

# 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

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## ABSTRACT

Indonesian youth have the potential to be agents of change but also as a development problem. This article looks at the potential that youth have to overcome the problems faced by young people. The Ministry of Youth and Sports of the Republic of Indonesia has a communication strategy. Development communication is carried out by implementing an entertainment-education (EE) approach to youth empowerment. Entertainment-education in youth development carried out by the Ministry of Youth through a popular culture approach invites famous celebrities. The method used is direct observation of youth programs and activities carried out by and literature study. Entertainment Education or the edutainment approach is a hybrid of participatory communication strategies and the diffusion model of communication. The results of the EE approach involving celebrities gain broader and greater access to information and youth engagement. EE as a model of social and behavior change has been proven to be able 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, are guaranteed by the 1945 Constitution for 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 in order 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, the number of 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 backbone of the nation 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 if we prepare young people who have healthy bodies and minds, intelligent minds, broad knowledge, good technological mastery, and flexible social interaction skills, of course 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, with emphasis on the process of 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 carried out through developing 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 (Tuftte 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 Tuftte 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 to be the heart of driving all-encompassing development problems considering that mass media infrastructure and interpersonal communication are necessary tools for development communication (Obong and Bassey, 2021). Media, including the Internet, represents social and cultural resources that can empower people, both in their personal development and their development as members of society (Engel 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 youth gathering on social media is used by the Ministry of Youth 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. It is hoped that 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 in involving youth in various development programs and activities. Minister Dito offered a form of festival that invited music, dance artists, actresses and celebrities on 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 wishes can be categorized as an entertainment-education approach. Entertainment-education (EE) has been called many different names, such as “enter-educate”, “edu-tainment”, and “info-tainment”. Everyone agrees, however, that the key idea is to combine entertainment and education so as 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).

Looking ahead, one of the potentially most powerful spaces for the future of EE may be teens (youth) and social media. Undoubtedly, narrative is powerful—this is clear from the numerous examples in this chapter and other chapters in the book. 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 5 years who search for entertainment and create content is 1.19 percent 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 behaviors 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 behavioral 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 together. 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 a large number of 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). Leaver, T., T. Highfield, & C. Abidin. (2021) call Instagram a visual social media culture and Poyntzand & Pedri (2018) state that, as media culture can be more than entertainment; it can be a form of meaningful pedagogy that helps young people engage in real social, cultural and political debate.

Entertainment-education in youth development carried out by the Ministry of Youth through a popular culture approach invites famous 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, and singers, dancers and other performing arts perform in front of and with young people. Celebrities who have millions of followers such as Pasha Ungu, Rian D'Masiv, 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 Ministry of Youth and Sports for the period 2023 and celebrities social media that 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, or social media sites, or in discussion group interactions. An unobtrusive researcher is a bystander, collecting data without interacting. They might use archives and/or 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 own 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 behavior change, communication development, entertainment-edification, and celebrities 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 behavioral 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](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
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	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 personal accounts or on their band accounts. The amount of content created is in the form of 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! Started with #WiraMuda on Women & Entrepreneurship — followed up by a fun session on the relevance of family and relationships along with my boss ladies. Always a great one getting interesting feedbacks 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 🎉🌟.”

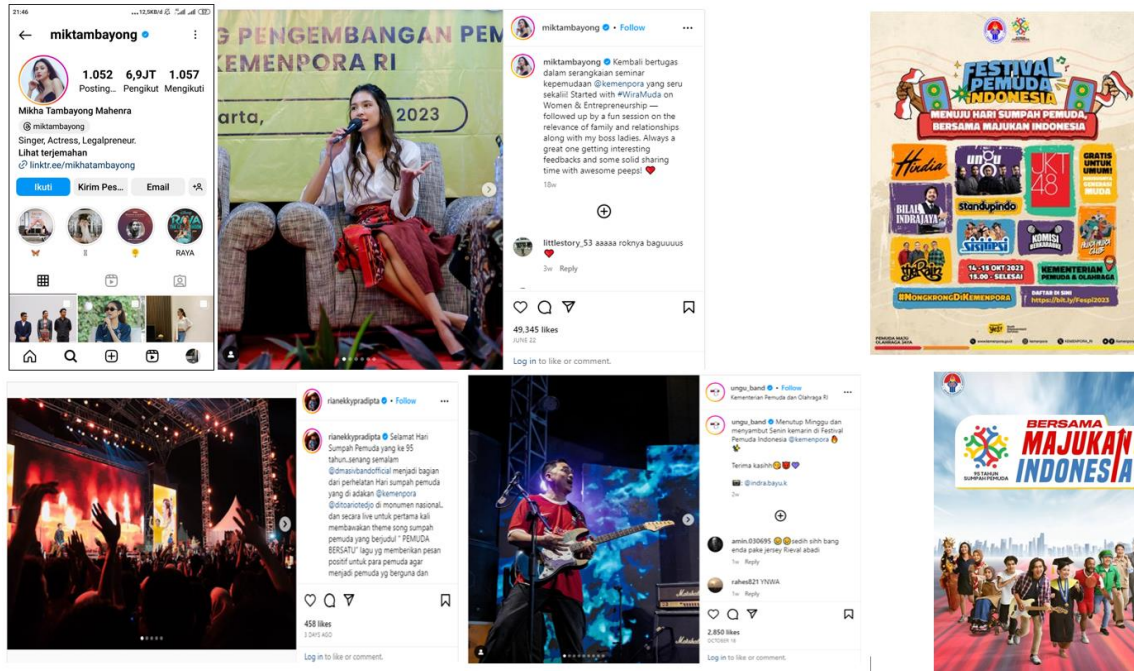


Figure 1. Celebrity Posts on Instagram Social Media

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, mutual cooperation, building the nation and state. The combination of entertainment and education encourages young people to make social and behavioral changes.

In commemoration of HSP 2023, the band D'Masiv sang a song entitled United Youth. The song's lyrics invite Indonesian youth to strengthen unity. Singer Rian D'Masiv hopes that 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 bersatu  
 Berjuang membangun  
 Buat negeri kita Indonesia Raya

Janganlah kau ragu  
 Bersama membangun untuk semua  
 demi pemuda  
 Sejahtera Indonesia

The use of 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 behavioral 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 that value music as their expression

#### 4. CONCLUSION

Youth activities with creative nuances and popular culture involving artists and celebrities are able to attract young people to get involved. The involvement of celebrities increases youth engagement in youth activity programs. The involvement of these celebrities is still less than optimal, as can be seen from the minimal social media posts they make. Entertainment Education approach gain 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 behavior change through participatory communication. Entertainment Education as a model of social and behavior change has been proven to be able to turn young people into agents of change.

The Indonesian Ministry of Youth and Sports has also not designed Entertainment-Education seriously by paying attention to the targeted effects. The Entertainment-Education strategy also needs to pay attention to Exposure programs, Infrastructural Factors Mediate Exposure, Identification with Celebrity Characters, and The Archie Bunker Effect.

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