

INVOLVEMENT OF CELEBRITIES IN YOUTH PROGRAMS: A CASE STUDY OF THE ENTERTAINMENT-EDUCATION APPROACH AT THE MINISTRY OF YOUTH AND SPORTS OF THE REPUBLIC OF INDONESIA

Dwi Agus SUSILO
Universitas Budi Luhur
**dwi.agussusilo@budiluhur.ac.id*

ABSTRACT

Indonesian youth can potentially be agents of change but also as a development problem. This article looks at the potential youth have to overcome the problems young people face. The Ministry of Youth and Sports of the Republic of Indonesia has a communication strategy. Development of communication is carried out by implementing an entertainment-education (EE) approach to youth empowerment. Entertainment education in youth development by the Ministry of Youth through a popular culture approach invites celebrities. The method used is directly observing youth programs and activities from a literature study. Entertainment Education, or the edutainment approach, combines participatory communication strategies and the diffusion communication model. The results of the EE approach involving celebrities gain broader and greater access to information and youth involvement. EE, as a model of social and behavioral change, has been proven to turn young people into agents of change.

Keywords: youth, agents of change, development communication, entertainment-education, social and behavior change

1. INTRODUCTION

Youth, as part of Indonesian society, is guaranteed by the 1945 Constitution survival, growth and development, as well as the right to protection from violence and discrimination, education, and to benefit from science and technology, art and culture to improve the quality of life and for the welfare of humanity. , as well as social security that enables his complete development as a useful human being (Susilo, 2015: 32). The 2003 World Youth Report stated that the number of youth in developing countries was 85%. This is confirmed by UN-Habitat data in 2012 in Susilo (2015: 84), which states that there are 754 million or 62% of the youth population in Asia. In Indonesia, youth will reach 68 million people in 2023 or a quarter of Indonesia's population. The youth category in Indonesia refers to Law Number 40 of 2009, which defines youth as Indonesian citizens who are entering an important period of growth and development aged 16 (sixteen) to 30 (thirty) years. Youth, as the nation's backbone, are prepared to become the nation's next generation. If we prepare young people haphazardly, of course, we will produce Indonesian people who are haphazard too. But suppose we prepare young people with healthy bodies and minds, intelligent minds, broad knowledge, good technological mastery, and flexible social interaction skills, of course. In that case, we will get superior Indonesian people. Through the mandate of Law Number 40 of 2009 concerning Youth, youth development is carried out through a facilitation process for all matters relating to youth services, emphasizing youth awareness, empowerment and development. Youth awareness is an activity directed at understanding and responding to environmental changes. Meanwhile, youth empowerment is an activity to awaken the potential and active role of youth. Youth potential development is achieved through leadership, entrepreneurship and pioneering potential.

In the last decade, youth have increasingly become the focus of state development policies, multi- and bilateral donor agencies, NGOs and civil society organizations. Not only are they considered the key to economic, democratic and socio-cultural development, but young people throughout the world are also understood as determining agents in the process of peace and political stability on a local and global scale (Tufte and Enghel, 2009: 11). In the Indonesian context, youth plays a role as a moral force, social control, and agent of change, whereas The World Program of Action for Youth to the Year 2000 and Beyond itself positions youth into three dimensions, namely youth as agents of change, youth as heirs. The future of the world (beneficiaries) and youth as the main victims (major victims) due to social change (Susilo, 2015: 42). The fact that the majority of the world's youth/young people live in developing countries underscores the relevance of linking a focus on youth, institutions and social change to contemporary debates in development. Thomas Tufte and Florencia Enghel, in the yearbook of the International Clearinghouse on Children, Youth and Media (2009), highlight the role of youth as media users, consumers and producers who are involved and often involved, as well as key players in the development process. New media is considered the heart of driving all-encompassing development problems, considering that mass media infrastructure and interpersonal communication are necessary tools for development communication

(Obong and Basse, 2021). Media, including the Internet, represents social and cultural resources that can empower people, both in their personal development and as members of society (Enghel and Tufte 2009: 9).

New media is recognized as a platform that can foster the desired interface between development agents and target audiences in the engagement process. Shirazi, Ngwenyama and Morawczynski (2010) in Mbure (2012: 95) show that digital network platforms have encouraged greater involvement of the younger generation in politics and social issues. Furthermore, Information and Communication Technology encourages individuals to express their opinions and interests and encourages dialogue and collaboration. The Ministry of Youth uses youth gathering on social media to expand the reach of youth programs. Youth, as consumers and producers of social media, need to get good, appropriate and appropriate content. Unfortunately, youth involvement in cyberspace - social media is still limited. Minister of Youth and Sports Dito tried to get around this by inviting celebrity Mikha Tambayong as a Public Communications Expert. The placement of public figures such as actress Mikha Tambayong as key opinion leaders will widen the reach of information to the youth audience by utilizing the followers and subscribers they have.

The involvement of celebrities is not only in the organizational structure but also in youth activities. The Ministry of Youth and Sports, as an institution that handles youth in its activity programs, is taking a new approach to involving youth in various development programs and activities. Minister Dito offered a festival that invited music, dance artists, actresses and celebrities to the entertainment stage. This approach is in line with the findings of the World Commission on Culture and Development (1996) and Hansen-Skovmoes & Line Røijen (2012) that approaches through art, culture and creativity are seen as strategic resources in encouraging development and social change, including the use of films and film festivals as potential catalyst for processes that can bring about social change for young people (World Commission on Culture and Development, 1996; Hansen-Skovmoes & Line Røijen, 2012). Minister Dito's wishes can be categorized as an entertainment-education approach. Entertainment education (EE) has been called many different names, such as "entertainment-educate", "edutainment", and "infotainment". Everyone agrees, however, that the key idea is to combine entertainment and education to obtain certain advantages from each (Singhal & Rogers, 1989b). For this reason, the present book generally uses the term "entertainment education", which emerged as the terminology of choice in the 1990s. (Singhal and Rogers 1999: 11).

One of the potentially most powerful spaces for the future of EE may be teens (youth) and social media. Undoubtedly, the narrative is powerful—this is clear from the numerous examples in this chapter and other chapters. But social media, when used well, can augment this power. How? Consider, for example, that over half of teenagers in the USA consider themselves to be content creators (Wang & Singhal, 2009). This data is in line with data from the Indonesian Central Statistics Agency / Badan Pusat Statistik (2022), where the majority of internet users aged 25-49 years carry out activities including getting information/news, social media and entertainment. The number of social media users in Indonesia aged over five years who search for entertainment and create content is 1.19 per cent or around 3 million people.

Today, EE has achieved a wide range of results focusing on diverse issues and topics. Since its inception, EE campaigns have aimed to affect attitudes, norms, and behaviours related to many topics, such as domestic violence, homosexuality, and rape, and more recently, EE has been highlighted as a tool for health communication interventions for adults (Lacayo et al., 2008; Obregón & Mosquera, 2005; Piotrow & de Fossard, 2004; Storey & Sood, 2013; Tufte, 2005). However, we would argue that while the vast body of literature that has been coined "entertainment-education" has indeed focused on social and behavioural change for adults, there is another body of literature that squarely fits in this space: namely, campaigns for *young audiences* that focus on *cognitive and social-emotional skills* (Cole and Piotrowski, 2021: 280).

Now consider the fact that other research has suggested that participatory culture that creates a space for sharing and participating can heighten the intended effects of EE (Lutkenhaus et al., 2019; Wang & Singhal, 2009). Merge this. There is a clear potential for teens (youth) to play a key role in the spreading of EE messages in which the changing media landscape brings a new boost to the mouth-to-mouth element of storytelling (Lutkenhaus et al., 2019).

Social media have become a platform of unparalleled value to celebrities and consumers; they provide a safe and convenient way for celebrities to interact with many fans. Many celebrities use various social media platforms (such as Facebook, Twitter, and Instagram) to engage in constant conversation with their fans. For instance, Lady Gaga, Katy Perry, and Justin Bieber each have more than 60 million fans following them on Twitter or Facebook. Celebrities use social media to promote their movies and concerts or to create awareness of charity events or causes (Chung and Cho, 2017).

Entertainment education in youth development by the Ministry of Youth through a popular culture approach invites celebrities. Celebrities appear in various festival activities, such as the Youth Festival and the Peak Commemoration of

Youth Pledge Day 2023. Top bands, girl groups, singers, dancers and other performing arts perform in front of and with young people. Celebrities with millions of followers, such as Pasha Ungu, Rian D'Masiv, and JKT48 members, were invited to the youth festival. The Ministry of Youth and Sports entertainment-education approach involving celebrities is still in its early stages; it is necessary to study the success of this approach in expanding reach and involving youth in youth development. In particular, Celebrity capital refers to identifying and mobilizing the public for social action.

2. METHOD

The method used is unobtrusive observation and literature review. Observations were made on posts on social media of the Ministry of Youth and Sports for the period 2023 and celebrities' social media affiliated with the Ministry of Youth and Sports.

In unobtrusive observation, Researchers collect posted but not personally identifiable information or look for patterns in such posts on websites, blogs, social media sites or in discussion group interactions. An unobtrusive researcher is a bystander, collecting data without interacting. They might use archives and posts to a public site like Facebook, Instagram or WhatsApp group. Whether or not this is considered acceptable depends on the type of data and expectations of the group. While it might seem simple to say that a post is "non-identifiable data" because you left the name off, anyone can put the comment into a browser and find it. Metadata might still be attached that identifies the person making the post. Some sites and some members-only groups have their guidelines or norms, which should be respected.

The literature review method looks at literary works in the form of books, scientific journals, mass media articles and statistical data. A literature review was carried out by searching for literature related to youth, social and behavioural change, communication development, entertainment edification, and celebrity capital.

3. RESULTS AND DISCUSSION

Following an evaluation from the University of New Mexico, communication scholars collaborating with the Population Family Life Education Program (POFLEP) on *Twende na Wakati*, a radio soap opera in Tanzania (Singhal and Rogers, 1999: 133) that measured the effects of a multiple-method triangulation approach. Previous evaluations of entertainment-education soap operas had not included a pre-post measurement of behavioural effects, a comparison area in which the soap opera was not broadcast, and effects data from surveys, clinics, and other sources in a triangulation approach. In this article, an evaluation of celebrity involvement in youth programs is carried out by looking at the number of viewers and likes on the social media of the Ministry of Youth and Sports of the Republic of Indonesia (Kemenpora RI).

Based on data from official twitter KEMENPORA RI (@KEMENPORA_RI), official Instagram Kemenpora RI (kemenpora), official youtube KEMENPORA RI (https://www.youtube.com/@kemenpora_ri/videos). Data on reach from each of the official social media channels of the Ministry of Youth and Sports, taken on November 1, 2023, as shown in Table 1, shows that Instagram is the social media most widely used to access youth activity content.

Table 1. Reach of Youth Activities Programs on The Ministry of Youth and Sports' Official Social Media

Event Content	Viewer			Like/Comment		
	Twitter	Instagram	YouTube	Twitter	Instagram	YouTube
HSP 2023	5K	15,4K	64	18/3	485/6	0/0
Festival Pemuda	23,5K	32,8K	218	43/5	946/7	0/0
Kreativesia	2.53K	32.7K	111	4/1	546/73	0/0

The reach of youth activities posted on Instagram by celebrities affiliated with the Ministry of Youth and Sports, such as Mikha Tambayong (@miktambayong), 6.9 million followers as a public communications expert, the Ungu Band Group 441 thousand followers, the D'Masiv Band Group (@dmasivbandofficial) 148 thousand followers, and Rian D'Masiv's 1 million followers appeared at the peak activity of commemorating Youth Pledge Day. We can compare the data in Table 2.

Table 2. Comparison of the reach of social media posts by artists/celebrities affiliated with the Ministry of Youth and Sports

Celebrity	Follower	Event Content		Description
		Like	Comment	
Mikha Tambayong	6,9M	49.345	198	Women & Entrepreneurship
Band Ungu	441K	2.850	23	Festival Pemuda
Rian D'Masiv	1M	458	3	HSP 2023

Celebrities involved in youth activity programs create content on their accounts or their band accounts. The amount of content created is in photos, and the number is only one. Mikha Tambayong, who has more followers than the Ungu band and the D'Masiv band, has a wider reach. Unfortunately, this celebrity only posts one content. Mikha Tambayong wrote the caption, “Kembali bertugas dalam serangkaian seminar kepemudaan @kemenpora yang seru sekali! I started with #WiraMuda on Women & Entrepreneurship — followed up by a fun session on the relevance of family and relationships along with my boss ladies. It's always a great one getting interesting feedback and some solid sharing time with awesome peeps! ❤️”.

Rian D'Masiv captioned a photo of their appearance with the words, “Selamat Hari Sumpah Pemuda yang ke 95 tahun..senang semalam @dmasivbandofficial menjadi bagian dari perhelatan Hari sumpah pemuda yang di adakan @kemenpora @ditoariotedjo di monumen nasional.. dan secara live untuk pertama kali membawakan theme song sumpah pemuda yang berjudul “PEMUDA BERSATU” lagu yg memberikan pesan positif untuk para pemuda agar menjadi pemuda yg berguna dan terus berkarya bagi bangsa dan negara kita indonesia. Lagu ini mengajak pemuda indonesia untuk bersatu membangun indonesia .. dan membuktikan kepada dunia bahwa kita adalah negara yang patut di perhitungkan. Maju terus pemuda indonesia IDIDIDIDID”. Ungu Band captioned their photo with the words, “Menutup Minggu dan menyambut Senin kemarin di Festival Pemuda Indonesia @kemenpora 🎵🌟”.

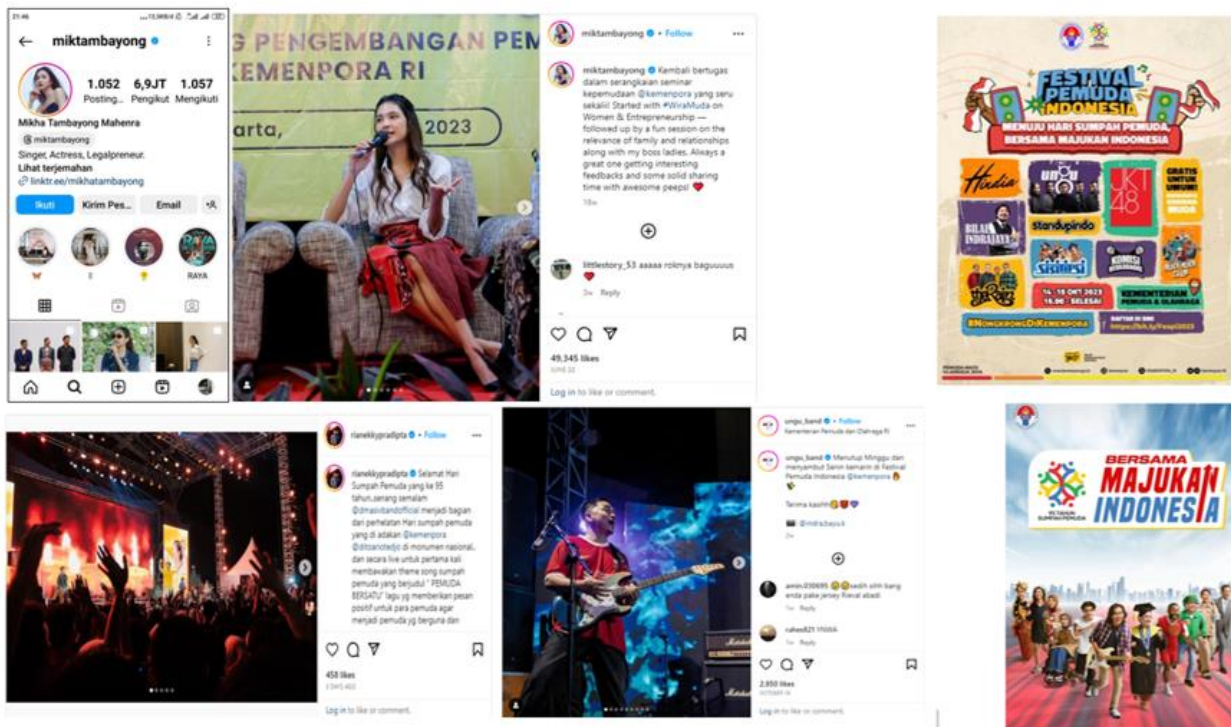


Figure 1. Celebrity Posts on Instagram Social Media

Events such as the Festival Pemuda and Festival Puncak Acara Hari Sumpah Pemuda 2023, which bring together artists and celebrities, are able to attract young people to get involved. The young people who gathered not only enjoyed entertainment, but celebrities and government officials included educational narratives about enthusiasm, hard work, creativity, cooperation, and building the nation and state. The combination of entertainment and education encourages young people to make social and behavioural changes.

In commemorating HSP 2023, the band D'Masiv sang a United Youth song. The song's lyrics invite Indonesian youth to strengthen unity. Singer Rian D'Masiv hopes young people will continue to dream and do their best for Indonesia. (<https://www.antaraneews.com/berita/3797640/rian-dmasiv-harap-lagu-pemuda-bersatu-kokohkan-pemuda-jelang-pemilu>).

Pemuda Bersatu Song Lyrics

Kita terlahir tu menang
Jadi yang terbaik
Berguna berkarya
Kita tunjukkan kepada dunia
kita lah generasi yang tak kenal lelah

Pemuda bureau
Berjuang membangun
Buat negeri kita Indonesia Raya

Janganlah kau ragu
Bersama membangun untuk semua
demi pemuda
Sejahtera Indonesia

Music-based interventions can enable the creation of shared messages determined by the needs and knowledge of groups seeking social change. Chirinos-Espin (2021) states that music and cultural events enable collaboration between artists, fans and development actors [...], stimulating the development of critical thinking, collaboration and empowerment.

Minister Dito hopes that the song Pemuda Bersatu can build Indonesia Raya together. The song also includes behavioural commands such as "be the best", "useful work", and "a generation that is tireless" to promote work with hard work and creativity. Through the verses, the song is intended to remind listeners of unity and cooperation, like the lyrics "Pemuda bersatu". The lyrics of the song addressed support and hope and appeal to youth who value music as their expression.

4. CONCLUSION

Youth activities with creative nuances and popular culture involving artists and celebrities can attract young people to get involved. The involvement of celebrities increases youth engagement in youth activity programs. The involvement of these celebrities still needs to be more optimal, as can be seen from the minimal social media posts they make. The Entertainment Education approach gains broader and greater access to information and youth involvement.

The entertainment-education approach, which combines talk shows, workshops and youth dialogue in entertainment events, can attract the attention of young people. Music in entertainment education provides a platform for bottom-up youth community engagement in actions to address social and behavioural change through participatory communication. Entertainment Education as a model of social and behavioural change has been proven to turn young people into agents of change.

The Indonesian Ministry of Youth and Sports needs to design entertainment education seriously by paying attention to the targeted effects. The Entertainment-Education strategy also needs attention to Exposure programs, Infrastructural Factors, Mediate Exposure, Identification with Celebrity Characters, and The Archie Bunker Effect.

5. REFERENCES

- [BPS] Badan Pusat Statistik. (2022). Statistik Telekomunikasi Indonesia. Jakarta: BPS.
- Chirinos-Espin, Carlos. (2021). Music and Culture in Entertainment-Education dalam L. B. Frank, P. Falzone (eds.). (2021). Entertainment-Education Behind the Scenes. Cham: Palgrave Macmillan.
- Cole, S. and J. T. Piotrowski. (2021). Youth and Entertainment-Education in Frank, L.B. and P. Falzone. (2021). Entertainment-Education Behind the Scenes: Case Study for Theory and Practice. Cham: Palgrave Macmillan.
- Hansen-Skovmoes, Anne Sofie & Line Røijen. (2012). Film for Social Change: A Study of the Zanzibar International Film Festival's Initiatives for Social Change for the Local Youth dalam Thomas Tufte *et al.* (eds.). (2012). Speaking Up and Talking Back? Media Empowerment and Civic Engagement among East and Southern African Youth. Goteborg: Nordicom.
- Mbure, Wanjiru. (2012). Social Media and Digital Democracy an Exploration of Online Forums for Civic Engagement and the Involvement of Kenyan Youth in Participatory Development dalam Thomas Tufte *et al.* (eds.). 2012. Speaking Up and Talking Back? Media Empowerment and Civic Engagement among East and Southern African Youth. Goteborg: Nordicom.
- Obong, U. A. & Basse, O. U. (2021). Development communication and the new media. *Acta Communicatus*, 1 (1), 43-58.
- Susilo, Dwi Agus. (2015). Pemuda dan Pembangunan. Jakarta: Lembaga Jangka Indonesia.
- Tufte, Thomas dan Florencia Enghel. (2009). Youth Engaging with Media and Communication: Different, Unequal and Disconnected. Dalam Tufte T. dan Florencia E. (ed). 2009. Youth Engaging with The World: Media, Communication and Social Change. Goteborg: Nordicom.
- UNICEF. (2005). Working Paper. Strategic Communication for Behaviour and Social Change. Kathmandu: UNICEF ROSA.
- Siyong Chung. Hichang Cho. (2017). Fostering Parasocial Relationships with Celebrities on Social Media: Implications for Celebrity Endorsement. *Psychology and Marketing*, Volume 34, Issue 4, 1 April 2017, Pages 481-495. <https://doi.org/10.1002/mar.21001>.
- Singhal, Arvind., Everett M. Rogers. (1999). The Effects of Entertainment-Education 1. New York: Routledge.