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Advertising Fashion-based Exhibitions under Fashion Museology for College Fashion Students  
to benefit both Fashion and Museum Industries

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Museum exhibitions primarily aim to shape knowledge and the meaning of communication (Ahmad, 2014). There has been a tendency of increasing interest and focus on fashion-based exhibitions connecting to contemporary fashion designers and industry among the existing museums since the 70s (Melchior & Svensson, 2014). In the last decade, many contemporary museums packaged and emphasized their exhibitions like commodities to enhance visitors' experience by satisfying their desires and needs (Kesner, 2006). Fashion-based exhibitions are packed through the storytelling of fashion designers and supported by thematic and visual performance settings. These exhibitions also illustrated the contemporary fashion system by dimensional presentation crossover between designers, techniques, and sustainability topics in a spectacular atmosphere, feeling, or experience for the visitors instead of in an antiquated approach or chronological order (Koda & Glasscock, 2014). Melchior & Svensson (2014) concluded this phenomenon when museums apply most of the fashion and its related knowledge and systems in the exhibitions as "Fashion Museology."

Fashion Museology is a strategic fashion-based exhibition approach that benefits the sustainability of both the fashion and museum industries and satisfies the growing academic interest in fashion studies (Anderson, 2000; Fukai & Moeran, 2010). The eye-catching feature of fashion items as a daily life commodity stimulated visitors' attention and piqued their curiosity to explore the museum (Melchior, 2011). The uniqueness of Fashion Museology allows collaboration of the fashion industry and museum management to attract more potential visitors for marketing and educational purposes (Melchior, 2011). Millennials, who make up the most significant percentage of visits, are one of the great potential visitors experiencing the impact of Fashion Museology in their college age. As future professionals, these student learners gained fashion-related knowledge embedded in museum exhibitions to enrich their learning experience, creativity, and knowledge.

Museology has a long history of being applied as a formal or informal learning tool to support the educational purpose for future fashion professionals (Hein, 2004; Hooper-Greenhill, 2012; Taylor & Neill, 2008). Different case studies have demonstrated the efficiency and effectiveness of historical costumes as pedagogy to inspire and enrich fashion students' design skills, creativity, and fashion knowledge (Jenn & Leslie, 2015; Gam & Banning, 2012; Rodgers, 2015). Scholarly research applied by Green et al. (2021) also demonstrated the invaluable contribution of fashion exhibitions as a creative scholarship to engage the research and learning

of fashion students. Therefore, as learners and future fashion professionals, college fashion students are important visitors to the Fashion Museology approach.

Besides introducing and collaborating between instructors and museums, many fashion and museum marketing professionals have claimed social media's core role in disseminating fashion knowledge from the museums' virtual platform and advantage for marketing promotion (Stewart & Marcketti, 2012). From the museum management perspective, appropriate marketing advertisements emphasize the museum's relevance in exchange for attention, time, and money (Lister, 2020) and its mission to attract, educate and satisfy potential visitors (Smithsonian Institution, 2001). With the help of technology, many fashion museums have become involved in social media platforms to take advantage of the valuable connection between humans and museum objects and flexible accessibility (Budge & Burness, 2017). Moreover, Instagram's interactive and linkable networks stimulate, persuade, and accelerate the promotion of fashion-based exhibitions to fashion students under the Fashion Museology approach. Green (2022) highlighted the inspiration and influence of *Instagram* on college fashion students' daily lives from her interviews with several students enrolled in the fashion program at one of the Northeastern universities in the United States. Thus, while *Instagram* is extensively used among college fashion students, it is an effective communication tool for the Fashion Museology approach to adopt and place advertisements to attract engagement from these students.

While many museum studies have focused on the positive impacts of fashion-based exhibitions on fashion students' knowledge and skills enrichment through the Fashion Museology approach, these previous studies only focus on the museum professional's perspective, and their claims have yet to be examined through a users' perspective. Understanding the perspective of college fashion students as the viewers and users of fashion-based exhibitions is worthwhile to sustain and improve Fashion Museology after its establishment for over a decade. From a marketing viewpoint, different museum professionals have deconstructed and discussed the marketing potential of Fashion Museology to sustain both the fashion and museum industries (Melchior & Svensson, 2014). However, examining the best-promoting practices through impactful social media would attract potential approach receivers and users' attention, interest, and engagement for additional marketing benefits. Therefore, extracting the hidden advantages of *Instagram* advertisements requires a deep understanding of the student's perspective throughout the decision-making journey since they first encountered fashion-based exhibition advertisements to create an appropriate promotion for future fashion-based exhibitions under the Fashion Museology approach.

In a future study, the researcher suggested an examining of the advertisement posted for the fashion-based exhibition under the Fashion Museology approach through a user-centered marketing framework, the Attention, Interest, Desire, and Action (AIDA) Model in clustering the transmission from the first encountering and affected decision-making of college fashion students. Figure 1 illustrates the decision-making transmission framework between the cognitive, affective, and behavioral stages based on the marketing lens and college fashion students' persona.

Two exploratory research questions are suggested to explore the best-promoting practice on fashion-based exhibitions through *Instagram*, generate implications to enrich the marketing phase of Fashion Museology, and connect museums and college fashion students with relevant fashion knowledge for fashion and museum industries' sustainability. 1) What is the best-promoting exhibition practices for college fashion students under the Fashion Museology approach? 2) How can exhibitions under the Fashion Museology approach attract and engage college fashion students through *Instagram*?

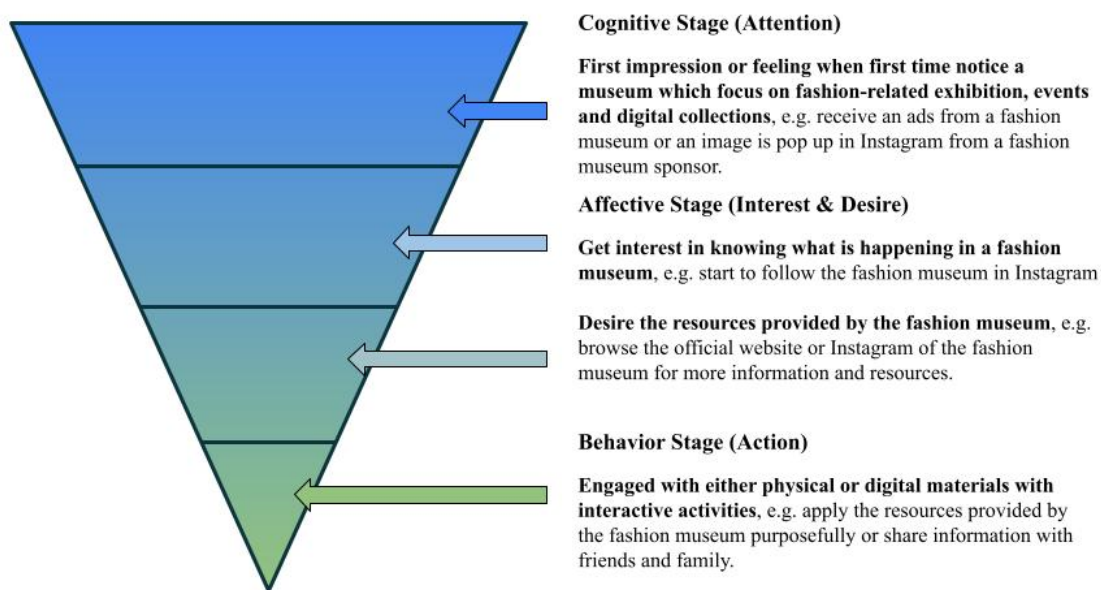


Figure 1. *The funnel-shaped AIDA model applied in this study.*

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