal evaluation:

> *'We have to meticulously plan the creative flow... [and] reflect constantly on whether our output maintains KidZania's identity while still being agile enough to follow Instagram trends.'*

This perspective exposed that reflection is not an optional phase but a strategic imperative. By treating reflection as a formal method within the 'Creative Process Activity,' the team is able to transform raw feedback into actionable improvements, thereby ensuring that every strategic post is a calculated translation of institutional values rather than an impulsive reaction to market pressures.

CHAPTER 5
CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

This study investigated the intricate relationship between internal creative design processes and external customer advocacy within the context of KidZania Jakarta's digital marketing strategy. The findings demonstrate that digital marketing effectiveness for experience-based brands is not merely a product of content frequency, but a direct consequence of a structured, audited Creative Process Activity.

As to describe the takeaways, the author would like to answer some key question of the thesis research that practically and academically could contribute within the sector of education and edutainment.

5.1.1 Answering Research Question 1: The Design Team's Creative Process and Instagram Goals

The findings of this study demonstrate that the creative process, particularly the ideation phase, serves as the foundation upon which successful social media content is developed. Rather than functioning merely as a brainstorming activity, ideation acts as a strategic decision-making process that determines how organizational objectives carefully managed, brand identity, audience characteristics, and marketing messages are translated into meaningful digital content that is planned to be produced as social media content. The interview findings revealed that the creative team carefully considers current trends, campaign objectives, customer interests, and educational values before any content is produced, ensuring that every creative decision aligns with KidZania Jakarta's brand positioning.

5.1.2 Answering Research Question 2 - Customer Satisfaction Based on Instagram Content

In response to why customers feel satisfied with KidZania Jakarta based on the look and message of the Instagram content they consume, the empirical evidence demonstrates that satisfaction is achieved when digital content accurately reflects and fulfills customer expectations, aligning with Oliver's (1980) Expectancy-Disconfirmation Theory. Customers feel satisfied when the visual aesthetics (such as colors, layout, and brand templates) and informative messaging (covering promotions, new establishments, and educational values) provide a realistic and attractive portrayal of the edutainment experience before they visit. The statement was as strengthen as suggested by R7.

"We must move beyond content for the sake of content. Every strategic post must be a deliberate act of translating our educational mission into a language that our digital audience, both parents and the 'TeenZania' segment, can trust and advocate for."

– R7

5.1.3 Answering Research Question 3 - Motivation of Customer Advocacy Behavior

In response to how KidZania Jakarta's Instagram content motivates customer advocacy behavior, the findings indicate that advocacy is an active behavioral outcome triggered by authentic storytelling rather than purely promotional narratives. The idea of customer motivated to activate is when they come to KidZania and turn out to have the expectation fully happen expectedly. This way, customer will feel what shown on social media to be what they experience. The match between what expected and what comes up gave audience satisfaction feeling that trigger to advocate KidZania jakrta in their own way, such as WOM.

5.1.4 The Foundational Role of Ideation

The findings of this study demonstrate that the creative process, particularly the ideation phase, serves as the foundation upon which successful social media content is developed. Rather than functioning merely as a brainstorming activity, ideation acts as a strategic decision-making process that determines how organizational objectives, brand identity, audience characteristics, and marketing messages are translated into meaningful digital content. The interview findings revealed that the creative team carefully considers current trends, campaign objectives, customer interests, and educational values before any content is produced, ensuring that every creative decision aligns with KidZania Jakarta's brand positioning.

Furthermore, the study indicates that the ideation process functions as an important filtering mechanism that balances creativity with organizational consistency. Ideas generated during brainstorming are evaluated not only for their visual attractiveness but also for their relevance to the target audience, feasibility of execution, and alignment with the company's communication strategy. This structured evaluation process enables the organization to maintain a consistent brand identity while continuously producing fresh and engaging content that resonates with its audience.

The findings also suggest that effective ideation extends beyond internal creativity by incorporating customer perspectives and anticipated audience responses into the planning process. By understanding customer preferences, emotional expectations, and digital consumption behavior, the creative team is better equipped to design content that is both informative and engaging. As a result, the consistency and quality of the final content are significantly enhanced, contributing to higher levels of customer satisfaction and strengthening the potential for customer advocacy.

From a theoretical perspective, these findings reinforce the argument that the creative process should be viewed as a strategic organizational capability rather than merely a technical stage of content production. Within the context of KidZania Jakarta,

ideation represents the critical starting point that influences every subsequent stage of the proposed Creative Process-to-Advocacy framework. The effectiveness of social media content, customer satisfaction, and ultimately customer advocacy can therefore be traced back to the quality of the strategic thinking established during the ideation phase.

Similarly to what has been mentioned by Anggun that part of brainstorming matter as such ideation matter to what the content be driven unto. This suggested that the idea has to first be clear enough before it gets executed within the internal team.

5.1.5 Satisfaction as a Key Anchor

The qualitative findings suggest an interpreted pathway where customer satisfaction acts as a thematic bridge, connecting the structured creative workflow to subsequent customer advocacy behaviors. While visually appealing and engaging Instagram content is effective in attracting audience attention and generating initial interest, the findings indicate that digital engagement alone is insufficient to foster advocacy. Instead, advocacy emerges when customers perceive consistency between the expectations established through social media content and the actual experience, they receive during their visit to KidZania Jakarta.

The interview findings revealed that customer satisfaction is achieved when the "promise" communicated through creative content accurately reflects the "reality" of the edutainment experience. Participants expressed that Instagram content should not only be visually attractive but also provide an authentic representation of the activities, facilities, promotions, and educational value offered by KidZania Jakarta. When this consistency is maintained, customers develop trust in the organization, experience greater satisfaction, and become more willing to recommend KidZania Jakarta to others through positive word-of-mouth and social media interactions.

These findings are consistent with the Expectancy-Disconfirmation Theory (Oliver, 1980), which suggests that customer satisfaction is formed when actual

experiences meet or exceed prior expectations. Within the context of this study, creative social media content establishes those expectations before customers visit KidZania Jakarta. Therefore, the quality and authenticity of the content become essential factors influencing whether customers perceive their experiences positively. The study demonstrates that satisfaction is not generated solely by the quality of the digital content or the quality of the on-site experience independently, but rather by the alignment between the two.

Furthermore, the findings suggest that customer satisfaction serves as the central mechanism through which creative marketing activities are transformed into customer advocacy. Satisfied customers are more likely to share positive experiences, recommend the destination to friends and family, and engage voluntarily with the organization's digital content. Consequently, satisfaction should be regarded not merely as an outcome of effective marketing communication but as a strategic organizational asset that deepens customer loyalty, enhances brand credibility, and promotes sustainable advocacy.

Overall, this study positions customer satisfaction as the key anchor within the proposed Creative Process-to-Advocacy framework. The effectiveness of creative process activities and Instagram content ultimately depends on their ability to create realistic expectations that are consistently fulfilled through the actual customer experience. This alignment enables organizations to build enduring customer relationships that extend beyond satisfaction toward genuine customer advocacy.

5.1.6 Advocacy through Authentic Storytelling

Advocacy is not passive; it is an active behavior triggered by content that prioritizes authentic storytelling over purely promotional narratives. This transition from a follower to an advocate is driven by the emotional resonance established in the design phase. In the

context, advocate used to ensure that a customer not to be just loyal, but also mention KidZania to their peer for what is good about it voluntarily.

5.2 Managerial Implications

Based on the research findings, the following strategic actions are recommended for KidZania Jakarta to optimize its competitive advantage:

5.2.1 Formalize a Creative-Content Audit

The marketing team should implement a standardized review of the creative design cycle to ensure that visual elements and messaging consistently align with the brand's core educational narrative. By leveraging this, the internal team can have a valuation to the content from the internal perspective. Combining more dynamical and synergized information, such as brainstorming, the idea can then be more enriched to be produced. Furthermore, by understanding KidZania need based on the objective review, the internal team can have a widen perspective on what need to be improved, such as the quality of every content measured by how they appear after being published publicly online.

This means, that although the internal marketing has its own way to interpreted idea to produce content (which generally based on report, such as insight from Instagram to measure trend and statistical graph). Generally, it is considerably acceptable to expand understanding of the needs by exploring from other division of what may be needed cross division. Especially talking, when other division may reflect it as they are experiencing directly with visitor. This interaction can be enriching the idea, especially in the brainstorming session where idea is not judged immediately rather to be deeply seek its importance as a betterment.

5.2.2 Prioritize Narrative-Driven Content

Based on the findings of this study, storytelling appears to play an important role in encouraging customer advocacy. Therefore, KidZania Jakarta can give greater attention to narrative-driven content on Instagram instead of relying mainly on promotional posts, such as ticket prices, discounts, and promotional announcements. Content that highlights personal experiences, family moments, and educational activities can provide the audience with a clearer picture of what visitors experience at KidZania.

Promotional information can still be included, but it can be combined with real visitor experiences. For example, a promotion could be presented through a family's visit, a child's experience in participating in a particular activity, or a memorable moment during the visit. By presenting promotions as part of a visitor story rather than as standalone advertisements, the content can become more relatable to the audience and may encourage them to engage with, save, or share the content.

Storytelling can also be maintained as an ongoing direction for Instagram content rather than being used only for a particular campaign. The team can regularly review audience responses, such as shares, saves, comments, and other forms of engagement, to identify which types of stories receive better responses. Since audience interests and social media trends can change over time, these observations can help KidZania Jakarta adjust its future content and keep it relevant to its target audience. In the long term, this approach can support content that is more closely connected to visitor experiences and customer advocacy.

By balancing both side, practical need for both the content for promotional and customer-need can be more enriched. This also means that it possibly resulting the content to be more interactive as they appeared to be more customer-friendly. By making it narrative driven, the needed information was more resonance as long it is aligned with the educational brand identity that KidZania held.

5.2.3 Adopt Segmented Engagement Strategies

KidZania Jakarta has different target audiences on Instagram, particularly parents and teenagers through the TeenZania segment. Because these audiences may have different interests and information needs, the creative team can consider these differences when developing Instagram content. Rather than treating all audiences in the same way, the team can adjust the way information and creative elements are presented according to the intended audience.

For parents, content can give more attention to information related to activities, educational value, family experiences, and other information that may help them decide whether KidZania is suitable for their children. For teenagers, the content can focus more on activities, experiences, trends, and aspects of KidZania that are relevant to their interests. The content does not necessarily need to be completely separated between these groups, but understanding their differences can help the team decide what information should be emphasized in each piece of content.

This approach can also be reviewed over time by observing audience responses and changes in social media trends. By paying attention to what different audience groups respond to, the creative team can adjust future content while maintaining the overall identity of KidZania Jakarta. In this way, audience segmentation can become part of the creative process and help the Instagram content remain relevant to the people it is intended to reach.

5.3 Practical Implications

Beyond its theoretical contribution, this study also offers practical implications for organizations that rely on digital marketing to strengthen customer relationships. The findings suggest that the effectiveness of creative content is not determined solely by visual design or promotional appeal, but by the quality of the underlying creative process and its alignment with customer expectations. The practical implications presented in Table 5.1 provide

recommendations that may assist KidZania Jakarta and other experience-based organizations in developing more effective digital marketing strategies and fostering stronger customer advocacy.

Table 5.1 Research Finding

Research Finding	**Practical Implication**
A structured creative process contributes to the production of more consistent and meaningful Instagram content.	Organizations should establish a standardized content development workflow, including ideation, planning, review, and evaluation stages.
Creative content enhances customer satisfaction by delivering relevant, informative, and visually engaging experiences.	Marketing teams should prioritize customer-oriented storytelling rather than focusing solely on promotional messages.
Customer satisfaction acts as an important factor influencing customer advocacy.	Organizations should continuously evaluate customer feedback to improve both digital communication and overall customer experience.
Positive advocacy emerges when customers perceive consistency between online content and their actual experience.	Marketing communication should accurately reflect the real customer experience to build trust and long-term relationships.
Internal collaboration plays an essential role in maintaining creative quality throughout the content development process.	Cross-functional communication between marketing, operations, designers, and management should be strengthened.
Understanding customer perspectives provides valuable input for future creative decisions.	Customer insights should become part of the creative planning process instead of being evaluated only after publication.

To additionally emphasis supported by the internal management team, Anggun, mentioned:

> *"The most important thing is the initial brainstorming. That's where we determine the goals, target audience, key messages, and how the content will align with KidZania's identity."*
>
> — Anggun Domastri, Marketing Communication Manager

This statement reinforces the finding that ideation is not merely a creative exercise but serves as the strategic foundation upon which subsequent content development decisions are built.

5.4 Recommendations

As Tafesse and Wien (2018) emphasized that implementing social media marketing strategically, rather than merely tactically, is essential for achieving meaningful marketing outcomes. This perspective aligns with the present study's focus on the structured creative process behind KidZania Jakarta's Instagram content as a strategic driver of customer satisfaction and advocacy.

Based on the findings regarding the creative design process, Instagram content strategy, and customer advocacy at KidZania Jakarta, the author had following actionable recommendations are proposed for organizational management (internal team) that is functioning to consider for keep improving the needs of social media content and future academic research:

5.4.1 Improve the Creative-Content Feedback Loop

Management must formalize structural communication channels and cross-departmental coordination between the internal creative team and front-line on-site operations. By bridging this operational gap, the organization can guarantee that promotional Instagram content, visual assets, and campaign narratives accurately reflect the tangible, physical reality of visitor experiences. Aligning digital representations with on-the-ground execution is vital for managing visitor expectations, mitigating potential cognitive discrepancies, and reinforcing customer satisfaction under Oliver's Expectancy-Disconfirmation paradigm.

This alignment ensures that the promises made online are fully delivered in reality, turning satisfied visitors into loyal advocates who drive sustainable brand growth. This also

creates harmony where the internal team can gather relevant information from the field, which can then be considered as creative input and a functioning feedback system. Tracking this system provides long-term benefits, as this information can continually be reviewed by the internal marketing team to assess and adjust strategic necessities.

Therefore, while getting idea from how trend work does appeal, having an idea because the demand within the company can be achieved to be much more impactful. This means that suggesting to share idea to have it consumed based on the observed between each internal division can be enriching the brainstorming session where every sound can influence and matter.

5.4.2 Shift (Weighting) Toward Narrative-Driven Storytelling

The marketing communications department should strategically pivot away from an over-reliance on transactional, purely promotional, or price-driven messaging. Instead, content creation must embrace emotionally resonant, human-centric narratives that spotlight authentic milestones, developmental achievements, intergenerational family bonding, and immersive role-play journeys. Cultivating this deep emotional resonance helps forge lasting connections with consumers, naturally stimulating organic word-of-mouth and transforming casual visitors into passionate brand advocates.

This approach is highly relevant because modern consumers, particularly parents and families, seek meaningful experiences and shared memories rather than mere commercial transactions. When brand messaging reflects real emotional milestones and educational growth, it suggests the consumer's personal values and investment, establishing a psychological bond that standard discount-driven ads fail to achieve.

> *"Like the previous ones that showed children playing, that draws you in. You wonder what they're playing and see how much fun they're having. It's like it entices you to come back... So, it's about those moments,*

right? Yes, the moments, what exactly those kids are having fun playing."
-R3 (external)

As mentioned by one of the external (customer), that it also matters on what is within KidZania or values are being proposed. Managing on what is within and balance to the promotional content still catch up the brand identity as KidZania is a them on educational focused them park. This idea showed as in figure 4.11 that shows one of the interactions within KidZana that exposes activity that is attracting how parent expect to consume the social media content.



Figure 4.11 Instagram Reel

Thus, moving toward human-centric storytelling bridges the gap between commercial objectives and genuine human connection. By consistently highlighting real developmental journeys and family bonds, KidZania Jakarta can foster enduring brand

loyalty, ensuring that casual visitors willingly share their positive experiences and become lifelong advocates for the brand.

Therefore, one of an applicable idea is that Management should continue prioritizing social media content that highlights genuine child-parent interactions and real-time experiential joy, as these visual triggers strongly resonate with parents' desire for educational value and relational bonding.

5.4.3 Implement Segment-Specific Design Strategies

The creative design unit must consciously tailor and differentiate its content formats, visual styles, and copywriting tones to effectively address the distinct needs of heterogeneous audience segments. This strategic differentiation requires separating the core psychological drivers, safety priorities, and long-term educational value sought by primary economic decision-makers from the independent autonomy, social validation, and experiential trends pursued by the older "TeenZania" demographic. By intentionally customizing visual execution and messaging to fit these unique behavioral patterns, the organization ensures much higher relevance, stronger audience connection, and deeper digital engagement across both groups.

Furthermore, this segmentation prevents generic messaging from diluting brand impact. For parents, content must reinforce trust, safety, and tangible developmental milestones, whereas for the TeenZania group, the focus must shift toward nostalgia, social currency, and peer connectivity. Recognizing these varied behavioral triggers allows the internal creative team to maximize campaign effectiveness and build sustained relational equity across all visitors.

5.5 Limitations and Future Research

While this study provides in-depth qualitative insights into the relationship between the Creative Process Activity, Instagram Content, Customer Satisfaction, and Customer Advocacy within the context of KidZania Jakarta, several limitations should be acknowledged. These limitations provide opportunities for future researchers to further enrich the understanding of creative marketing processes and customer behavior in different organizational and industrial settings.

5.5.1 Broad-Scale Applicability

It is recommended that future scholars (or researchers) investigate whether these findings regarding the "Creative Process-to-Advocacy" hold true for other experience-based industries, such as hospitality, destination travel, or traditional retail.

This research was conducted as a qualitative case study focusing exclusively on KidZania Jakarta, an organization operating within the edutainment industry. As such, the findings reflect the unique organizational characteristics, target audiences, creative workflow, and digital marketing strategies employed by the company. Although the conceptual relationship between Creative Process Activity, content creation, customer satisfaction, and customer advocacy was found to be relevant within this context, the transferability of these findings to other industries remains limited.

Future researchers are encouraged to investigate whether the proposed "Creative Process-to-Advocacy" framework can be applied to other experience-based industries, such as hospitality, tourism, destination travel, entertainment venues, museums, recreational parks, retail, and other customer experience-oriented businesses. Since each industry possesses different customer expectations, communication objectives, and service characteristics, comparative studies may reveal similarities and differences in how creative processes influence customer perceptions and advocacy behavior.

Furthermore, future research may examine whether specific components of the creative process, such as ideation, storytelling, visual design, emotional appeal, audience segmentation, or content planning, carry different levels of influence depending on the industry. Such comparisons would contribute to a broader theoretical understanding of creativity in digital marketing while also providing practical guidance for organizations seeking to optimize their content strategies.

In addition, conducting comparative case studies across multiple organizations would strengthen the external applicability of the proposed conceptual framework. By comparing organizations with different business models, target markets, and digital marketing capabilities, future scholars may identify industry-specific best practices as well as universal creative principles that consistently contribute to customer satisfaction and customer advocacy.

Ultimately, expanding this research into various sectors would enrich the existing literature on digital marketing, creative strategy, and customer relationship management, while exploring whether the Creative Process-to-Advocacy pathway identified in this study represents a broader phenomenon beyond the context of KidZania Jakarta.

5.5.2 Multi-Platform Comparative Studies

Future researchers are encouraged to explore consumer engagement dynamics across short-form video platforms such as TikTok or YouTube Shorts, evaluating how algorithm-driven distribution impacts organic advocacy differently than feed-based platforms.

This means by benchmarking report or insights, a decision make can have a clearer pathway to understand how to measure the quality for each content consumed. By actively managing to control the animo, the author suggested that there could be a more objective data of information on how one content is more attractive compare to the other as what customer is looking for through social media content.

5.6 Final Conclusion

By acknowledging the limitations of this study, the author encourages readers to interpret the findings within the context in which the research was conducted. Rather than viewing the proposed Creative Process-to-Advocacy framework as universally applicable, readers are encouraged to critically compare these findings with the characteristics of their own research settings, industries, target audiences, and organizational environments. Such comparative reflection allows future researchers to evaluate the extent to which the findings may be transferable or require adaptation.

Furthermore, as this study employed a qualitative case study approach, it is recognized that additional variables (theme in qualitative term) may influence the relationship between creative process activities, social media content, customer satisfaction, and customer advocacy. Factors such as demographic characteristics, cultural background, geographical location, organizational context, and evolving digital marketing trends may produce different outcomes in other settings. Therefore, the findings presented in this study should be understood as context-specific insights that contribute to the broader body of knowledge while simultaneously encouraging future researchers to further validate, refine, or extend the proposed framework in different contexts to explore more. The author also always belief that such reflection internally is always a method that is useful for each institution that can be used to make changes apart from external validity relative to company's own strength and limits.

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Appendix

Transcript interview

Participants:

Anggun Domastri (Managemen Marketing dan Komunikasi)

Fadhil: Halo, selamat pagi Ibu Anggun. Perkenalkan, saya Fadhil Permana, biasa dipanggil Fadhil. Dan pada kesempatan kali ini saya memiliki beberapa pertanyaan perihal perkontenan untuk mendalami bagaimana sih proses Kidzania Jakarta melakukan mulai dari bikin kontennya, topik-topiknya, lalu akhirnya dia di posting di Instagram, dapat feedback, dan sampai ke customer kita.
Sebelumnya kita boleh kenalan dengan Ibu Anggun, dengan jobdesknya, dengan title, selama berapa lama bekerja di sini, silakan Ibu.

Anggun: Hai Mas Fadhil. Oke, aku Anggun Domasri, as a marketing communications manager in Kidzania.
Tugas dan tanggung jawabnya adalah ngelead seluruh pekerjaan yang berhubungan dengan social media, multimedia, website, inside, dan seluruh yang berhubungan dengan marketing digital. Itu tugas dan tanggung jawab aku. aku pegang Kidzania Jakarta Instagram account Itu mulai dari 2020.
2020 bulan Mei. It means sudah jalan 6 tahun di tahun ini. Dan pastinya yang saat aku pegang itu secara followers dimulai dari hanya 57 ribu followers.
Saat ini sudah di 158 ribu something followers.

Fadhil: Baik, terima kasih untuk perkenalannya. Kita langsung ke pertanyaan-pertanyaan mendalam tentang gimana sih dari timnya kita di KidZania itu melakukan banyak proses untuk konten-konten di KidZania sehingga jadi di Instagram, begitu juga TikTok.
Tapi kita akan fokus ke Instagram dulu aja, baik. Oke, pertanyaan pertama nih Ibu Anggun ya. Bagaimana sih Ibu atau tim itu melakukan proses kreatif di KidZania, di Instagram itu? Dari mulai ngide misalnya atau bikin tema segala macam itu boleh diceritain Ibu seluk-beluknya.

Anggun:
Kita punya yang namanya content plan. Content plan ini yang dibuat adalah dari staff Markom, kemudian di review oleh manager Markom.
Lalu dari content plan ini nanti di-adopt oleh design graphics team yaitu Mas Fadhil untuk melakukan pembuatan materi key visual yang akan ditayangkan di social media Kidzania Jakarta. Apa saja faktor yang menjadi consideration ketika kita bikin satu message, theme, and visual style? Pastinya mengikuti sesuai dengan tema yang berjalan setiap bulannya. Kita buat setiap bulannya itu unique.
Yang pertama setiap bulan itu menggunakan satu template tema yang sama dengan font yang sama. Kemudian materi atau isi konten yang berbeda-beda menyesuaikan dari kebutuhan setiap konten atau materi yang harus disampaikan ke customer.

Fadhil:
Baik, ke pertanyaan berikutnya. Jadi faktor-faktor apa aja sih yang Ibu consider ketika ingin mastiin gitu untuk message, tema, dan style dari postingan itu?

Anggun:
Kalau untuk ensure that the contents align with Kidzania's brand identity, sudah pasti yang pertama kita punya guideline.
Guideline-nya adalah dari Mexico berhubungan dengan program atau hal-hal apa saja yang harus berjalan di Kidzania Jakarta setiap tahunnya, bahkan setiap bulannya, bahkan setiap harinya. Berhubungan dengan variable program yang dijalankan, promotion yang dijalankan, kemudian berhubungan dengan para brand yang bekerja sama dengan Kidzania Jakarta. Itu yang menjadi hal yang kita highlight dan menjadi bagian dari Kidzania Jakarta brand itu sendiri.

Fadhil:
Baik. Nah, sekarang gimana sih cara Ibu memastikan bahwa konten-konten yang udah dibuat tadi itu dengan ide-ide itu, itu pasti sejalan dengan Kidzania brand identity? Seperti yang kita tahu Kidzania itu kan untuk anak-anak gitu misalnya ya. Jadi caranya Ibu pastiin bahwa konten itu udah selaras dengan brand identity KidZania. Biasanya gimana Ibu mastiinnya?

Anggun:
Kalau untuk ensure that the contents align with Kidzania's brand identity, sudah pasti yang pertama kita punya guideline.
Guideline-nya adalah dari Mexico berhubungan dengan program atau hal-hal apa saja yang harus berjalan di Kidzania Jakarta setiap tahunnya, bahkan setiap bulannya, bahkan setiap harinya. Berhubungan dengan variable program yang dijalankan, promotion yang dijalankan, kemudian berhubungan dengan para brand yang bekerja sama dengan Kidzania Jakarta. Itu yang menjadi hal yang kita highlight dan menjadi bagian dari Kidzania Jakarta brand itu sendiri.

Pastinya mengikuti sesuai dengan tema yang berjalan setiap bulannya. Kita buat setiap bulannya itu unique.
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Fadhil:
Ke pertanyaan berikutnya ya, Bu. Nah, bisa nggak Ibu coba jelaskan dengan mulai dari generate ide, bikin ide gitu ya. Lalu meng-konsep, lalu desain, bahkan sampai revisi, lalu akhirnya posting gitu.
Prosesnya gimana sih Ibu melakukan workflow-nya gitu ya? Silahkan, Ibu.

Anggun:
Untuk workflownya kurang lebih seperti apa yang tadi aku jelasin, dimulai dari adanya konten plan

template. Kita isi dengan research apa yang happening saat ini, kemudian di insert juga apa juga yang menjadi kebutuhan setiap partner yang bekerja sama dengan Kidzania. Kita insert di konten plan, disesuaikan dengan timetablenya masing-masing, kapan harus di posting.
Namun sebelum harus di posting pastinya harus di create dulu satu programnya seperti apa, mekanisme, targeting marketingnya juga seperti apa. Setelah itu nanti dibuat konsep daripada materi visualnya itu sendiri. Setelah sudah mendapat approval dari managerial khususnya adalah Marco Manager, kemudian desain dan seluruh revisi itu akan disesuaikan sesuai permintaan.
Jika sudah tinggal menunggu waktunya posting dari timetable yang sudah ditentukan.

Fadhil:
Kan ketika kita mau bikin ide gitu, Ibu biasanya dapet inspirasi atau referensi dari mana sih sehingga Ibu punya gambaran gitu bahwa memang ini loh yang cocok gitu. Memang ini loh yang bagus. Biasanya dapet ide dari mana sih atau inspirasi-inspirasi itu dapetnya dari mana Ibu? Mungkinkah dari ngeliat konten sebelah atau gimana, Ibu? Boleh diceritakan inspirasi dari desain-desain dikit-dikit ya, Ibu? Dengan tools apa dibuatnya, boleh detailnya tolong dijelaskan. Sialkan.

Anggun:
Tools yang digunakan untuk referensi kemudian inspirations karena Kidzania Jakarta kembali lagi adalah sebuah konsep edutainment park dimana seluruh yang kita sajikan adalah berhubungan dengan konsep yang kita punya. Pastinya sudah menjadi bagian dari setiap harinya atau setiap timetable yang kita posting menyesuaikan dari kebutuhan setiap bulannya.
Contoh januari, januari ada email kemudian kita posting sesuai dengan materi yang dibutuhkan. Lalu berhubungan juga sama brand, apakah brand ada yang support dalam kegiatan si variable program tersebut. Jika iya maka tinggal sesuaikan kebutuhannya diselaraskan sama wording plus caption yang harus kita highlight kemudian baru membuat materi visual lalu di posting.
Salah satu inspirationnya biasanya juga kita coba kolaborasi dengan beberapa media lain, contoh kita bekerjasama dengan salah satu fasilitas lain yaitu Kidzania Jepang. Contohnya ada hal yang ada di Kidzania Jepang dan belum ada di Kidzania Jakarta sehingga kita kolaborasi, kita memperkenalkan permainan apa saja yang ada di mereka sebagai materi untuk kita sajikan ke customer Kidzania khususnya di Jakarta bahwa tidak cuma di Kidzania Jakarta ada permainan edukasi ini tapi di beberapa negara lain juga memiliki fasilitas yang sama dan ada juga permainan dengan konsep yang berbeda-beda sesuai brandnya, kurang lebih sebenarnya memperkenalkan apa saja yang ada di fasilitas lain selain Kidzania Jakarta.

Fadhil:
Nah, pertanyaan berikutnya nih, Ibu. Mungkin agak tricky ya. Jadi, challenge.
Challenge apa aja sih yang biasanya Ibu hadapi sebagai tim atau di tim untuk memastikan bahwa proses itu berjalan dengan baik mulai dari approval, mulai dari mungkin temanya. Nah, itu challenge-nya boleh, Ibu, diceritain. Apa aja tuh challenge-challenge dalam proses pembuatan konten-konten itu, Ibu?

Anggun:
Challenge yang pastinya pertama adalah ketika yang dimaksud oleh copywriter belum sampai atau belum sesuai yang dibuat sama tim desain itu challenge utama sehingga pasti adanya revision di situ ketika setelah direview kemudian harus ada revision itu challenge utama.

Yang kedua adalah yang berhubungan dengan materi yang happening pada hari itu dan harus di insert hari itu juga padahal sebelumnya belum termasuk ada di tim table atau content plan sehingga waktu menjadi sangat kita butuhkan untuk mengerjakan satu project tersebut dalam waktu cepat. Untuk approval process terkadang challenge-nya adalah karena harus ada approval dari pihak ketiga sehingga membutuhkan waktu dalam birokrasi kemudian approval dan konfirmasi apa yang dimaksud sama IP atau uang.

Fadhil:
Terima kasih, Ibu. Pertanyaan berikutnya. Nah, kan kita tahu bahwa kita bikin konten itu gak hanya fokus atau timpang ke kreatif aja atau mungkin ke marketing aja gitu ya, Ibu.
Kayak marketing mungkin promo gitu kan. Nah, Ibu, bagaimana tuh cara menyeimbangkan tetap kreatif tapi bisa juga meeting the marketing objective. Jadi, dapat, kena tuh dua-duanya.
Biasanya bagaimana tuh cara Ibu menyeimbangkan atau balance antara kreatifitas tapi kena juga secara marketing objectives kita. Silakan,

Anggun:
pastinya keduanya sangat penting dimulai dari meeting marketing secara objektif apa saja yang menjadi ide-ide dari para member kreatif kemudian kita brainstorming dan melakukan research untuk menjadikannya sebuah itu konsep.
Dan menjadi konten lalu dibuat secara visual untuk dipublikasikan. Creativity-nya sendiri itu pastinya pinternya para desain grafis atau desain grafis dalam hal ini adalah mas Fadhil untuk mengerjakannya pastinya mas Fadhil punya cara tersendiri untuk mencari sebuah ide-ide kreatif yang bisa di insert dari setiap hasil.

Fadhil:
Oke, kita coba ke sesi berikutnya ya, Bu, tentang mengeksekusi di Instagram gitu ya. Jadi, bagaimana cara Ibu memutuskan konten itu formatnya itu enak gitu. Maksudnya haruskah itu harus real, haruskah itu single image atau karusel atau stories gitu. Silakan.

Anggun:
Seluruhnya penting namun saat ini kita melihat yang paling works adalah content reels. Karena setiap postingan yang kita buat itu jangkauannya akan lebih banyak nge-grab yang non-followers juga sehingga menjadi attention penuh buat kita sebisa mungkin dalam satu bulan kita membuat content reels itu tetap ada dua sampai enam content setiap bulannya untuk kita keluarkan.
Tapi kalau untuk carousel ataupun single image yaitu feed itu biasanya adalah materi promosi yang sifatnya stagnant dalam artian memang hanya tulisan saja yang dibutuhkan tanpa harus membuat satu konsep konten panjang.

Fadhil:
Bagaimana cara Ibu mengadaptasi konten secara visual dan juga naratif, terutama untuk orang tua dan teenagers atau teensanya. Seperti yang kita tahu, umurnya kan beragam secara demografik gitu ya, Bu. Jadi, konten-konten ini supaya pas untuk orang tua mungkin atau wali dari anak-anak itu yang belum bisa megang HP karena di bawah 17 tahun misalnya.
Atau kepada target market berikutnya yaitu teenagers, yaitu teensanya. Nah, Ibu bagaimana memastikan bahwa konten ini memang pas atau cocok lah buat mereka itu bagaimana, Ibu? Boleh bantu dijelaskan

bagaimananya, Ibu?

Anggun:
Kidzania punya tiga karakter yang dapat bermain di Kidzania Jakarta itu contohnya yang pertama Kids sudah pasti karena memang Kidzania Jakarta dibuat untuk anak-anak awalnya. Kemudian dari konten ini kita punya namanya program Kidzania dan Parents Experience untuk Kidzania sendiri saat ini masih berjalan mulai dari pandemi saat lalu.
Nah team Kidzania ini berjalan dari 2020 hingga 2026 saat ini secara kebutuhan kita masih melihat bahwa team Kidzania masih banyak yang ingin bermain di Kidzania walaupun secara usia mereka sudah cukup usia. Tapi memang kita melihat adanya pergeseran dari kematangan usia untuk usia-usia sampai dengan 25 tahun itu masih ingin menikmati hal-hal yang seperti ini dalam artian masih senang untuk bersosialisasi atau bernostalgia dengan teman-teman sebelumnya. Sehingga itu menjadi wadah buat Kidzania mempertemukan kembali mereka di satu tempat dengan mengenang masa lalu mereka yang bermain di Kidzania Jakarta.
Kalau untuk Parents Experience sendiri sampai dengan sekarang masih juga berjalan, untuk konten Parents ini kita lihat masih ada kebutuhan dari para parents, butuh tempat dimana mereka bisa melakukan aktivitas bersama anaknya, merasakan bonding bersama ketika mereka bermain. Tidak hanya permainan yang biasa tapi dapat merasakan satu permainan yang seru dan fun, pastinya juga edukatif sambil mengajarkan anak melatih kemandirian, ke tangkasan, kemudian sosialisasi, berkoordinasi, serta adanya bonding antara anak dan orang tua untuk melakukan satu kegiatan yang sama.

Fadhil:
Nah, apakah Ibu consider atau mempertimbangkan customer comment, insight untuk membuat analisis? Misalnya, oh ternyata untuk konten-konten tertentu ini lebih banyak nih teens yang komen gitu. Jadi, Ibu punya semacam framework gitu ya untuk, oh iya kita tahu ini konten lebih kena ke anak muda gitu dari komen-komen mereka, dari insight yang ada di Instagram itu sendiri untuk jadi bahan analisis, Ibu.

Anggun:
Yes we do, yang pertama comments menjadi penting buat kita untuk membuat strategi marketing baru ke depannya yang sekiranya relate, karena terkadang ide itu juga datang dari setiap comment yang hadir di sosial media Kidzania.
Insight juga menjadi penting buat kita untuk melihat kapan waktu terbaik untuk melakukan posting, kapan waktu terbaik untuk memberikan informasi dan kira-kira dalam waktu tersebut apakah banyak audience yang nunggu dari setiap informasi yang keluar untuk Kidzania Jakarta. Analyticsnya untuk kita masuk ke konten juga menjadi penting karena dari situ kita bisa mengukur bahwa postingan ini ternyata oke sehingga kita bisa lanjutkan di bulan berikutnya atau di postingan selanjutnya.

Fadhil:
Kedepannya apakah Ibu mempertimbangkan itu dan mengapa boleh, Ibu, dijelaskan?

Anggun:
Ya, karena kembali lagi kita sudah ada konten plan khususnya saya sebagai konten planner itu mencoba

untuk mengalokasikan kapan harus mengeluarkan konten yang harusnya fun, ada juga yang educational, kemudian yang cukup exciting atau dalam artian kita biasanya mengadakan giveaway buat para customer untuk attract visitor biar banyak yang memperhatikan sosial media Kidzania, salah satunya adalah memberikan konten giveaway.
Mereka pastinya sangat menunggu-nunggu setiap bulannya itu menjadi sudah salah satu program Kidzania adalah menjaga engagement terhadap Kidzania dan para visitor.

Fadhil:
Emotional tone dan audience targeting. Gimana ya, gimana cara Ibu gitu memastikan bahwa tone dari post itu ngena gitu kepada mereka gitu?

Anggun:
Harapannya pasti mereka menerima bahwa setiap konten yang kita share adalah sesuai dengan kebutuhan mereka saat ini dan memang juga kita menyajikannya adalah sesuai dengan hal yang happening saat ini. Artinya itu membuat mereka untuk menyesuaikan dan tetap berada di atau tetap mengikuti follow Kidzania Jakarta dari setiap apa yang kita posting.

Fadhil:
Baik, Ibu. Lalu pertanyaan berikutnya. Bagaimana cara Ibu memastikan bahwa konten-konten itu tetap relevan kepada target audience kita? Jadi dari umur termuda begitu juga umur sampai 25 ya batasan tinjanya saat ini.

Anggun:
kita pastinya mencoba semua materi yang kita publikasikan adalah sesuai dengan konsep Kidzania Jakarta itu sendiri sehingga memang pantas untuk disajikan mulai dari kebutuhan usia 2-25 tahun. Sehingga kita plotting sesuai dengan konten plan artinya bergantian dari materi-materi yang mereka butuhkan.

Fadhil:
Menurut Ibu ya kreatifitas ini atau proses dari kreatifitas ini berapa influental sih terhadap customer response, satisfaction, dan juga WOM gitu. Berpengaruh banget gak sih Ibu dari proses kreatif kita gitu? Iya. Silakan, Ibu.

Anggun:
Menurut saya pribadi dari setiap postingan Kidzania kita selalu menyebutnya kalau untuk di caption adalah call to action dimana dari apa yang kita sampaikan di materi atau secara visual itu mengajak mereka untuk datang ke Kidzania Jakarta merasakan permainan seru Sehingga menarik mereka untuk melakukan pembelian di Kidzania Jakarta baik on the spot ataupun online.

Fadhil:
Lalu, apa dan bagaimana harapan Ibu akan pandangan para pengguna sosmed tentang kreativitas konten-konten di KidZania?

Anggun:

Mempertahankan followers yang ada saat ini dan pastinya untuk menambah followers lainnya untuk join mengikuti Kidzania Jakarta itu pastinya menjadi harapan buat konten planner untuk mereka tetap stay di setiap akun Kidzania Baik itu sosial media Instagram, TikTok, Youtube, dan lainnya karena kami berharap ini sesuai dengan apa yang mereka butuhkan contoh mulai dari apa yang terbaru di Kidzania, harga tiket, kebutuhan tiket kategori, penjelasan do and don't-nya, kemudian apa yang baik di Kidzania, fun fact di Kidzania seperti apa, kebutuhan penjelasan, dan lain-lain. Contohnya giveaway untuk mereka mendapatkan hadiah itu jadi objektifitas kita sebagai konten planner untuk memberikan konten-konten yang relevan buat mereka

Fadhil:
Baik, ibu sekian, terima kasih banyak untuk waktunya.

--------end--------

Rizki Frandita (Pasto) – (Staff Marketing dan Komunikasi)

Fadhil:
Halo, selamat sore. Saya Fadhil. Saya ingin mewawancarai salah seorang employee di Kidzania. Yang nama panggilannya itu Mas Pasto. Halo, Mas Pasto.

Mas Pasto:
Halo semuanya, nama saya Rizky Frandita. Tapi di sini dipanggilnya Pasto. Karena saking banyak namanya Rizky di sini.

Fadhil:
Siap, Mas Pasto. Mas Pasto, sebelumnya Mas Pasto boleh perkenalkan diri ya. Dari sini, sudah berapa lama, sebagai apa, begitu misalnya.

Mas Pasto:
Oke, nama saya Rizky Frandita. Bisa dipanggil Rizky atau Pasto. Dan saya di Departemen Marketing dan Komunikasi. Saya bekerja sudah lebih dari 10 tahun di Marketing Komunikasinya Kidzania Jakarta. Dan saat ini tanggung jawab saya adalah memegang social media, konten, press release. Terus handle media juga kalau ada acara. Dan lebih singkatnya lagi, untuk konten dan aktivitas Instagram juga itu kita terlibat juga buat handle.

Fadhil:
Wah, tepat banget nih sama Mas Pasto ya. Tadi sudah 10 tahun di Marketing Komunikasi Mas Pasto. Oke, perkenalannya cukup banget. Jadi Mas Pasto juga terlibat, betul ya, dalam konten-konten Instagram di social medianya Kidzania. Dan sebagai marketing team. Tentunya Mas Pasto familiar dong dengan hal-hal kreatif ya.
Oke Mas Pasto, langsung aja kita ke pertanyaan pertama nih Mas Pasto. Di bidang kreatif, proses, aktivitas. Jadi Mas Pasto, biasanya Mas Pasto itu gimana sih untuk memulai proses meng-ide untuk konten-konten Instagram itu biasanya Mas Pasto mulainya dari mana untuk konten kreatif Instagram?

Mas Pasto:
Kalau untuk idea, biasanya itu memang kita akan lihat trend yang hari ini biasanya kalau viral itu kan dia suka, nggak tentu ya waktunya kapan. Tapi ketika ada sesuatu yang sedang viral itu bisa kita aplikasikan tapi sesuai dengan guide-guidenya Kidzania Jakarta yang isinya itu lebih kepada edukasi. Tapi yang konten viral tersebut ini bisa kita create tapi kita aplikasikan di Kidzania gimana caranya supaya lebih terlihat edukatif lagi.

Fadhil:
Siap Mas Pasto. Jadi untuk memproses ide itu pertimbangannya dari viral dan itu juga kreatifnya ya?

Mas Pasto:
Iya.

Fadhil:
Oke Mas Pasto, ini pertanyaan berikutnya mungkin sedikit sudah terjawab tadi. Jadi faktor-faktor apa aja sih yang Mas Pasto pertimbangkan untuk menentukan pesan, tema, atau art style dari post-post Instagram itu? Faktor apa aja sih waktu mempertimbangkan pesan untuk konten-konten yang mau di-share gitu? Jadi apakah tadi edukatif saja tadi Mas Pasto bilang?

Mas Pasto:
Oke, kalau untuk faktor yang pastinya karena Kidzania itu edukasi ya dan juga entertainment, untuk sisi edukasi tetap kita akan naikkan. Untuk sisi entertainmentnya apa yang sedang viral itu bisa kita aplikasikan juga. Jadi kita pastinya akan lihat dulu nih edukasi apa yang akan kita sampaikan atau entertainment apa sih yang kira-kira relate dengan sesuatu yang sedang viral. Lalu kalau misalnya oh iya ini masih konteksnya bisa kita bikin masuk dengan Kidzania nanti kita tinggal bikin sesuai dengan edukasi yang mau disampaikan ke followers kita seperti apa. Mengadopsi dari yang sudah viral. Kadang kan sesuatu yang sudah viral itu kadang suka ada yang mungkin buat di sisi Kidzania kayaknya ini gak bisa diterapin gitu, tapi kita bisa bikin sesuatu gimana bisa diterapin tapi ada edukasi yang bisa kita sampaikan.

Fadhil:
Jadi apakah benar ya itu adalah cara Mas Pasto untuk memastikan bahwa konten itu align dengan brand identity?

Mas Pasto:
Betul banget, harus inline dengan brand identity kita.

Fadhil:
Oke pertanyaan berikutnya nih Mas Pasto, gimana cara Mas Pasto menjelaskan workflow? Jadi mulai dari meng-generate ide, meng-konsepi, lalu desain, revisi sampai posting. Jadi prosesnya dari awal itu Mas Pasto gimana ya?

Mas Pasto:
Oke, kalau biasanya kita tuh punya media plan dimana setiap harinya itu akan ada plan yang kita bikin. Berbeda-beda pastinya setiap posting yang tersebut. Tapi untuk sebagai contoh kita ini kan punya beberapa brand yang existing atau eksklusif partner kita. Industrial partner kita. Contoh kita kerjasama sama Mitsubishi, yang dimana itu ada berkaitan dengan mobil. Nah gimana caranya kita bisa..
Contoh tadi kayak Mitsubishi, dia kan berkenan dengan mobil. Gimana caranya kita di social media kita pengen nge-highlight tentang Mitsubishi nih. Contoh berkaitan dengan si mobil ini. Kita bisa kasih informasi terkait dengan Mitsubishi, sekarang kan juga dia punya mobil listrik. Jadi dijelasin kayak kenapa sih sekarang banyak diciptakan mobil listrik. Nanti bisa dijelaskan disitu kayak mobil listrik itu punya manfaat yang mengurangi emisi karbon dioksida. Salah satunya itu bisa kita sampaikan. Dan itu adalah sisi edukasinya yang bisa kita sampaikan.

Tapi untuk dari segi branding dan inline dengan sponsor kita. Kita bisa memberikan awareness kepada orang-orang bahwa.. Oh Mitsubishi juga support loh kalau mobil listrik ini ada. Dan gimana caranya kita create di Instagram itu orang-orang ngeliatnya lebih visualnya lebih paham. Tapi dengan cara karena mungkin anak-anak juga yang ngeliat ya. Jadi kita kata-kata bahasa juga jauh lebih mudah aja. Lebih mudah dipahami.
Dari meng-generate ide sampai mendapatkan informasi tentang konsep. Itu kita akan search dulu juga pastinya.

Fadhil:
Oke itu cukup jelas. Bagaimana Mas Pasto melakukan sampai revisi dan posting apakah itu biasa atau gimana?

Mas Pasto:
Kalau untuk revisi itu biasa. Biasanya yang terkait mungkin yang paling basic. Mungkin ada informasi kayak tanggal atau lokasi. Ataupun mungkin nanti ada logonya mungkin belum sesuai atau warna. Itu biasanya kita sudah hal biasa sih kalau revisi. Untuk memastikan itu sudah sesuai atau belum gitu kan.

Fadhil:
Siap Mas Pasto. Oke pertanyaan berikutnya Mas Pasto. Tools atau reference atau inspirasi yang biasanya Mas Pasto pakai? Tools itu mungkin kayak istilahnya aplikasi ya kan. Reference itu tadi Mas Pasto jelasin ya dari social media. Atau dari trend dari Mitsubishi. Inspirasinya itu biasanya Mas Pasto pakai apa aja ya?

Mas Pasto:
Kalau untuk social lebih banyak pastinya dari Instagram atau TikTok. Kita lihat sumber inspirasi apa yang viral. Lalu nanti kita create lalu kita aplikasikan lagi gitu.

Fadhil:
Jadi dari satu sosmed juga ya? Cuma beda ini. Dengan toolsnya sendiri Mas Pasto mungkin bisa menyebutkan apa tools yang Mas Pasto pakai? Ini tuh lebih ke tools yang dipakai untuk proses ini. Itu kayak misalnya mungkin aplikasi untuk bikin videonya.

Mas Pasto:
Kalau untuk aplikasi untuk bikin videonya dari CapCut sih. Dari CapCut. Untuk toolsnya.

Fadhil:
Oke baik paham sekali Mas Pasto. Teknis sekali itu ya. Lalu pertanyaan berikutnya nih Mas Pasto. Challenge apa aja nih yang Mas Pasto hadapi selama melakukan proses kreatif ini? Apakah waktu, resource, approval? Itu gimana tuh Mas Pasto?

Mas Pasto:
Oke. Yang paling challenge-nya itu adalah di kreatif proses. Karena ketika kita udah dapet sesuatu yang viral. Dan itu viral banget. Tapi terkadang kita benrok sama guide-guidenya tentang KidZania yang selalu memberikan edukasi. Jadi kita tuh nggak bisa apa yang viral itu kita bikin. Nggak semuanya nggak bisa

langsung. Jadi challenge-nya itu adalah kita harus kerja sama tim juga. Gimana kita buat supaya ini bisa kita terapin di KidZen-nya. Tapi masih sesuai dengan rules-rulesnya KidZen-nya gitu.
Sama waktu juga. Terkadang kan kalau untuk viral itu kadang orang cuma 1-2 hari. Tapi kita karena butuh proses buat bikin aplikasikan di konten kita. Nah itu butuh waktu juga buat kita bikin gimana supaya konten ini tetap sama viralnya. Tapi tetap masih ngikutin gayanya KidZania-nya. Jadi ada menemukan waktu juga di sini.

Fadhil:
Iya ada. Itu butuh waktu. Sebenernya pertanyaan berikutnya ini agak mirip tapi nggak terjawab. Mungkin bisa ditekankan sedikit ya. Gimana cara Mas Pasto menyeimbangkan di antara kreatifitas dan meeting the marketing objective. Jadi mastiin bahwa ini tuh memang diperluin di KidZen-nya untuk dapet achieve KPI-nya gitu. Tapi harus kreatif juga gitu. Itu menyeimbangkannya gimana Mas Pasto ya?

Mas Pasto:
Menyeimbangkannya itu biasa. Lebih condongnya mungkin ke kreatif ya. Jadi kalau supaya objektifnya itu lebih kepada informasi, kita bisa gampang tuh buat masukinnya. Yang penting kreatifitasnya itu yang paling penting sih. Sekarang kan konten viral kadang yang dance-dance gitu aja bisa viral ya. Jadi kita pastinya kreatifitas sih yang kita harus buat lebih menonjol entertainmentnya. Untuk meng-guide. Untuk meng-guide supaya gimana tuh orang tetap stay buat liat. Tetap engage buat liat.

Fadhil:
Bagus juga sih itu. Make sense. Oke Mas Pasto, mungkin untuk sekarang itu sudah kita tutup dulu. Kita lanjut ke sesi tiga yaitu content execution on Instagram. Pertanyaan pertama ya. Bagaimana cara Mas Pasto memutuskan format konten yang akan dipakai? Misalnya Reels, Carousel, Single Image, atau Stories. Itu gimana tuh Mas Pasto untuk memutuskan formatnya?

Mas Pasto:
Kalau memutuskan formatnya, biasanya untuk Reels itu lebih kepada highlight acara.

Fadhil:
Highlight acara lebih enak ya?

Mas Pasto:
Dan kalau informasi seperti Carousel itu biasanya itu adalah berkaitan dengan knowledge. Contohnya kita bawa contoh Bluebird. Bluebird ini punya mobil terbarunya dia kan ada beberapa mobil listrik juga. Tapi ada mobil juga yang dia bisa untuk bawa kursi roda juga. Nah itu Carousel tuh digunain banget. Jadi ada informasi yang memang terkait kayak contoh Bluebird itu dia punya mobil apa aja. Kita bisa Carousel ngejelasin mobilnya satu-satu. Dan nanti endingnya adalah kalau kamu mau mencoba Bluebird di Kidzania. Permainannya bisa langsung datang ke Kidzania.

Fadhil:
Jadi ada ajakan dan sesuai konten keperluan ya.

Mas Pasto:
Iya betul.

Fadhil:
Oke Mas Pasto. Kalau single image biasanya itu kita lebih kepada informasi. Apakah hari ini Kidzania Crosswalk Public? Atau ada acara khusus apa? Itu biasanya kalau single image itu nanti mirroring buat di story juga bisa kita kasih informasi. Ya sepaket lah ya.

Mas Pasto:
Iya betul.

Fadhil:
Oke Mas Pasto. Coba kita ke pertanyaan berikutnya. Tadi jelas banget sih Mas Pasto. Bagaimana nih cara Mas Pasto mengadaptasi konten secara visual dan secara naratif untuk parents dan teenagers? Karena kita tau ya kadang anak-anak tuh nggak bisa langsung buka konten di sosmed. Tapi lebih ke secondary-nya yaitu parents atau orang tuanya. Atau teenagers karena Kidzania. Gimana tuh cara Mas Pasto mastiin konten itu emang cocok untuk antara mereka berdua?

Mas Pasto:
Oke. Misalnya kalau misalnya untuk lebih ke konten mungkin yang ringan. Yang ringan. Yang ringan. Biasanya tuh kita bisa pake image sih. Pake image. Soal semuanya contoh aktivitas yang ada di Kidzania. Nah itu jadi buat gambaran buat kita taruh oh ini aktivitas Kidzania atau ini ada aktivitas terbaru. Nanti kita bisa pake contohnya misalnya pemadam kebakaran. Ini aktivitas yang terbaru di Kidzania ada pemadam kebakaran sebagai contoh. Nanti untuk teksnya mungkin bisa kita kasih tau di visualnya juga. Supaya lebih mudah orang melihatnya gitu. Lihat informasinya. Informasinya.

Fadhil:
Yes oke. Bener banget karena memang orang tua dan anak muda kan salah satu targetnya. Selain anak kecil yang di bawah umum.

Mas Pasto:
Iya betul.

Fadhil:
Oke. Yang memonsum si Kidzania konten di sosmed Instagram ya. Kita ke pertanyaan berikutnya nih Mas Pasto ya. Apakah Mas Pasto consider the customer comments, insights atau analytics ketika bikin konten plan? Jadi Mas Pasto concern gak sih kalau mereka punya komen oh ternyata di salah satu konten ini rame gitu. Jadi ini bisa jadi buat masukan ke depan gitu. Mas Pasto?

Mas Pasto:
Concern. Ya concern banget.

Fadhil:
Consider itu gak? Boleh certain gimana detailnya?

Mas Pasto:
Consider iya. Apalagi kalau seumpamanya kita bikin sesuatu promo gitu ya informasi tanpa promo. Pas itu kita consider kalau pasti komen-komennya akan banyak. Jadi kita pikirin tuh gimana caranya supaya orang nih komen. Jadi kan kalau kita bales komen juga itu kan naikin insight juga di Instagramnya Kidzania kan.

Fadhil:
Penting ya itu ya?

Mas Pasto:
Itu penting. Apalagi informasinya kadang mereka akan, mungkin di komen mereka gak dapet nih. Mungkin atau gak jelas. Biasanya mereka akan langsung DM. Biasanya mereka bisa langsung kirim image-nya. Boleh gak dijelasin tentang postingan ini syarat dan ketentuannya seperti apa?

Fadhil:
Jadi customer inisiatif juga ya kalau pengen nyari tau dia suka. Dia langsung DM.

Mas Pasto:
Tapi kadang juga kita tuh selalu misalnya di Caption tuh kalau ada informasi yang kurang jelas bisa langsung DM ke kita aja. Bisa langsung DM. Maksudnya sosial media itu juga dua arah gitu.

Fadhil:
Baik. Kita juga menerima concern dan kita juga menerima pendangan dari mereka gitu ya. Siap Mas Pasto. Itu sesi ketiga lalu sesi terakhir ini sesi keempat yaitu Emotional Tone dan Audience Targeting. Coba ya. Oh sorry ini sesi yang sebelum terakhir.

Mas Pasto:
Oh sebelum terakhir ya?

Fadhil:
Yes. Oke lanjutan yang tadi. Jadi di sesi ini gimana nih cara Mas Passto memastikan mengeset emosi dari apa yang dipost gitu? Apakah harus selalu menyenangkan, edukatif, exciting? Bagaimana tuh cara Mas Bapsto nge-set the tone gitu?

Mas Pasto:
Untuk setnya karena di Mostly itu gak harus selalu tentang edukasi terus memang kita basic adalah selalu edukasi gitu kan. Terkadang ada hal-hal yang mungkin lagi viral yang lucu itu bisa kita aplikasiin juga gitu loh. Untuk fun. Jadi ketika orang ngeliat, oh ternyata KidZania-nya juga nerapin hal yang lagi viral gitu loh. Jadi biar orang tuh juga gak harus edukasi terus tapi ada sesuatu yang viral kita bisa aplikasikan. Balik lagi di endingnya itu akan ada informasi penting yang akan kita sampaikan.

Fadhil:
Siap. Jadi dia selalu sejalan dengan plan identity-nya KidZania-nya juga ya? Oke paham. Oke Mas Pasto

pertanyaan berikutnya nih. Emosi apa sih yang Mas Pasto harapkan ketika mereka itu melihat konten-konten KidZania-nya? Apakah senang? Apakah jadi tau gitu inside-nya gitu? Emosi apa yang Mas Pasto harapkan dalam membuat konten ini?

Mas Pasto:
Yang pasti senang sama mereka tuh jadi lebih tau, lebih gitu tentang si KidZania ini. Karena beberapa konten kita yang viral itu pasti ada kita selipin informasi yang kita kasih gitu. Jadi selain dia funnya dapet melihat konten kita. Tapi informasi yang kita selipin mereka juga tau gitu loh.

Fadhil:
Oke paham Mas Pasto. Jadi dari kita sebenarnya kita juga punya awareness terhadap itu ya? Siap. Nih pertanyaan berikutnya nih Mas Bapsto. Gimana cara Mas Pasto memastikan bahwa konten-konten itu tetap relevan kepada target yang luas? Jadi dari 2 sampai 25 mungkin yang di bawah 17 itu nggak langsung lah. Tapi orang di atas itu sebagai pengonsumsi sosial media yaitu orang tua atau bahkan teenager tuh tetap merasa bahwa Oh iya nih konten KidZania gitu. Gimana cara Mas Bapsto memastikan bahwa konten-konten yang dibuat itu memang perlu buat mereka gitu untuk dikonsumsi?

Mas Pasto:
Biasanya kembali lagi apa yang memang saat itu sedang viral atau ada sesuatu yang memang lagi trending gitu kan. Itu bisa kita informasiin juga gitu loh. Tapi ya itu kan balik lagi kita harus sesuaiin sama guide-guidenya KidZania Jakarta. Jadi kalau buat memastikan. Kita tetap pastiin. Jadi ada interest yang harus dipastikan. Kita harus lihat beberapa konten mungkin kan kita bisa lihat itu inside. Mana-mana aja yang kayak lebih banyak views-nya, mana-mana aja yang orang tuh tertarik. Biasanya kita bisa lihat. Biasanya kalau misalnya ada promo atau ada kayak discount gitu, itu udah pasti orang nanya itu bakal banyak banget.

Fadhil:
Jadi engagement-nya itu ketahuan dari inside itu ya?

Mas Pasto:
Betul. Jadi kita bisa tahu kalau misalnya kita bikin promo yang ini, ini pasti yang nanya atau yang bakal nge-DM kita tuh bakal banyak banget. Itu bisa kelihatan gitu.

Fadhil:
Siap Mas Pasto. Jadi gitu caranya memastikannya ya. Oke Mas Passto ini sesi terakhirnya reflection. Jadi terhadap diri masing-masing atau kita sebagai intuisi institusi KidZania penyelenggara ya. Menurut Mas Pasto nih, berapa banyak kreatif proses itu, aktivitasnya, memengaruhi customer response, satisfaction, atau bahkan advocacy. Jadi seberapa influensi konten yang kita bikin itu, menurut Mas Bapsto berpengaruh banget nggak sih kalau kita bikin konten terhadap orang punya perspektif gitu. Jadi orang tuh bakalan merespon, satisfied, dan bahkan oh iya bener nih advocate, WOM, word of mouth gitu. Jadi Mas Pasto bisa nggak mastiin tuh bahwa konten ini pasti bakalan bikin orang lebih, iya bener loh seperti itu gitu. Ketika edukatif gitu.

Mas Pasto:
Edukatif sih, tapi kalau untuk hal ini sebagai contoh kayak kita punya si program Parents Experience, dimana KidZania-nya mungkin orang tau anak-anaknya doang yang bisa main. Tapi kan sekarang kita punya program Parents Experience, orang tua bisa main sama anak-anaknya. Nah kita tuh pengen mastiin juga orang-orang yang terinformasi dari Instagram kita tuh, mereka tau juga bahwa kita punya program Parents Experience gitu. Jadi kita mastiin bahwa informasi ini sampai juga nih ke para orang tua yang kalau mau main ke KidZania-nya sama anak bareng-bareng itu juga bisa.

Fadhil:
Mas Pasto berharap apa sih bahwa customer itu mengerti lebih tentang kreatif proses kita? Apa yang Mas Passto harapkan?

Mas Pasto:
Semoga customer lebih mengerti. Jadi Mas Passto pengen mereka tuh dapet gitu kreatif proses itu. Kayak Mas Pasto berharap ini kena loh mesejnya gitu. Kalau dari konten yang udah ada, ya kita sih berharapnya apa yang kita sampaikan dengan gaya yang lebih mudah buat orang tua sama anak-anak mereka bisa lebih paham lagi gak cuma tentang KidZania tapi juga ada beberapa konten tuh yang kita relate sama yang sesuatu yang memang terjadi pada saat itu gitu. Jadi apa yang disampaikan mereka juga bisa tau melalui kontennya KidZania-nya, mereka lebih aware lagi tau juga tentang KidZania Jakarta.

Fadhil:
Oke Mas Pasto, mungkin untuk sekarang itu makasih banyak ya Mas Pasto untuk banyak banget nih insight yang didapet dari sudut pandang internal gitu. Jadi kita tau KidZania tuh ternyata aware loh untuk bikin plan bahkan kita suka nyari insight. Insight juga apa yang lagi viral di TikTok, di Instagram, nanti ya kita create lagi. Dan di recreate karena gak bisa sembarang ambil tadi ya. Terutama KidZania itu kan memang bergerak di edukasi, jadi viral ya tapi kita harus lihat apakah ini. Mungkin dulu kayak kita gak aware ya Mas Pasto dengan musik yang mungkin itu.

Mas Pasto:
Iya ada beberapa juga kayak istilah musik selektif juga karena kan kita kayak musik yang ada berbau kayak asmara-asmara, tau cinta itu sebenernya kita juga gak bisa gitu.

Fadhil:
Jadi KidZania itu benar-benar memastikan untuk konten yang akan di-post karena target audiens KidZania itu harus inline dengan idea-idea. Siap Mas Pasto. Terima kasih banyak Mas Pasto.

Mas Pasto:
Sama-sama, nanti kalau ada yang kurang just, tanyain lagi aja ya.

--------end--------

R3 – Ibu Rumah Tangga 39 tahun

Fadhil:
Halo, sebelumnya perkenalkan saya Fadhil dari staf multimedia. Di sini saya bertemu dengan salah satu *customer* atau *visitor* KidZania nih. Sebelumnya, saya bicara dengan Kakak siapa, usianya berapa, dan sudah berapa lama mem-follow Instagram KidZania? Boleh share sedikit sebagai perkenalan. Silakan, Kak.

R3:
Oke, halo Mas Fadhil. Saya R3, ibu rumah tangga berusia 39 tahun. Kayaknya saya sudah follow Instagram KidZania sejak 5 atau 6 tahun yang lalu.

Fadhil:
Wah, sudah cukup lama ya artinya. Lalu kalau boleh tanya sedikit lagi, seberapa sering Kak R3 *engage* dengan konten-konten di Instagram KidZania? Seperti memberi *like, comment, share,* atau *repost*.

R3:
Lumayan sering ya, apalagi kalau kontennya sangat *relate*. Misalnya kalau ada info promo atau ada *establishment* (paviliun permainan) yang baru buka. Biasanya langsung aku *repost* dan aku *share* ke teman-teman.

Fadhil:
Wah, ibu rumah tangga yang sangat *fancy* dan melek media sosial ya istilahnya. Oke, kita ke pertanyaan berikutnya.

Fadhil:
Mengenai media sosial tadi, hal apa yang paling pertama Kak R3 perhatikan atau *notice* saat membuka konten Instagram KidZania?

R3:
Yang paling unik karena KidZania punya maskot sendiri, jadi mereka punya bahasa-bahasa sendiri. Kadang suka bikin kepo, ini salah tulis atau bagaimana, ternyata memang punya bahasanya sendiri (bahasa KidZanian).

Fadhil:
Betul, itu namanya *brand identity*. Jadi memang ada semacam *guideline* untuk menciptakan kekhasan dari KidZania agar berbeda dari yang lain. Lalu, bagaimana perasaan Kak R3 mengenai warna dan *layout* desain di Instagram KidZania?

R3:
Colorful dan "KidZania banget". Tapi kalau boleh kasih saran sedikit untuk improvisasi, sebaiknya jangan terlalu banyak tulisan di dalam gambar. Ibu-ibu itu biasanya ingin yang singkat, padat, dan jelas di visualnya, nanti detailnya biar di *caption* saja.

Fadhil:
Wah, itu sangat *insightful*. Silakan jika ada tambahan lagi.

R3:
Sama satu lagi, aku ingin ke depannya aktivitas di KidZania di-highlight lebih mendalam, termasuk keunikan profesi dari masing-masing pekerjaan. Jadi orang tua yang belum pernah ke sini tahu edukasi apa yang akan didapatkan anak-anak mereka.

Fadhil:
Terkait pesan atau *caption*, seberapa jelas pesan yang disampaikan? Apakah pernah merasa bingung atau ada miskomunikasi?

R3:
Pesannya sudah cukup jelas, bagi aku tidak pernah ada miskomunikasi. Informasi detail biasanya langsung aku cari di *caption*.

Fadhil:
Menurut Kak R3, apakah postingan kami sudah terasa kreatif dan unik?

R3:
Kreatif banget. Balik lagi karena KidZania punya ciri khas dari maskotnya, seperti Urbano dan lain-lain. Mereka juga mewakili hak anak-anak (*Rights*), itu unik. Tapi ada masukan kecil untuk audiens minoritas seperti saya yang memiliki buta warna parsial.

Fadhil:
Oh, bagaimana itu Kak?

R3:
Mungkin pilihan warnanya jangan terlalu "full" atau ramai sekali dalam satu konten. Kalau terlalu banyak warna dan tulisan yang menumpuk, biasanya saya agak pusing melihatnya. Jadi lebih baik dibuat lebih simpel.

Fadhil:
Konten tipe apa yang paling Kak R3 sukai? *Reels, single post,* atau promo?
R3: Kalau ibu-ibu pastinya promo! Tapi saya juga suka konten edukasi, misalnya tentang bahaya bermain *gadget* seharian. Itu sangat bermanfaat untuk saya informasikan kembali ke anak-anak.

Fadhil:
Pernahkah merasa bosan atau tidak tertarik dengan konten KidZania?

R3:
Tidak sih, selalu *engage* sejauh ini.

Fadhil:
Secara keseluruhan, seberapa puas Kak R3 dengan apa yang dikomunikasikan KidZania lewat media sosial?

R3:
Sangat puas. Semua informasi lengkap di sana, mulai dari promo, pembukaan *establishment* baru, sampai kuis dan *giveaway* bulanan.

Fadhil:
Apakah konten tersebut membuat Kak R3 lebih paham tentang konten di KidZania?

R3:
Iya, terutama konten yang mengupas tuntas sebuah profesi. Di sekolah anak-anak belajar teori, tapi di KidZania mereka belajar *roleplay* langsung. Itu yang membuat saya tertarik.

Fadhil:
Apakah konten Instagram tersebut mempengaruhi Kak R3 untuk datang berkunjung? Dan pernahkah merekomendasikannya ke orang lain?

R3:
Pasti. Selain karena profesinya unik, saya suka *ambience* kotanya. Bangunannya bagus untuk foto-foto. Saya sering merekomendasikan ke teman atau saudara lewat *share* Instagram atau grup WhatsApp kalau ada promo menarik.

Fadhil:
Lalu Kak R3, konten apa sih atau tipe konten apa sih yang bikin Kak R3 pengen nge-tag temen? Atau nge-repost gitu?

R3:
Biasanya kalau misalnya kita anak-anak habis main, dapet giveaway apa gitu Mas. Terus kita, biasanya kan kalau ibu-ibu nge-tag-in temen-temen gini. Dapet apa hari ini main di Kidzania? Terus diliatin giveaway-nya apa aja kita tag-tag-in temen biasa. Terus kita tag Kidzania biar untuk di-repost gitu. Jadi biar semuanya tau kalau di Kidzania itu main bisa juga dapet giveaway dan lain-lain.

Fadhil:
Oke, baik. Halo nih Kak R3, masih pertanyaan satu hari itu. Emosi apa yang Kak R3 rasakan ketika ngeliat konten-konten Kidzania? Sehingga Kak R3 pengen ngasih tau temennya. Emosi apa sih? Kayak mungkin emosi seneng. Apa emosi yang Kak R3 dapet?

R3:
Excited.

Fadhil:
Excited. Baik. Jadi rasa excited itu pengen bikin Kak R3 nge-share.

R3:
Iya, excited.

Fadhil:
Oke, pertanyaan sedikit lagi nih Kak R3 menuju pertanyaan terakhir. Apa atau rekomendasi apa yang Kak R3 bisa sampaikan misalnya Kak R3 punya unek-unek gitu ya. Supaya Kidzania kedepannya itu supaya lebih baik. Supaya lebih baik. Buat Kidzania apa kira-kira?

R3:
Apa ya. Sebenernya semua mekanisme udah bagus ya. Anak-anak jadi belajar ngantri juga disitu. Tapi kalau aku mau kasih, bukan masukan sih.

Fadhil:
Harapan ya.

R3:
Harapan. Ini bikin profesi baru misalnya kayak astronot, kayak gitu Mas.

Fadhil:
Next day mungkin semoga akan ada ya. Profesi baru. E-sport gitu.

R3:
E-sport.

Fadhil:
Up to date banget.

R3:
Iya. Semoga nanti Kidzania akan ada profesi itu ya.

Fadhil:
Itu yang jelas perlu ada riset dulu sih supaya bisa pas. Pertanyaan reflektif terakhir nih Kak R3. Langsung saya rangkum aja. Sugesti atau apa rekomendasi Kak R3 buat konten. Supaya lebih atraktif atau supaya lebih meaningful. Jadi buat konten sekarang, buat di Instagram.

R3:
Buat Instagram ya?

Fadhil:
Yes.

R3:
Mungkin bisa pakai satu toko atau satu maskot yang kayak bikin cerita gitu Mas. Jadi kita biar nunggu-nunggu aja. Misalnya kayak mau pakai salah satu si Urbano atau nggak sih siapa gitu. Jadi ada berkala seminggu sekali. Jadi dia kayak, hai saatnya bertemu Urbano hari ini, kita hari ini jalan-jalan ke ini yuk. Jadi kayak pakai, biar engagement sama bondingnya lebih dapet. Kayak ada semacam episode tertentu. Karena biasanya anak-anak engagenya tuh sama ini Mas. Kalau anak-anak aku tuh, aku tuh Urbano banget loh. Aku tuh Chika banget loh. Biasanya kalau engagement dan bondingnya lebih dapet gitu. Mereka lebih nungguin konten apa sih yang mau mereka tampilin hari ini gitu. Kayak misalnya aku gadget banget. Kan aku liat kayaknya Chika lucu ya. Cewek banget gitu. Dan suka main handphone. Misalnya si Urbano juga kayaknya pinter banget ya. Aku kayak Urbano deh. Kayaknya lebih ke situ sih Mas.

Fadhil:
Itu bisa banget nanti digali buat. Kayak bikin cerita ya.

R3:
Kayak bikin story telling.

Fadhil:
Tapi ini direalisasikan dan bikin engage buat anak-anak itu. Itu bakalan jadi masukan banget sih untuk tim. Ya kurang lebih untuk pertanyaan-pertanyaan hari ini harusnya sudah cukup menjawab. Nanti kurang lebihnya akan saya update lagi ya. Ini sangat banyak insight yang cari Kak R3 sebagai ibu-ibu kecil. Terima kasih Kak R3 untuk waktunya. Ini ada hadiah sedikit.

R3:
Terima kasih banyak. Sukses, Mas Fadhil.

----end----

R5 - 18 tahun Mahasiswa

Fadhil:
Selamat sore. Hari ini saya berkesempatan untuk menginterview salah satu customer yang sudah cukup familiar sama Instagramnya Kidzania ya. Sebelumnya boleh izin perkenalkan dengan siapa, usianya berapa, dan seberapa sering ngecek Instagram sosmednya Kidzania?

R5:
Oke, selamat sore semuanya. Perkenalkan nama aku R5, usianya 18 tahun. Untuk Instagramnya Kidzania ini aku sudah sangat familiar karena setiap buka Instagram aku selalu nontonin Kidzania ada promo apa saja.

Fadhil:
Jadi R5 ini sudah cukup sering ya mungkin ngeliat Instagram feed-nya, mungkin suka nge-like, suka nge-share, suka komen mungkin? Atau nge-like saja atau pas saja mungkin?

R5:
Nge-like sih kak.

Fadhil:
Nge-like kadang-kadang, oke nggak apa-apa itu cukup sekali. Jadi sebelumnya pertanyaan pembuka sedikit nih R5, bisa nggak share experience terakhir kali kesini, ya itu sekarang berarti ya, Kidzania gimana pengalamannya hari ini?

R5:
Pengalamannya hari ini seru sih kak, seru banget. Tapi sayangnya ya karena lagi trafik ramai aja ya, jadi banyak gitu loh yang seperti guru-gurunya tuh nge-tag-in tempat padahal seharusnya kan tidak boleh.

Fadhil:
R5 ini berarti tadi hari ini mainnya mungkin sudah dari pagi kan?

R5:
Sudah dari pagi kak. Full day.

Fadhil:
Full day. Memang kalau pagi lawannya itu kan sekolah, jadi kadang-kadang saling antrinya padat, bertabrakan ya. Oke ke pertanyaan berikutnya R5, seberapa sering komen, like, share konten-konten Kidzania ini?

R5:
Kalau untuk komennya sih jarang ya kak, tapi kalau share-nya sering.

Fadhil:
Share sering termasuknya, seberapa sering tuh?

R5:
Share-nya itu ketika promonya menarik dan ada tenan baru.

Fadhil:
Ada tenan baru, betul sekali. Hal apa yang pertama kali notice kalau ngeliat post KidZania? Apa mungkin warna, kreatifitas, kontennya?

R5:
Copywriting dan... copywriting seperti font-nya. Terus trademark-nya sih.

Fadhil:
How do you feel tentang visual appearance-nya, kayak misalnya colors, layout dan design?

R5:
Menurut saya match sih untuk design ini sama KidZania itu cocok. Feel-nya udah dapet ya, cirinya udah dapet. Karena kan kalau anak-anak gitu kita harus memasarkan warna atau type yang cerah. Kalau nggak cerah atau menarik, anak-anak bakalan langsung bosen.

Fadhil:
How clear atau seberapa jelas tentang message atau caption dari visual ini?

R5:
Nggak ada sih kak. Menurut aku udah cukup banget ya. Jelas dan baik.

Fadhil:
Menurut R5 ini kreatif atau unik nggak?

R5:
Menurut saya udah kreatif sih kak. Udah cukup kreatif. Karena dari saya bilang copywritingnya sudah menarik pasarnya semua sektor. Jadi sektor orang tua, sektor teen, dan sektor anak-anak tuh tertarik banget.

Fadhil:
Tipe konten apa yang paling enjoy?

R5:
Feed sih kak.

Fadhil:
Kenapa?

R5:
Karena kalau reels ini ya mungkin minusnya dari Instagram ya. Kan kita tidak tau handphone orang ini lagi ada suaranya kencang atau nggak. Kalau suaranya kencang kan ngeagetin ya, apalagi di mode umum. Terus tiba-tiba muncul reels yang suaranya bikin berisik gitu.

Fadhil:
Dari Instagram konten ini, seberapa puas ngeliat apa yang Kidzania coba komunikasikan?

R5:
Menurut aku udah masuk banget sih kak komunikasinya. Udah memuaskan.

Fadhil:
Aspek apa yang bikin kepuasannya lebih meningkat?

R5:
Update promo.

Fadhil:
Pernah nggak ngeliat post di Instagram yang bikin lebih paham tentang Kidzania?

R5:
Pernah kak. Promo BRI.

Fadhil:
Apakah Instagram konten ini membuat influence untuk datang ke Kidzania?

R5:
Iya banget.

Fadhil:
Kenapa?

R5:
Kalau tenan baru, terus promonya menarik. Jadi itu bikin pengen dateng. Kalau dari expectation gitu, reach-nya itu seimbang. Jadi puas juga.

Fadhil:
Pernah nggak rekomendasi Kidzania ke orang lain?

R5:
Pernah kak. Biasanya temenku bilang Kidzania ini seperti apa sih? Aku bilang seperti permainan tapi profesi, multicultural, jadi semuanya. Kamu bisa coba.

Fadhil:
Lewat apa nge-share-nya?

R5:
Secara langsung, ngobrol. Lalu aku bilang follow aja IG-nya.

Fadhil:
Apa yang bikin pengen nge-share konten tentang Kidzania di sosmed?

R5:
Promo menarik dan giveaway.

Fadhil:
Emosi apa yang dirasain kalau ngeliat konten Kidzania sehingga pengen ngasih tau temen?

R5:
Refreshing and engage. Kalau refreshing itu kayak kita kan pusing dengan coding-coding, terus aku share aja bagaimana kalau kita kesini, kita ngejalanin profesi-profesi.

Fadhil:
What would make you more likely to recommend Kidzania in the future? Suggestion supaya konten Instagram lebih improve?

R5:
Sejauh ini menurut aku udah bagus sih kak. Tapi saranku jangan pake AI. Soalnya takutnya ntar kena copyright. Lebih banyak tenan sih kak. Karena dulu ada salon, disco, kopi, Indomaret. Banyakin tenan aja sih.

Fadhil:
Untuk kontennya sendiri?

R5:
Jauh ini udah aman sih kak. Copywritingnya juga udah bagus.

Fadhil:
Terima kasih banyak untuk waktu dan kesempatannya.

---end---

FGD – 3 Mahasiswa

Fadhil:
Halo, selamat sore. Dalam rangka meningkatkan kualitas di Instagram, kita punya beberapa pertanyaan... Nah, sebelumnya, kakak R9, kak R8, dan kak R10. Sebelumnya boleh diperkenalkan kakak-kakak ini dari mana, usianya berapa, kesibukannya apa, mahasiswa atau... Gimana nih kakak?

R8:
Nama saya... Nama aku R8. Aku dari Jakarta, asli di Jakarta. Usia aku 21 tahun. Masih kuliah.

R9:
Kalau aku namanya R9, kebetulan aku ke Jakarta itu merantau ya. Nah, jadi selama kurang lagi hampir 3 tahun dan berkuliah di Jakarta. Umur saya 21 tahun, dan sekarang aktif sebagai mahasiswa akhir.

Fadhil:
Mahasiswa apa sorry?

R9:
Mahasiswa akhir.

Fadhil:
Ah, mahasiswa akhir. Baik, kak R10.

R10:
Halo. Halo, aku namanya Saufi. Aku berasal dari Jakarta. Umur aku 21 tahun. Aku beraktifitas sebagai mahasiswa akhir.

Fadhil:
Mahasiswa semua nih ya. Wah, luar biasa. Pas banget. Ini karena memang salah satu target audience Kidzania. Oke, jadi boleh nggak ceritain last atau past experience kakak-kakak ini ke Kidzania? Atau ini pertama kali?

R8:
Untuk mereka berdua pertama kali.
Fadhil:
Oh, kayaknya saya tau nih influencernya yang mana. Oke, baik. Nggak apa-apa. Coba di-share pengalamannya terakhir banget tuh kakak-kakak ini. Gimana pengalamannya Harmony gitu. Baik, di-share.

R8:

Seru sih, apalagi kita dapet kayak jejanan-jejanan juga. Kayak kita tadi nyobain Silver Queen, terus juga Milku, kita dapet produknya langsung. Jadi, sambil main dapet ilmu juga, yahoo dan juga kita dapet makanannya juga.

Fadhil:
Benar sekali. Dan kakak R8, sorry. Eh, maaf, kak R9.

R9:
Ya, kalau untuk aku kan pertama kali ya. Jadi, menurut aku seru banget sih. Karena ngembalikin inner-child.

R9:
Apalagi kita bermainnya itu sambil belajar. Jadi, anak-anaknya cukup banget gitu. Jadi, kayak real life gitu.

Fadhil:
Jadi, memang betul kak R9 dulu. Memang ini tuh untuk anak-anak. Tapi, semenjak ini kayak nostalgia aja deh. Sampai umur 25, kakak-kakak ini jadi target audience kita juga di sini. Oke, kak R10, boleh cerita sedikit? Eksperiens gimana di sini?

R10:
Menurut aku, dunia baru pertama kali gue di sini. Seru banget. Terus, bisa liburan dikit dan ini bisa buat keluarga juga. Bisa buat anak-anak. Bisa buat orang dewasa lagi. Terus, ya seru lah pokoknya lah ya.

Fadhil:
Oke, langsung nih kita ke pertanyaan tentang konten Instagram ya. Kakak-kakak di sini udah berapa lama tau konten di Instagram KidZania-nya? Selain di TikTok tadi ya, karena kita fokus ke Instagram. Udah berapa lama mungkin follow Instagram KidZen-nya? Atau enggak kan baru tau?

R8:
Kalau aku, jujur waktu itu udah pernah follow. Karena emang berangkat mau main kita ini sebelumnya. Tapi ternyata yang TeenZania-nya itu untuk promonya, kita lihat yang harus berkelompok sampai 10 orang gitu loh. Nah, kita untuk nyari-nyari temennya itu, kita kurang. Jadi aku harus nyari kayak barangan-barangan lain.

Fadhil:
Baik, baik. Tapi udah berapa lama seharusnya tadi? Dari tahun berapa nge-follow-nya gitu?

R8:
Oh, tahun 2024.

Fadhil:

Udah lama banget lah ya. Artinya ngelihat tuh post-post-nya di Instagram KidZen-nya. Kakak R9 dan Kak R10 sendiri?

R9:
Kalau aku baru sih. Karena emang aku lebih familiar sama TikTok.

Fadhil:
Tapi tau ya di situ juga ada konten-kontennya sama Kak R9 dan Kak R10. Gimana dengan Kak R10?

R10:
Aku juga baru tau IG-nya KidZania-nya. Udah tau IG-nya KidZania-nya, tapi belum terlalu detail.

Fadhil:
Sebenernya konten Instagram itu akan berintegrasi sama TikTok. Jadi apa yang dilihat di TikTok pasti akan menjadi kontennya. Paling hanya sedikit di-adjust gitu kan. Beda-beda tempat. Berarti untuk like, komen, sama safe share gitu, sering nggak nih kakak-kakak? Mungkin Kak R8?

R8:
Aku paling kayak share ke DM gitu sih. Atau kayak like juga. Kan kita safe-nya itu pasti pakai like. Kita lihat dari postingan sendiri aja.

Fadhil:
Jadi hal pertama apa yang kakak-kakak ini notice kalau ngelihat KidZania post di Instagram? Tadi kan ada yang melihat kayak mungkin promonya atau mungkin warnanya. Kalau kakak Indi, Kak R8, Kak R10, ngelihatnya apa nih kalau konten KidZania-nya? Apa yang kakak-kakak pertama notice kalau ngelihat konten-konten Instagram KidZania-nya?

R10:
Aktifitas.

R9:
Kalau dari aku kan baru banget pertama kali ngelihat ya. Jadi aku notice-nya itu mulai dari desain feed-nya. Mulai dari aturan feed itu kayak desain-desain konsep promo itu menarik banget. Tips friendly banget. Mulai dari warna, karakter. Jadi beneran KidZania-nya emang tips friendly banget gitu. Notice di bagian desainnya.

Fadhil:
Wah, ini anak art jangan-jangan. Cukup? Terima kasih, Kak. Atau ada yang ditambahkan, Kak?

R9:
Ya itu cukup.

Fadhil:
Terima kasih, Kak R8 atau Kak R10. Apa nih?

R8:
Sama sih. Tapi cuman paling kayak ide-ide konten dari... misal video yang anak-anak ini yang aktivitas ini. Jadi kan menarik orang-orang kayak, "Oh ini ada aktivitas ini, ada konsep ini." Jadi kegiatan-kegiatannya.

Fadhil:
Kak R10? Apa yang Kak R10 notice?

R10:
Tempatnya sih. Tempatnya tuh kayak lucu. Jadi lebih ke environment isinya. Kayak buat kita yang udah umur 20-an tuh menarik banget gitu. Jadi notice di tempat KidZania-nnya tuh begini-begini ya. Tempatnya lucu.

Fadhil:
Menurut kakak-kakak, seberapa clear atau seberapa jelas sih desainnya itu, message-nya, caption-nya, visual-nya? Atau malah bingung gitu? "Ini lagi ngebahas apa sih?"

R8:
Cukup jelas sih. Cukup jelas message-nya. Dan aku pun kalau misal merasa masih ada yang bingung, pasti aku ngunjungin DM profilnya langsung.

Fadhil:
Nah, kakak-kakak yang baru follow? Bagaimana kakak-kakak? Ada nggak komen? Baru banget. Ini lagi sekilas.

R10/R9:
Masih belum ada ngeliat sekarang.

R8:
Tapi mereka berdua ini ideku. Maksudnya kayak mereka masuk aku yang coba ngatur gitu.

Fadhil:
Wah, kayak kira nih ada MVP-nya. Baik, baik. Bisa dipahamin.

Fadhil:
Kalau ngeliat konten itu lebih enjoy reels, education posts, promotion. Apa sih yang bikin kakak pengen nge-enjoy gitu?

R8:
Tentang tadi sih. Kegiatan-kegiatan yang di-highlight itu bakal bikin menarik ya. Jadi konten itu bikin pengen tau. Highlight keadaan di dalam gitu.

Fadhil:
Pernah nggak ngeliat kayak ada yang baru nih. Kayak nanti tanggal 24 tuh ada yang baru loh. Nutijell.

R9:
Oh, iya. Pantesan masih kayak pembangunan gitu.

Fadhil:
Dari konten Instagram, seberapa satisfy kakak-kakak ini? Message-nya jelas nggak?

Peserta:
Jelas banget sih.

Fadhil:
Spesifik aspek apa yang bikin kakak itu satisfaction-nya increase gitu?

R10/R9:
Promo-promo.

Fadhil:
Pernah nggak post-post di Instagram ini bikin kakak lebih paham tentang Kidzania? Misalnya jam-jamnya?

R8:
Iya. Kayak jam-jamnya gitu sih. Kan kita ada kayak misal jam yang sore dari jam segini sampai jam segini katanya.

Fadhil:
Batasan waktu main. Oh iya itu bikin jadi nggak tau ya? Betul-betul ada jam-jamnya. Terus konten-konten di Instagram ini bikin kakak pengen visit Kidzania nggak?

Peserta:
Ngaruh banget.

Fadhil:
Pernah nggak kakak-kakak di sini rekomen atau bakal nggak rekomen Kidzania ini ke temennya, sodaranya? Terus gimana caranya?

R9/R10:
Bakal sih. Paling ngerekomennya tuh aku cerita aja. Cerita after aku main di sini. Jadi kayak seru lho gitu ya.

R8:
Paling aku share-share video-video dari media spesial. Di share-nya biasanya langsung share. Karena tau kalau itu seru. Dan aku pengen temen aku juga nge-bareng.

Fadhil:
Pertanyaan terakhir. Kalau kakak-kakak di sini punya harapan buat Kidzania, rekomendasi apa buat sosmed Kidzania juga? Jadi supaya improve konten yang lebih baik gitu.

R8:
Kalau bisa ngelakuin kayak promosi ke sekolah-sekolah. Jadi kan aku dulu juga dari kelas 2 gitu. Jadi sekolah-sekolah ini anak-anak kecil ini jadi bisa ngerasain Kidzania gitu. Jadi mereka punya kenangan kecil.

Fadhil:
Sebenernya kalau kayak gitu kayak school group ada sih. Promo-promo gitu. Untuk grup sekolah ada. Jadi dari jam pagi itu dia. Namanya Kidzania Go dari sini ke sana. Tapi kalau dari sana ke sini itu ada juga timnya.

Fadhil:
Ada lagi mungkin Kak R8 untuk feedback?

R8:
Cukup.

Fadhil:
Kak R9 atau Kak R10?

R9/R10:
Cukup, udah diwakili.

Fadhil:
Terima kasih banyak. Seperti saya tadi janji mau kasih dua ya. (Memberikan hadiah). Terima kasih banyak. Datanya akan saya pake ya.

Peserta:
Terima kasih mas.

R4 - Swasta 34 Tahun

Fadhil:
Hello sir, today I am here with Mr. R4, and I will be conducting an interview to get some feedback regarding our customer Instagram posts. R4, would you like to introduce yourself and tell us how old you are? What are you busy with lately?

R4:
I'm 34 years old, and I'm visiting Jakarta for a month with my kids, who usually live in Sydney, Australia.

Fadhil:
Is this your first time here? Have you been to any other Kidzanias before, or is this the first time?

R4:
First time at Kidzania.

Fadhil:
So, first time at Kidzania. Did you know that there is a Kidzania in Surabaya?

R4:
I didn't know that.

Fadhil:
So, this is the first time.

Fadhil:
Okay R4, let's get back to the content. The first question is: what is the first thing you usually notice about Kidzania on Instagram?

R4:
I've never actually seen the Instagram.

Fadhil:
Don't worry, because I'm going to show it to you. This is our Instagram and these are our posts. If you take a quick look, R4, what do you think about our content? Have a look. This is how we address our customers, because sometimes we need to stay relevant to the customers, like providing information and promotions. If you aren't familiar with it, you can just scroll through and see how we do it. Looking at it now, R4, what do you think about our content?

R4:
It looks informative. There are a lot of... there are a few different post styles. It looks like you use a consistent format. There's a lot of big text with gold colors, and before that, there was a lot of gold as well.

Fadhil:
So you noticed the design and colors, or the overall pattern?

R4:
Yeah, the colors and the templates.

Fadhil:
That's great that you know about design.

R4:
A little bit.

Fadhil:
That's very good. What do you think about the colors? Are they relevant and informative enough? Just so you know, this content is created monthly, which means every month we change the theme. For example, in December 2025 we used red, and then we changed it on January 1st. So, what do you think about the look?

R4:
I think it's good that you change it every month. But within one month, there are a lot of posts that look the same. So if you scroll, it doesn't look like there's much variety.

Fadhil:
Okay, thank you.

Fadhil:
Yes, okay. How about the information? Do you think the colors make it clear?

R4:
Yeah, I think it's easy to see what it is. It looks like there are a lot of offers and sales. You can see quickly what it's about without having to open it. So it's easy to see.

Fadhil:
Besides being easy, do you think it's creative or unique? Why?

R4:
Yeah, I think there's a good variety, a mix of real photos and graphics. And yeah, like the cartoons and everything. So there are many types.

Fadhil:
Okay, thank you. Those cartoons are the mascots. Okay. And regarding the type of content, do you prefer, as you mentioned, photos, stories, or Reels? What kind of content do you enjoy?

R4:
I think my favorite is photos of real people, where you can see real content. Especially since I've never been here before, it makes it easier to understand. The posters that are more about promotions might be more relevant for someone who has been here before and is thinking about coming back.

Fadhil:
So it serves as a reminder?

R4:
Yeah, it's a good reminder.

Fadhil:
And just from looking at it, maybe as a first-timer, do you trust the information? Or is there anything that makes you wonder "what is this?", or is it clear enough, in your opinion?

R4:
For me, English is easier.

Fadhil:
Oh yes, of course. Don't worry, we will take that as feedback. So, from this content, do you feel it communicates with you? For example, when you see the "end of year" posts, is the message clear, or do you not really understand because it's not in your language?

R4:
I think some of them are clear. Like, I can see this one says 10% or 50% discount or something, so that's easy to understand. But some of the others might be less specific.

Fadhil:
So that's how it looks from your point of view, right?

R4:
Yeah.

Fadhil:
What specific aspects... sorry, the next question is: what specific aspects of the content would increase your satisfaction? Maybe showing more images or photos of moments? What makes you satisfied when looking at content?

R4:
I like the ones with activities. I think the first one is a video. And I think the promotional ones, like discounts or something.

Fadhil:
So you look for discounts too?

R4:
Yeah, obviously that's very easy.

Fadhil:
Next question: has any of the content you see here helped you understand Kidzania better? Do you think it explains what Kidzania is? Does it relate to how it actually feels when you are here physically?
R4:
I think most of them do, but like I said, the ones using real photos of activities help the most with understanding it.

Fadhil:
Okay, very good. Does the content influence you to visit Kidzania again in the future? If you see a lot of information or activities in a post, would that affect your decision?

R4:
Yeah, I think all those activities are good reminders. And if there's a promotion, then that's a good opportunity to come again.

Fadhil:
Very good, okay. Almost the last question.

Fadhil:
Okay, just to make it quick, this will be a rapid-fire question. Would you recommend Kidzania to your friends or someone else?

R4:
Yeah, I would recommend it in the future.

Fadhil:
Have you ever before?

R4:
No, because I only found out about it today.

Fadhil:
I understand, okay. No problem.

R4:
I recommend it for me!

Fadhil:
Okay, thank you.

Fadhil:
Now, maybe the last question, a reflective one. What is your advice for Kidzania's Instagram posts to make them better? Is there something we should develop? What is your feedback?

R4:
I think differentiating the themes. Maybe change them more often or rotate between two or three themes in the same month. That might be better so there's more variety between posts. Otherwise, many posts look very similar. The themes are good, but maybe vary the formats more. Just make it more varied.

Fadhil:
Thank you for your time, R4. That's a lot of feedback for our team, and it will be collected as qualitative data. Thank you very much, R4. Have a great day and take care of the family. Enjoy!

R6 - Mahasiswa 18 tahun

Fadhil:
Halo Kak R6, perkenalkan saya Fadhil. Kesempatan hari ini bertemu dengan Kak R6 untuk memberikan masukan seputar konten di Instagramnya Kidzania ya. Jadi Kak R6 bisa ngecek-ngecek tadi Instagramnya Kidzania itu kayak gimana gitu lah ya.
Oke, kita mulai dari pertanyaan pemanasan nih Kak R6. Kak R6, sebelumnya kitab oleh kenalan lebih dalam ya, dari mana? Boleh perkenalan sedikit Kak R6?
R6: Oke, jadi teman-teman kenalin nama aku R6. Aku disini tuh dari sebenarnya Surabaya ya, karena saya juga kuliahnya disana.

Fadhil:
Oh iya, baik. Terus saya disini emang lagi liburan. Terus juga sama teman saya sama kakak saya juga disini. Iya, kayak gitu.

Fadhil:
Kak R6, sebelumnya umurnya berapa kalau boleh tanya?

R6:
Aku 18 nih.

Fadhil:
Wah, 18, Kidzania nih kebetulan banget nih. Ini anak gen Z. Nah, ini pas banget nih buat anak gen Z. Oke Kak R6, pertama Kak R6. Kak R6, bisa nggak cerita pengalaman di Kidzania ini gitu? Pengalaman di Kidzania ini gimana?

R6:
Pengalaman, jujur aku ke Kidzania baru pertama kali. Karena yang kedua kalinya kakak saya gitu. Nah, disini tuh saya bener-bener have fun banget gitu kan. Dari tadi jam 2, sekarang juga udah sampai setengah 6. Dan saya belum nyoba semua yang ada disini gitu ya. Iya, terus kalau pengalaman saya suka banget, seru banget. Terus juga kebetulan setiap saya kayak datang ke satu tempat, itu tuh lagi nggak ngantri. Jadi kayak paling nunggu juga cuma 5-7 menit kayak gitu. Jadi pas banget waktunya kayak gitu.
Terus kalau misalnya dari segi tempat, terus juga dari segi yang kalau misalnya dilihat gitu ya, setiap struktur, terus juga dari warna-warnanya tuh colorful. Colorful, iya. Jadi kalau misalnya buat anak kecil ataupun sampai dewasa, dan saya juga nih sebagai teenage, itu saya suka banget loh, kenapa? Karena kemanjakan mata. Dan juga kita tuh jadi banyak banget footage foto gitu kan. Terutama ya buat kita Gen Z, bisa foto, video, ngevlog dan lain-lain sebagainya. Jadi itu juga jadi point plus gitu kan buat kita semuanya gitu.
Tempat warnanya juga oke, terus juga permainannya juga oke. Dan saya suka banget sama kakak-kakaknya.

Fadhil:
Kakak-kakaknya ya?

R6:
Iya, kakak-kakaknya yang nyambut kita. Terus juga walaupun mungkin kayak terus-terusan tuh ya, banyak banget yang ngantri-ngantri. Welcome. Jadi dia nggak capek, nggak kelihatan kayak, aduh aku males banget nih yang sama yang selanjutnya. Enggak gitu, jadi tetap disambut dengan baik. Disambut dengan baik. Terus juga tetap punya energi gitu.

Fadhil:
Jadi menurut kakek kelihatannya memang kakak ini engage ya di sini.
Oke kakak, itu tadi sangat banget insightful tentang pengalamannya. Sekarang kita sedikit move ke konten di Instagram ya. Oke jadi kakak Iza udah sempat ngecek-ngecek ya tadi di Instagramnya Kidzania. Kalau menurut kakak nih, hal pertama apa yang kakak Iza notice kalau ngeliat Instagram post itu apa?

R6:
Colorful banget. Colorful banget. Jadi nggak tempat, nggak Instagram, nggak sosmed. Dan marketingnya itu emang colorful ya. Jadi warna-warni banget. Terus kalau misalnya, ya kalau di scroll juga, Kidzania itu sangat menyesuaikan sama konsepnya. Konsep dari musim tersebut. Misal lagi Natal, dia juga input gitu kan. Meramaikan, meriakan musimnya juga. Terus di sini juga kalau misalnya lagi ada promo atau apa, itu juga disebarluaskan dengan marketing yang baik. Terus dari konten-kontennya juga update banget gitu kan. Dari holiday yang Natal dan juga musim salju dan sebagainya. Itu bener-bener sangat-sangat apa ya. Jadi kalau misalnya pun orang lain nggak keinget sama Kidzania, tapi karena Kidzania muncul sebagai engagement-nya mereka, jadi kita, oh iya, yuk kita ke Kidzania. Jadi kalau secara konten, udah baik gitu.

Fadhil:
Baik kak, terima kasih banyak. Itu tadi menjelaskan tentang warna, tentang layout. Tapi mungkin untuk konten nih kak, kak notice nggak konten-konten yang diangkat itu, apa aja selain tadi kak sebutkan promo gitu? Iya. Jadi kalau kak cek, perhatiin nggak sih itu kontennya memang baik atau memang seru buat dikonsumsi gitu. Mungkin kak boleh ngecek atau gimana? Kontennya tuh gimana menurut kakak? Apakah informatif misalnya?

R6:
Kalau aku lihat di sini, setiap kegiatan yang ada di Kidzania, dari segi umur atau apapun, itu tuh di-memorize lah. Jadi diikutkan kontennya, dan juga di-upload. Jadi kegiatan yang ada di dalam, itu tuh nggak cuman sekedar pajangan doang, kayak tempatnya yang di video. Tapi juga kegiatan di dalamnya, dikasih tahu. Itu dikasih videonya, kayak gitu.

Fadhil:
Baik kak, itu sudah menjawab hampir setengah pertanyaan. Jadi kalau kak lihat, mungkin ada nggak sih kayak kebingungan? Ini ngomongin apa sih kontennya kalau kak ngecek?

R6:

Kalau menurut saya pribadi, mungkin kurang rapi aja dari segi cover ya. Kalau saya pribadi. Jadi kalau misalnya dari saran saya, marketing dan juga social media, itu mungkin bisa lebih dikualifikasikan. Di bagian konten yang memang dipromosikan dalam kegiatan, mungkin berbaris, satu baris, kayak gitu gridnya. Terus juga nanti di grid berikutnya, mungkin bisa ngepromosikan promonya. Jadi teratur. Jadi orang tuh kalau misalnya mau ngecek Instagramnya tuh, nggak capek duluan atau langsung duluan. Karena ini tuh udah di bagian sini nih, aku bakal buka ada promo apa sih di Kidzania, atau misalnya kegiatan di Kidzania, atau wahanan di Kidzania, itu apa aja, orang bisa langsung ke bagian grid tersebut. Jadi bisa di-arrange gitu kali ya maksudnya, supaya ini masuknya ke... Konten yang apa seperti itu. Dari cover sih sebenarnya, karena kan di sini covernya masih berantakan nih menurut saya.

Fadhil:
Itu untuk apa? Reels atau feed?

R6:
Reels.

Fadhil:
Reels ya. Baik. Terima kasih masukannya Kak R6 untuk hal itu. Lalu kita beralih nih ke pertanyaan tentang customer satisfaction. Nah, Kak R6. Dari Instagram konten aja nih, Kak R6, satisfied nggak sama apa yang Kidzania coba komunikasikan?

R6:
Kalau saya sih, karena mungkin saya gGen Z ya, jadi saya bukan tipe kalian. Kalau misalnya itu di satu-satuin, buka kontennya, tapi apa yang menarik itu yang saya akan buka. Jadi kalau covernya menarik, itu yang bakal saya tonton. Tapi kalau dari cover nggak menarik, terus juga mungkin kualitasnya masih belum bisa disampaikan dengan kualitas HD, itu mungkin saya akan skip. Baik. Jadi kalau dari saya, teenage nih, kalau untuk konten itu, atau misalnya postingan, itu ya saya lihat kualitasnya seperti apa. Kalau misalnya, bagus ya saya akan tonton, termasuk promo yang ada di dalamnya, termasuk apa yang ada di dalam video tersebut.

Fadhil:
Kalau Kak R6 bilang tadi kan bagus gitu, kalau boleh ngulik sedikit nih Kak R6, menarik itu konten yang kayak gimana sih kalau menurut Kak R6 ya? Kayak mungkin dia harus dance misalnya, atau mungkin dia harus kreatif, dan gimana tuh? Menurut Kak R6 menarik itu, dalam sudut pandang Kak R6 tuh, apakah dia gimana? Mungkin boleh dibantu jelaskan sedikit Kak R6. Jadi aspek apa itu yang bikin Kak R6 satisfied dengan hal itu?

R6:
Review satu-satu deh. Kan disini banyak ya, banyak banget kayak jadi pemadam, jadi pekerja dan lain sebagainya. Nah itu dijelaskan tuh, konsepnya tuh seperti apa. Mungkin banyak yang belum tau kerjanya, tapi buat beberapa udah tau. Yang belum tau menurut saya kayak bisa, ada apa sih di kerjanya gitu, bisa di review satu-satu, apa benefitnya, kita dapat uang dan lain sebagainya. Dengan menutupkan struktur yang baik setiap video atau kontennya, itu yang bisa menarik. Dan juga ini sih, durasi. Kita mau yang

singkat, dan dia tersampaikan, 15 detik, 20 detik itu udah cukup. Yang poin-poin itu tersampaikan. Karena kan itu juga yang dipasarkan kan orang-orang remaja.

Fadhil:
Oke Kak R6, pertanyaan berikutnya masih menyangkut nih. Pernah nggak sih Kak R6 merasa kalau ngeliat post ini gitu, jadi lebih paham gitu. Oh ternyata ada ya kayak gitu-gitu.

R6:
Ya salah satunya nih, kayak di-review satu-satu. Jadi kegiatannya itu ada di dalam video tersebut. Orang akan tertarik. Karena oh ternyata banyak banget ya di kerjanya. Nggak cuma satu hal, tapi ada banyak hal. Jadi pekerja ini, pekerja ini, lain-lain yang bisa bikin menarik.

Fadhil:
Oke baik, sangat jelas Kak R6. Nah Kak R6, ada nggak sih konten di Instagram ini yang influence Kak R6 untuk bikin desisi gitu? Jadi pengen ke Kidzania nih gara-gara ngeliat konten ini gitu? Pernah nggak sih kepikiran begitu gara-gara ngeliat konten di Sosmed

R6:
Kalau saya karena ajakan sih. kalau misalnya konten, karena saya udah tau Kidzania dari kecil gitu ya, jadi saya nggak yang kayak dari postman gitu. Cuma karena udah gede, terus juga diajakin teman-teman yang lain, saya mau ya. Jadi kalau dari konten sendiri, karena udah tau lah ya. Udah tau Kidzania. Dan ini karena ajakan dari teman-teman.

Fadhil:
Tapi Kak R6 tetap happy lah di sini ya.

R6:
Happy di sini.

Fadhil:
Oke Kak R6, sekarang kita bertanya sedikit lagi nih. Pernah nggak sih Kak R6 rekomen Kidzania ke orang lain, kayak teman? Terus gimana tuh cara rekomennya? Apa lewat WA atau lewat ngobrol?

R6:
Karena saya suka, apa ya, mempengaruhi ya. Jadi kayak kalau saya ngerasa seru, atau misalnya saya ngerasa ini asik, ya saya bakal ngomong gitu. Paling ke teman-teman deket saya. Kalau misalnya lagi di wilayah tersebut kan, Kidzania juga ada di Surabaya kan? Nah iya, saya bakal ajak gitu. Jadi influence-nya secara langsung. Secara langsung. Word of mouth gitu ya.

Fadhil:
Sangat jelas. Lalu nih Kak R6, apa yang bikin Kak R6 gitu, pengen ngomongin gitu, atau ngeshare, tentang Kidzania di sosial media?

R6:
Yang punya cita-citanya gak tercapai, bisa coba. Gitu ya. Salah satunya lah ya. Salah satunya dan juga bisa merasakan profesi-profesi yang ada di sini. Jadi lebih ke nyobain nih, profesi di sini gitu ya. Iya.
Fadhil: Baik Kak R6, sedikit lagi nih ada pertanyaan juga tentang konten apa yang membuat kamu nge-tag temen kamu, atau nge-repost gitu. Pernah gak kayak, wah ini konten kayaknya enak nih buat nge-tag temen, atau repost aja nih konten gitu.

R6:
Kalau, mungkin konten yang menarik mungkin ya, atau konten yang sangat insightful gitu. Benar. Jadi kontennya tuh, what kind? Tipe kayak gimana sih yang bikin Kak R6 pengen nge-tag temen Kak R6, kalau ngeliat konten itu, atau di-repost gitu. Konten yang, dia itu, punya isi, dari seluruh kegiatan yang ada di sini. Kayak misal, kita di-review, kayak gitu salah satunya. Atau, yang paling seru menurut saya tuh, profesi-profesi yang ada di sekitar kita, yang sangat diidamkan lah. Pilot, kayak gitu kan, terus jadi masinis, atau jadi pemandan kebakaran, kondisinya itu kan menarik. Apalagi, kita juga gak cuman diajak di satu wilayah, tapi kita muterin juga yang ada di sini, untuk konten-konten yang, kayaknya seru deh, buat nge-tag ajak temen. Jadi konten-konten yang menunjukkan, gimana sih di KidZania itu gitu ya.

Fadhil:
Nah ini Kak R6, sedikit lagi nih, emosi apa yang Kak R6 rasakan, ketika ngeliat konten dikitzanya, sehingga Kak R6 pengen ngasih tau temen. Ada gak contohnya kayak, mungkin, kayaknya ada promo nih, atau mungkin, bahwa ini ada job baru gitu?

R6:
Promo salah satunya. Jadi promo itu bikin kita pengen ngasih tau.

Fadhil:
Lalu Kak R6, Kak R6 punya gak rekomendasi gitu, buat kitzania kedepannya? Jadi sugesti untuk konten Instagram juga, supaya lebih atraktif dan meaningful, kalau menurut Kak R6, sekali lagi boleh dikasih masukannya.

R6:
Kalau tadi mungkin Instagram, supaya lebih, reelsnya lebih tertata gitu. Nah kalau ini mungkin lebih general nih. Gimana sudut pandang Kak R6, Kak R6 sorry, tentang itu. Oke. Lebih ke, apa ya, tunjukin kitzania, biar lebih promosi, lebih dikit gitu ya? Atau gimana? Jadi Kak R6 bisa ngeliat nih, kayaknya kitzania masa depannya lebih baik. Kalau apa? Kalau apa, supaya Kak R6 bisa, apa sih harapan Kak R6, buat kitzania kedepannya gitu? Kayak, kayaknya enak deh, kalau kitzania ini, buka lebih banyak cabang, gitu misalnya. Oke. Atau gimana menurut Kak?
Cabang menurut aku, nomor dua, nomor satu itu, punya jam tersendiri. Jam tersendiri. Kayak misalnya, kalau misalnya anak kecil, itu dari jam berapa, sampai jam berapa. Kalau orang besar, itu dari jam berapa, sampai jam berapa. Atau dibedakan harinya. Kenapa? Itu tidak, untuk meminimalisir, adanya misalnya kecelakaan. Kecelakaan dalam arti itu, bukan kecelakaan gimana-gimana, nabrak anak kecil, itu kan kita kan, yang tinggi, gede kan kadang gak ngeliat gitu. Terus juga kalau misalnya, ada jam tersendiri, buat yang dewasa, itu lebih, make a friends. Make a what? Make a friends. Lebih banyak gitu. Saya tadi,

karena saya udah agak sorean, tadi ya, main di atas ya. Terus saya ketemu teman, teman baru. Karena sebenarnya, bisa ketemu pas lagi main. Jadi kan, bisa lebih banyak lagi, relasinya seperti itu. Jadi jamnya dibedakan, atau harinya dibedakan, antara yang, sesi anak kecil. Buat di-blocking-blocking gitu ya. Iya di-blocking lah seperti itu. Itu yang mungkin bisa menjadi, peningkatan lah ya, buat kita.

Fadhil:

Baik Kak , itu sudah mencangkup pertanyaan-pertanyaan, interview hari ini. Jadi, sebelumnya terima kasih banyak. Ini ada, cemilan buat Kak, karena sudah menyampaikan pendapatnya. Semoga, tetap enjoy ya. Nanti maksudkannya akan diterima oleh kami. Jadi, have fun. Masih ada satu jam. Terima kasih

R6: Oke, terima kasih Kak.

R7- 46 Tahun Ibu Rumah Tangga

Fadhil:
Selamat sore dengan saya, Fadhil dari tim Multimedia Kidzania. Dalam kesempatan kali ini saya dapat customer untuk di interview atas nama R7. Baik R7, boleh perkenalkan diri, izin mulai dari usia dan kesibukannya apa R7?

R7:
Saya namanya R7, asal Tanjung Priuk, usia saya 46 tahun. Saya sebagai ibu rumah tangga.
Fadhil: Baik, terima kasih R7 sebelumnya. Jadi R7 ini sudah tau ya, biasanya konten-konten itu lewat sosmed kayak Instagram itu suka di post. Kalau lihat tuh suka lihat guys.

R7:
Suka lihat.

Fadhil:
Baik, baik. Jadi udah cukup familiar lah dengan konten-konten di Instagram. Nah R7, kita mau punya beberapa pertanyaan nih dari tim internal kami R7 ya. Jadi R7, R7 ini sering gak sih main sosmed gitu? Di Instagram suka gak sih lihat konten-konten Instagram gitu Ani?

R7:
Enggak sih.

Fadhil:
Kurang ya? Jarang ya? Oke, baik. Nah, kalau R7 lihat konten di Instagram, hal apa yang terlintas buat R7?

R7:
Kalau di Instagram kemarin kepo-kepo karena pernah anak saya kan ke sini. Cuma KAI-nya belum ada. Itu kepo ini tuh sih kapan jadinya KAI itu.

Fadhil:
Jadi sempat ya?

R7:
Iya sempat sekali kesini. Karena pas kesini juga belum ada KAI ya. Waktu itu belum ada. Terusan bulan apa kesini udah ada tapi antreannya Panjang.

Fadhil:
Betul, KAI memang kemarin itu buka di 2025 dan dia termasuk salah satu favorit ya R7 ya.

R7:
Iya tadi udah.

Fadhil:
Oh siap, siap. Gimana perasaan anaknya? Kayaknya seneng gak jadi masinis ya?

R7:
Oh iya karena dia cerita-cerita juga jadi masinis.

Fadhil:
Oh baik, baik. Jadi dia kesini cari KAI. Baik, baik. Oke R7 kita kembali ke topik sosmed. Izin. Jadi ketika R7 ngeliat Instagram atau post dari Kidzania. Hal apa sih yang pertama kali R7 notice gitu?

R7:
Pertama kali sih cari permainan ya.

Fadhil:
Tentang permainannya?

R7:
Permainannya.

Fadhil:
Oke baik.

R7:
Dari situ aja sih cari yang mungkin ada wahana-wahana baru gitu.

Fadhil:
Oh jadi kayak informasi.

R7:
Informasi baru.

Fadhil:
Informasi ya. Kan bisa tertarik ya anak. Ini sekarang ada wahanaa yang baru nih selain yang ditunggu-tunggu KAI nih.

R7:
Itu aja sih. Gambarnya KAI tadi ya R7?

R7:
Iya karena dia senangnya jadi masinis. Silahkan. Ini anak saya.

Fadhil:
Walaupun belum tutup jam 7 loh tutupnya. Masih bisa sih harusnya kan belum jam 7 ya.

R7:
Iya.

Fadhil:
Oh sorry Ibu izin tadi ya. Masih ngerekam kan? Oh iya. Oke. Nah ketika Ibu ngeliat konten di sosmed. Menurut Ibu tampilannya itu kurang apa? Maksudnya visualnya, warnanya, layoutnya itu udah cukup jelas atau gimana?

R7:
Udah bagus.
Fadhil:
Udah bagus ya? Menurut Ibu cukup ya? Selama dia informatif udah cukup lah ya? Jadi message-nya itu dan caption-nya itu sudah membantu gitu?
R7:
Sudah. Sudah banget ya, Kadang mungkin kalau Ibu japri gitu dari pihak KidZania bisa bales biasanya.
Fadhil:
Oh bales-bales. Baik. Ibu ngeliat konten itu biasanya kreatif, unik atau dari sudut pandang apa? Dan gimana pendapat Ibu?

R7:
Cukup kreatif sih ya. Menarik juga. Menarik juga. Kayak misalnya kadang kan ada karakter-karakternya warna-warnanya, ponenya itu suka ganti gitu.

Fadhil:
Bagus, baik. Biasanya R7 itu kalau ngeliat konten itu terakhir lebih ngeliat ke feed-nya, post-nya, story-nya, reels-nya atau apa?

R7:
Story. Story IG.

Fadhil:
IG story. Kenapa tuh?

R7:
Lebih cepet ya.
Fadhil: Lebih cepet ya, benar-benar. Emang itu simpel juga sih. Benar. Itu paling cepat informasi. Baik R7. Sorry. R7 pernah nggak sih bingung gitu kalau ngeliat post? Kayak misalnya informasinya kayaknya kurang nih atau dari kontennya kayaknya masih meninggalkan pertanyaan. Pernah nggak sih kayak merasa saya pengen tahu lebih deh, coba nanya gitu. Pernah nggak?

R7:
Nggak sih. Jelas dari informasi gitu ya.

Fadhil:

Baik Ibu. Kita ke pertanyaan berikutnya. Nah, kalau Ibu ngeliat konten-konten itu berarti Ibu udah cukup satisfied, puas ya sama konten-konten itu karena jelas.

R7:
Udah jelas. Cukup satisfied.

Fadhil:
Baik Ibu. Biasanya dari konten itu selain informasi nih Ibu yang bikin Ibu ngerasa bagus gitu dari kontennya. Apa aja? Misalnya mungkin dari sudut warna gitu. Atau dari sudut Ibu selama konten itu informatif udah cukup gitu maksudnya?

R7:
Cukup sih, cukup. Cukup ya. Nggak terlalu warnanya bagaimana. Yang penting ada informasi.

Fadhil:
Baik, baik Ibu. Terima kasih. Ke pertanyaan berikutnya nih Ibu. Pernah nggak sih post-post Instagram itu memberikan informasi yang bikin Ibu jadi lebih paham nih tentang aktivitas di Kidzania? Ada promo apa di Kidzania? Atau tiketing atau komplain gitu misalnya. Pernah?

R7:
Cukup bisa memahami.

Fadhil:
Jadi informatif iya, tapi mungkin tips-tips gitu kayak belum terlalu naik ya. Ya, baik Ibu. Kalo menurut Ibu nih, ketika ngeliat post-post di Instagram itu bikin Ibu pengen dateng ke Kidzania nggak?

R7:
Iya. Kalo ada wahana baru lagi.

Fadhil:
Kalo ada wahana baru lagi kayak KAI tadi ya.

R7:
Iya.

Fadhil:
Oh yang tadi Rafief. Iya, baik Ibu. Betul-betul, jadi kalo ada wahana baru ada informasinya bikin pengen kesini lagi. Baik R7. Sedikit lagi R7 pertanyaannya nih. Ada tentang, R7 pernah nggak sih ngerekomen Kidzania ke sodara atau mungkin teman?

R7:
Pernah ya.

Fadhil:

Gimana caranya? Misalnya lewat apa?

R7:
Paling kalo ngomongin kita di Kidzania tuh seru deh anak-anak Enya bentang. Jadi lewat ngobrol-ngobrol.

Fadhil:
Terus apa sih yang bikin R7 ini pengen nge-share tentang sosmed Kidzania gitu? Jadi ketika Ibu ngeliat sosmed Kidzania, apa yang bikin Ibu pengen nge-share gitu?

R7:
Permainannya seru. Permainannya. Serusan, nyaman. Kenyamanannya. Adem juga nggak panas sekarang karena tadi indoor.

Fadhil:
Dan adem tentu juga itu. Emang betul Ibu, benar-benar. Di outdoor kan panas, nggak hujan. Kalo di sini kan nyaman. Teman, terima kasih R7. Betul banget, kenyamanan memang penting se-penting itu.

R7:
Tapi ya kurang nyamannya kalo lagi rame banget.

Fadhil:
Kalo lagi rame, betul. Terutama memang kalo jam pagi dan weekdays itu ada lawannya sekolah dia.

R7:
Sekolah, iya. Betul R7. Kadang-kadang antrian setengah jam baru bisa.

Fadhil:
Jadi memang kalo R7 perhatiin untuk personal atau on the spot lebih baik datangnya itu mungkin sore ya. Karena dia nggak sama lawan sekolah.

R7:
Cukup-cukup karena sekarang hujan ya, banjir.

Fadhil:
Gimana gitu maksudnya?

R7:
Di luar kan hujan. Terus banjir. Jarang kan di Jakarta ini. Makanya ini R7 kan sempet nggak, antreannya nggak lama-lama.

Fadhil:
Bener juga. Jadi nggak jadi hampir semuanya. Bisa nyoba semuanya. Soalnya dari jam 10.
R7: Dari jam 10 hari ini, iya.

Fadhil:
Jadi R7 juga udah paham ya jam-jam buat datangnya yang enak gitu kayak tadi. Makasih masukannya itu penting banget. Lalu R7 nih. Emosi apa sih yang R7 rasain ketika ngeliat konten di Kidzania supaya R7 mau ngerekomen gitu? Jadi misalnya senang atau misalnya informatif, exciting.

R7:
Ngeliat anak-anak seneng aja mainnya gitu loh. Ngeliat anak-anak seneng. Kayak permainan nyata gitu kan. Kayak bikin apa-bikin apa gitu. Makanya itu kayaknya anak enak deh mainan kayak gini. Bukan cuma mainan gadget aja, HP. Sehari kan lupa akan HP.

Fadhil:
Yes, bener R7. Jadi bisa lebih motoriknya gerak. Kognitif juga ya. Bisa istirahat dengan HP. Istirahat dengan gadget, betul. Itu masalah sekarang ini, betul banget R7.
R7 kira-kira pengen ngerekomen Kidzania gimana di masa depan? Dari R7. Kidzania itu maunya menurut R7 kira-kira supaya lebih baik atau apa sih?

R7:
Kayaknya harus ada wahana yang, wahana seperti apa itu sih? Kayak di Trans Studio Cinggungur. Ada wahana-wahana kayak gitu paling seru.

Fadhil:
Wahana-wahana kayak maksudnya roller coaster?

R7:
Ya, mungkin kayak itu. Itu kayaknya lebih seru deh kalau ada wahana-wahana itu ya. Jadi dipadu mungkin dengan hal-hal seperti itu ya.

Fadhil:
Tapi mungkin itu nanti dengan ini sih R7, brand identity. Karena kan Kidzania fokusnya itu ke pembelajaran. Jadi nggak apa-apa tapi itu nanti jadi masukan buat kami gitu.

R7:
Supaya ada adrenalinnya. Iya, akan lebih seru jadinya.
Fadhil: Atau belum nyoba naik mobil Mitsu, mobilnya kan kenceng tuh. Oh nggak ya?

R7:
Nggak berani dia.

Fadhil:
Oh nggak berani. Oh baik-baik.

R7:

Tadi udah ngantri, udah bikin simp. Udah bikin simp padahal. Mundur dia. Padahal temennya maju, dia mundur. Nggak paham. Oh iya, nggak mau dia. Nggak mau. Udah ngantri kami, yaudah. Nggak mau lagi. Tiba-tiba dia ini.

Fadhil:
Baik. Menurut R7. Suggestion atau rekomendasi R7. Supaya konten-konten di Instagram, di sosmed itu lebih menarik. Buat Ibu apa masukannya? Kayak apa aja sih konten-konten yang seharusnya lebih bisa bagus. Supaya ada nggak?

R7:
Yang kayak sebelumnya menampilkan anak-anak yang lagi main. Itu kan jadi tertarik. Lagi main apa, dia seru. Kayak memikat untuk datang lagi. Jadi kayak momen-momen mereka gitu ya? Iya momennya. Dia lagi, anak-anak ini lagi seru main apa. Kan jadi tertarik ditanya. Jadi kayak misalnya mereka lagi aktivitas apa. Sebenernya lagi masak. Yang seru lah ya. Kayak misalnya lagi melakukan kegiatan apa di establishment tertentu. Dan itu dibuat foto momennya. Kayak euforianya ada. Kayaknya tertarik sih.

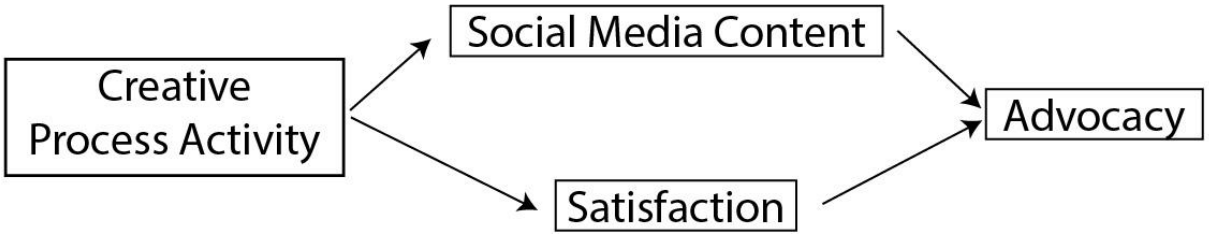
Fadhil:
Bagus sekali masukannya R7. Dari saya terima kasih banyak. Untuk masukan-masukannya itu sangat bermanfaat. Nanti akan dikelola untuk data-datanya. Untuk interview kali ini, di kesempatan ini. Saya sudahi R7 ya. Terima kasih banyak sebelumnya ya. Izin saya pakai datanya ya.

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Questionnaire Guideline

A questionnaire guideline (also called interview guide) is essential for several reasons. It ensures that the entire research process remains systematic, credible, consistent, and aligned with the research questions and objectives.

Conceptual Framework Diagram



Component	Estimated Number
Main questions	8–12
Probing questions	unlimited (natural follow-up)
Clarification questions	as needed
Warm-up questions	1–2

Candidate Respondent:

A. Internal Team (Design and Marketing)

These are *supply-side* respondents — the people who create the content.

1. Creative Lead / Art Director

Criteria:

- Responsible for concept development
- Designs visual direction, style, emotional tone

- Understands the full creative process from idea → final output

2. Social Media Specialist
Criteria:
- Manages uploads, scheduling, captions
- Handles audience engagement (DM, comments)
- Knows how content performs on Instagram

B. External Respondents (Customers)
These are demand-side respondents — the people who consume the content.

3. Customer (Parents or Teens 17-25)
Criteria:
- Follows KidZania Instagram ≥ 6 months
- Has visited KidZania at least once
- Has done **advocacy action** ≥ 3 times:
    - sharing posts
    - tagging friends
    - posting reviews
    - recommending on social media

4. High-Satisfaction Customer (Not yet an Advocate)
Criteria:
- Follows KidZania Instagram ≥ 6 months
- Has visited KidZania ≥ 2 times in last 12 months
- Engages (likes/comments/saves) but does not actively recommend
- Shows loyalty but not advocacy

A. Questionnaire for Internal Team

(Creative Lead, Social Media Specialist)
Purpose: To answer RQ1 – *How does the creative process shape the visual, message, and emotional tone of Instagram content?*

Section 1: Warm-Up

1. Can you briefly explain your role in the creative/marketing team at KidZania Jakarta?
2. How long have you been involved in managing KidZania's Instagram content?

Section 2: Creative Process Activity (Core of RQ1)

3. How does your team usually start the creative process for Instagram content?
4. What factors do you consider when deciding the *message*, *theme*, and *visual style* of a post?
5. How do you ensure that the content aligns with KidZania's brand identity?
6. Can you explain the workflow—from idea generation, conceptualization, design, revision, until posting?
7. What tools, references, or inspirations do you typically use during this process?
8. What challenges do you face during the creative process (e.g., time, resources, approval process)?
9. How do you balance between creativity and meeting marketing objectives?

Section 3: Content Execution on Instagram

10. How do you decide which content format to use (Reels, carousel, single image, stories)?
11. How do you adapt content visually and narratively for parents vs teenagers?
12. Do you consider customer comments, insights, or analytics when planning content?

Section 4: Emotional Tone and Audience Targeting

13. How do you intentionally set the emotional tone of a post (fun, educational, exciting)?
14. What emotions do you hope customers feel when viewing the content?
15. How do you ensure the content stays relevant to your broad target audience (ages 2–25)?

Section 5: Reflection

16. In your opinion, how much does creative process activity influence customer response, satisfaction, or advocacy?
17. What do you wish customers understood more about your creative process?

B. Questionnaire for Customers

These questions answer RQ2 and RQ3:

- RQ2: Why customers feel satisfied/dissatisfied based on Instagram content
- RQ3: How content motivates customers to advocacy behavior

Section 1: Warm-Up

1. How long have you been following KidZania Jakarta's Instagram?
2. Can you share your past experiences visiting KidZania?
3. How often do you engage (like/comment/save/share) with the content?

Section 2: Perception of Instagram Content

4. What is the first thing you usually notice from KidZania's posts?
5. How do you feel about the visual appearance (colors, layout, design)?
6. How clear do you think the messaging is in the captions or visuals?
7. Do the posts feel creative or unique to you? Why?
8. Which types of content do you enjoy the most (Reels, educational posts, TeenZania, promotions)?
9. Have you ever felt confused or uninterested by certain posts? Why?

Section 3: Customer Satisfaction

10. From Instagram content alone, how satisfied are you with what KidZania communicates?
11. What specific aspects of the content increase your satisfaction?
12. Has any post helped you understand KidZania better (e.g., activities, promotions, ticketing)?
13. Does the Instagram content influence your decision to visit KidZania? How?

Section 4: Transition to Advocacy

14. Have you ever recommended KidZania to others? In what way?
15. What triggered you to share or talk about KidZania on social media?
16. What kind of content makes you want to tag friends or repost?
17. What emotions do you feel when viewing KidZania's content that make you want to advocate?
18. What would make you *more likely* to recommend KidZania in the future?

Section 5: Closing Reflection

19. What suggestions do you have to improve KidZania's Instagram content?
20. How can KidZania make its Instagram more attractive or meaningful for you?