



INNOVATIVE: Journal Of Social Science Research

Volume 4 Nomor 2 Tahun 2024 Page 1295-1308

E-ISSN 2807-4238 and P-ISSN 2807-4246

Website: <https://j-innovative.org/index.php/Innovative>

## Instagram Storytelling to Advocate Media Literacy (A Study Case of an Indonesian Civil Society Organization)

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### Abstrak

Konvergensi media dan digitalisasi teknologi memfasilitasi arus informasi yang tidak terbatas dalam kehidupan sosial individu. Akibatnya, literasi media menjadi instrumen penting untuk bertahan dari tsunami informasi. Namun, pemerintah terus menghadapi hambatan dalam mempromosikan literasi media. Organisasi masyarakat sipil (OMS) dapat membantu pemerintah dalam mempromosikan literasi media dalam situasi ini. Studi ini bertujuan untuk mengeksplorasi strategi kampanye media sosial CSO Indonesia dan pentingnya tingkat keterlibatan media sosialnya. Untuk menentukan tingkat keterlibatan media sosial, metodologi campuran yang terdiri dari wawancara mendalam dan analisis konten selama setahun digunakan. Temuan mengungkapkan bahwa strategi storytelling dilakukan dalam tiga tahap: perencanaan, produksi, dan evaluasi. Konten media sosial terinspirasi dan dihasilkan berdasarkan laporan publik dan temuan independen selama tahap perencanaan. Konten tersebut kemudian diproses menggunakan paradigma sandwich selama fase produksi. Tujuan inti Mafindo dalam menyebarkan informasi ancaman disinformasi telah terpenuhi, meskipun engagement rate akun Mafindo (@turnbackhoaxid) belum mencapai tingkat optimal. Dengan demikian, masih ada ruang untuk perbaikan dengan mengoptimalkan mekanisme umpan balik audiens untuk membangun hubungan yang lebih kuat antara CSO dan audiens, yang dapat mengarah pada peningkatan dukungan dan dampak yang lebih besar untuk penyebabnya.

Kata Kunci: *CSO, Indonesia, Instagram, Literasi Media, Media Sosial, Storytelling*

## Abstract

Media convergence and technology digitalization allow people to freely share information in their social life. Media literacy is essential for surviving the information tsunami. The government still struggles to promote media literacy. In this case, CSOs can help the government promote media literacy. This study examines an Indonesian CSO's social media campaign strategy and engagement rate. A year-long combined methodology of in-depth interviews and content analysis determines social media engagement. The data showed that storytelling was planned, produced, and evaluated. During planning, public reports and independent findings stimulate social media material. Sandwich processing is used to process content during production. Even though the Mafindo account (@turnbackhoaxid) had a low engagement rate, it had achieved its main goal of spreading disinformation awareness. Thus, enhancing audience feedback mechanism contributes to strengthening CSO-audience interactions, increasing support and participation for their causes.

Keywords: *CSO, Indonesia, Instagram, Media Literacy, Social Media, Storytelling*

## INTRODUCTION

In the present era of media convergence and digitalization, media literacy is receiving increased attention. Consider all the information we consume through various traditional and online media. Media Literacy becomes one of the most essential 21st century skills to survive and thrive In this digital age (Hobbs, 2005; Hunt, 2022). We are currently experiencing an information "tsunami" that has polluted the digital society's information loop, emphasizing the significant impact of convergent media on our societies (Kalorth et al., 2020).

Regardless of how media convergence and digital technologies have powerfully penetrated our day-to-day life (Indriani & Prasanti, 2019), the relevant literacy have not kept pace with the information and technological advancement (Potter, 2014; Zhong, 2020). Hence, governments around the world have taken notice of the importance of media literacy. Previous studies shown that governments have implemented various strategies to ensure that their people are equipped with the necessary knowledge and skills to navigate the digital world (Cheung & Xu, 2016; DMCS, 2021; Salomaa & Palsa, 2019). The studies indicated that governments have implemented various initiatives to promote media education for all citizens in order to raise the media literacy level.

However, although media literacy is often cited as the solution, governments continue to struggle to promote the cause, particularly in countries with a low to moderate level of literacy. (Livingstone, 2018; Sukmayadi & Yahya, 2020). In countries with low to moderate literacy level, the governments have to deal with multiple issues that can hampered the media literacy initiatives. Economy condition, large population, unequal access to education

are commonly become the hampering factors to advocating media education (Viennet & Pont, 2017; Wahyuni, 2013). Take Indonesia as an example, the nation of more than 275 million people that continues to struggle with economic equity, offering equal education and technical infrastructure to all of its more than 17,000 islands (Anisa et al., 2021; Das et al., 2016).

Since the governments face challenges with media literacy, the responsibility had to be brought to task by Civil Society Organizations (CSO) to advocate or to fill the gaps that have not been fully addressed by the government. Civil society organizations (CSOs) are community- and nonprofit-based organizations engaged in a variety of social, economic, and political endeavors (Nambiar & Mathew, 2022). Although often operating independently of the government, these groups may also have affiliation with it. As described in a number of studies, CSOs are a key component of civil society that can work collaboratively with the government to providing spaces for the collective expression of public opinion and to conduct collective action in promoting social changes (Mahardhani et al., 2020; Pongutta et al., 2021; Prasetyo, 2021).

Those studies shows that CSOs play an important part in balancing the democratic relations between people and their government. Furthermore, by advocating for social changes and education reforms, CSOs can play a significant role in holding governments accountable for their commitments and at the same time help the government to increase public participation toward government policies (McDonough & Rodríguez, 2020).

In spite of the fact that media literacy has been deemed essential, the Indonesian government still confronts numerous obstacles, such as gaps in access to information and the lack of supportive regulations (Bernadette dkk., 2022; Sukmayadi, 2019). Then, rather than emphasizing media literacy advocacy, research on CSOs in Indonesia focuses more on the function of CSOs in policy advocacy (Maftuchan et al., 2021). For this reason, this study aims to examine the role of CSOs in amplifying media literacy initiatives.

On the basis of this rationale, the author seeks to analyze the social media campaign strategy implemented by one of the largest national CSOs in Indonesia to promote media literacy. Mafindo is the name of the CSO, and this community has existed since 2016. This community's objective is to combat fake news and contribute to enhancing media literacy skills in the society (Mafindo, 2021).

Therefore, the purposes of this study are to explore the applied social media campaigns of the "Mafindo" community and evaluate the performance of the digital campaign based on the public's online engagement rates. Then, to elucidate the research problem, the authors generated the following research questions to guide the study: (1) in

what ways do the civil society organization implement their social media campaign; and (2) How significant are the social media engagement rates of the community?

To answer the research questions, a qualitative case study and visual content analysis were employed as the methods of the study. It is expected that the findings of the study could provide recommendations for policymakers and researchers who are focusing on the role of CSOs in advocating and sustaining media literacy.

## RESEARCH METHOD

This paper draws from a mixed method approach comprising of In-Depth Interviews (IDIs) and content analysis to measure the social media engagement rates from the study case of a media literacy CSOs in Indonesia. As Creswell (2013) describes, a mix method research can be employed in a single study to achieve a more thorough analysis by gathering and evaluating data, integrating findings, and generating conclusions through qualitative and quantitative methods. As a case study for this paper, the authors used this approach to analyze a social media campaign put out by a national CSO (Mafindo) through their primary social media account @turnbackhoaxid in advocating media literacy to the public.

### Data Collection

Two stages of data collection were performed by the authors. In the first stage, the authors employed a qualitative interview to investigate Mafindo's online campaign strategies. In a qualitative study, relevant informants are needed to provide rich and detailed data on the studied issue (Mills, 2014). As a result, the authors recruited ten study informants, comprising of content creators, content planners, and strategic managers from the Mafindo CSO.

The authors employed Argenti's (2009) features of strategic communication in narrowing the interview questions, including (1) defining communication objectives, (2) analyzing available resources to meet online campaign objectives, and (3) understanding the strategy evaluation procedure used.

In the second phase, the authors collected quantitative data by measuring Mafindo's social media engagement rates. This phase was taken to evaluate the performance of the CSO's Instagram account to determine the efficacy of the online campaign strategy by analysing the engagement rates of @turnbackhoaxid account from January to December 2022

## Data Analysis

The interpretive qualitative analysis adopted from Miles & Huberman (1996) was used to analyze the interview data, which included data reduction, data display, and confirmed conclusions. This analysis method allows the authors to analyze and connect the informants' insights and experiences with the implemented social media campaign.

In terms of the quantitative data analysis, the authors collected the visual data from the @turnbackhoaxid Instagram account. The gathered materials were then sorted and coded to identify the Instagram content's structure and narrative composition.

Finally, to evaluate the CSO's Instagram postings engagement to their audience, the authors measured the social media engagement rates by calculating the total online engagement (like, share, views, and comment) and the total account followers. The measurement of the engagement rate is based on the formula:  $\text{total engagements on each post} / \text{total followers} * 100$  (Mee, 2019). Then, the total engagement for 12 months is calculated and reported graphically to determine the performance of the average engagement rate for the given year.

## RESULT AND DISCUSSION

In this section, the study findings are presented based on the results of interviews and *analysis of engagement rates* on social media "Mafindo". Based on the analysis results, several relevant emerged based on the motivation for using Instagram as media literacy advocacy and implementing the online storytelling strategy. The findings will also be further discussed in this section.

### The Rationale for Employing Instagram in media literacy advocacy

Based on interviews with informants, they revealed that two motivations drove them to use Instagram (1) Instagram as a potential medium and (2) Awareness building. Further details of the findings are described below.

#### 1. Instagram as a Potential Medium

Informants emphasized Instagram's pivotal role in advancing media literacy, especially among the younger generation in Indonesia. Recognizing its popularity, Instagram becomes a central platform for media literacy advocacy, given its substantial user base (Syiaful, 2023). *We Are Social* data highlights Indonesia's Instagram users as the world's fourth-largest, totaling 89.15 million users (Sadya, 2023). With Instagram widely embraced in Indonesia, it emerges as a potent tool for effective media literacy initiatives.

The significance of Instagram users is also based on the era of digitalization, where the majority of people are starting to switch to using technology in their daily lives. An informant described that through social media, people can get information or exchange information (Syarief, 2023). The informant's statement is in line with the opinion of Westerman et al. (2014) that now social media is used to search for various information topics for the general audience today. Thus, it can be assumed that the main reason underlying the use of Instagram social media by Mafindo is that now most people use social media as a source to find information compared to conventional media.

In addition to the significant number of users, another motivation related to using the Instagram *platform* is its potential as an effective medium for information dissemination. This is reflected in the narration of one informant that social media, including Instagram, is the most effective media for disseminating information and education about digital media literacy (Syiaful, 2023). This statement is coherent with Hamasiyah's opinion (2018) that social media, such as Instagram, is a place to disseminate practical information compared to conventional media. Thus, the significant number of users and as an effective information dissemination channel make Instagram a potential medium. By utilizing this potential, Mafindo advocates for media literacy through Instagram.

## 2. Building Audience Awareness

The interviews identified a need for social media audiences, namely the fight against hoaxes and digital education. In his interview, an informant expressed his opinion about the number of content shares inversely proportional between hoax content and fact-check content, where the number of hoax content shares can reach 10 thousand. In contrast, the number of fact-check content *shares* only amounts to one thousand (Rafi, 2023). Therefore, media literacy advocacy is initiated so that people are concerned about fighting or contradicting misinformation and disinformation.

The rise of hoax cases circulating in people's daily lives continues to grow yearly. This is interpreted in the results of research conducted by Mafindo in 2021, where the number of hoax cases in Indonesia reached 1,888 cases (Hidayah dkk., 2021). Seeing the rampant phenomenon of spreading hoaxes, Mafindo found the urgency to conduct digital education, which became a motivation to advocate for media literacy. According to one informant, this is done so that people are not easily trapped by hoaxes, especially the older generation, who are more vulnerable to hoaxes than the younger generation (Syiaful, 2023).

Mafindo addresses misinformation by leveraging multiple platforms for fact-checking, aiming to enhance media literacy and decrease public vulnerability to false information (Rafi,

2023). This aligns with Maqruf's (2021) research emphasizing the role of media literacy education in cultivating critical perspectives, particularly in response to social media hoaxes. To tackle challenges on Instagram, Mafindo employs a strategic Instagram Storytelling approach within its media literacy advocacy.

### Media Literacy Advocacy Strategy through Online Storytelling

In this section, the interview explores *the storytelling* strategies Mafindo uses in advocating for media literacy. The study identified two main strategies, as described below.

#### 1. Planning

At the planning stage, the first thing to do is to research content topics using two methods, namely based on independent research and based on public reports. Independent research is carried out by *fact checkers* through *scrolling* media, while public reports come from public complaints or reports through social media and other channels owned by Mafindo (Syarief, 2023). Regarding this planning strategy, one informant had a similar opinion.

"For hoax reports, we have the Hoax Buster Tool application that can be used to fact-check photos and videos and has a feature to report hoaxes. In addition, there is a *chatbot* on WhatsApp, namely Kalimasada, which the public can use to check hoaxes. Also, the public can also report directly through Facebook, Instagram, and Twitter platforms via DM or tag." (Aji, 2023).

In addition to conducting content research, there is also audience determination at this planning stage. In determining this target, Mafindo considers the vulnerability of exposure to hoaxes. In this case, the target is divided into two groups: the older and younger generations. One of the informants explain that the older generation are more susceptible to hoaxes due to their lack of experience with the digital world, but the younger generation, having grown up in the digital era, tends to be more discerning, although they can still be exposed to hoaxes (Syiaful, 2023).

Based on the results of interviews with key informants, these findings were consistent with the findings of Brashier and Schater's (2020) research, which stated that although hoaxes can target people of all ages, the elderly are more susceptible to being exposed to and disseminating these hoaxes. The same information was also conveyed by Kominfo, namely that the age group most likely to disseminate hoaxes is the age group over 45 years old, also known as the elderly (Kominfo, 2018). Thus, it can be concluded that forgeries can target people of all ages, particularly the elderly, which Mafindo will consider when determining the intended audience.

Mafindo also targets the younger generation, who tends to be an active social media user, particularly on Instagram, where user comments indicate an average age of 18 and older (Rafi, 2023). This aligns with Huang and Su's (2018) assertion that Instagram's emphasis on visual communication such as photographs, stories, and videos appeals to the younger generation. Recognizing the predominance of young users on social media, Mafindo concentrates its efforts on this demographic.

## 2. Production

The next stage after planning is production. Based on the findings, this production stage is divided into two: textual and visual. Based on the narration of one informant, the model used in presenting *Storytelling* is a *sandwich* model consisting of facts, misinformation, and facts again (Syarif, 2023). More other informants explained in more detail about the visualization strategy carried out.

"The first *slide* contains a summary of the hoax. Then, the second *slide* contains evidence of the results of the fact check and an explanation of where the misinformation lies. The goal is that there must be proof of every accusation given. Then, the last *slide* contains information about seven types of hoaxes such as misleading, manipulated, false, parody, or *satirical* content, and many others to clarify which type of hoax is included." (Rafi, 2023).

From the provided interview excerpt, it is evident that the content structure follows the sandwich model. The initial slide presents a factual summary, followed by subsequent slides detailing the misinformation's source along with verified facts. To bolster the explanation, seven hoax categories are enumerated. An informant elaborated on the visualization's purpose, emphasizing its rationale for clarity.

"The purpose of placing the hook and main point at the beginning of the *slide* is to make it easier for the public to digest information because of the tendency of the public to be lazy to read so that when he sees the summary on the content, he can immediately find out the core points of the hoax and what the results of the fact check are." (Syarif, 2023).

The informant's statement above is also supported by UNESCO data, which explains that the literacy of Indonesians is still relatively low, so they tend to be lazy to read (Hidayah, 2017). So, the visual strategy carried out by Mafindo is the right step in overcoming the nature of the public, which tends to be lazy to read, namely by including a summary on the first *slide*.

Then, in clarifying the visualization, the strategy is to create captions relevant to the visual content and highlighted issues. One of the informants, a member of the Instagram

division responsible for making captions, said the systematics of *making captions* was in the first paragraph containing a summary of the hoax problem and the second paragraph containing the results of clarification based on the search that had been done (Rafi, 2023).

An informant also thought that using this *caption* aims to clarify the uploaded content so as not to cause public confusion when only looking at photos or videos (Syiaful, 2023). In line with this statement, Rosdiana (2019) explained that captions are concise writing intended to emphasize meaning in addition to visualizing messages seen through images.

In essence, the operational implementation of Mafindo's Instagram initiative is illustrated in the following diagram.

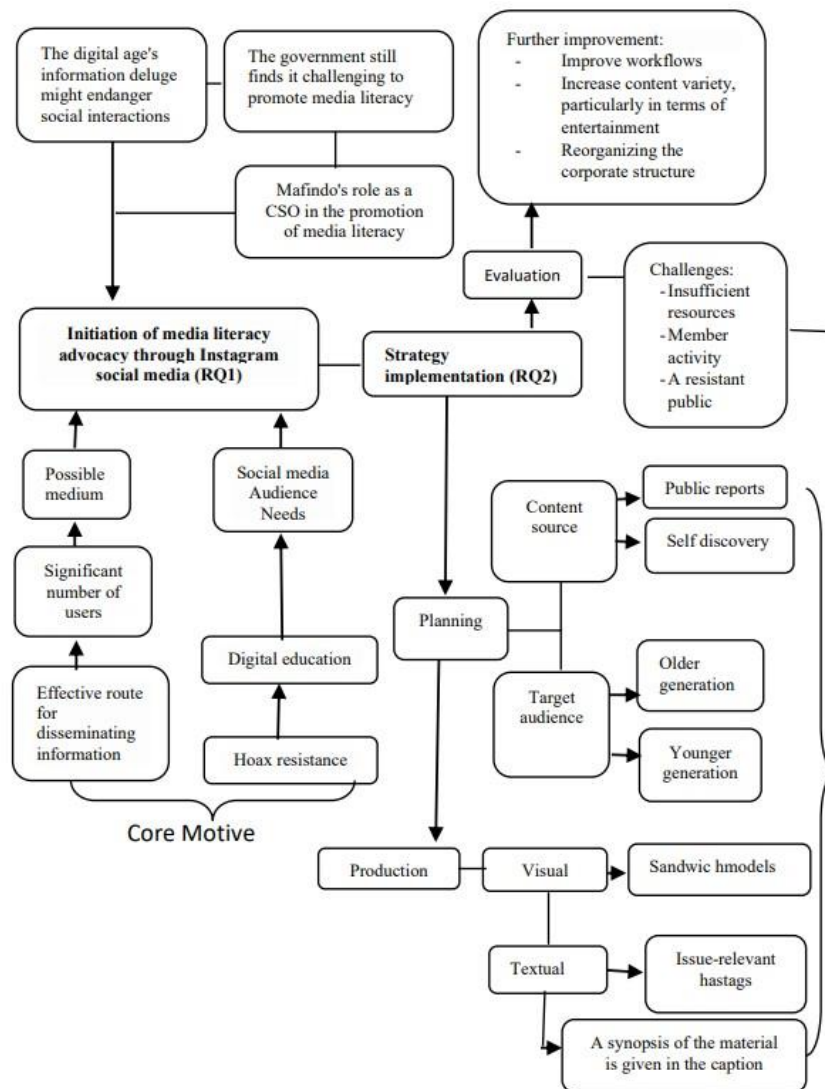


Figure 1. Initiation of Media Literacy Advocacy on Instagram by Mafindo

### Evaluation of Mafindo Social Media Engagement Rate

In this case, engagement, such as likes, comments, and increasing the number of followers, is not a top priority for Mafindo, but the concern is how much verification content is received and disseminated by the audience (Rafi, 2023). In identifying this, the authors

analyzed how Instagram posting strategies affect *engagement rates*, as described in the graph below.

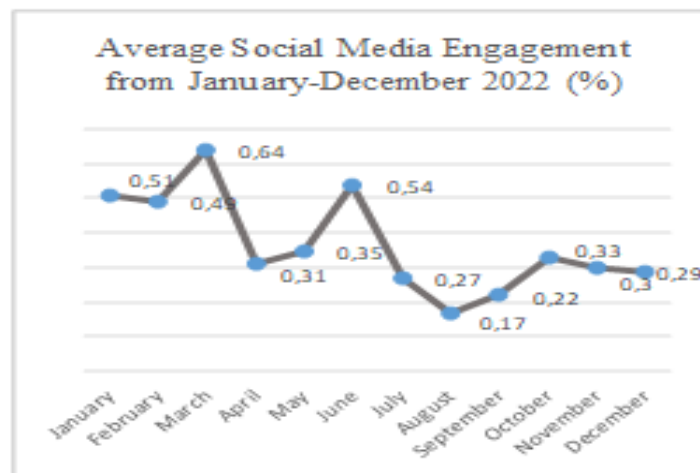


Figure 2. Graph @turnbackhoaxid Social Media Engagement

Source: Author (2023)

The graph above shows that the percentage of *social media engagement rate* @turnbackhoaxid from January to December 2022 was 0.36%. Then the graph above shows that the *monthly engagement rate* has changed. The highest *engagement rate* percentage was achieved in March at 0.64% and in June at 0.54%. Based on the analysis results, it was found that the factors that affect the *engagement rate* of social media @turnbackhoaxid are hoax themes and packaging content visualization.

The dominance of hoaxes with political themes, especially regarding the war between Russia and Ukraine, was the reason behind the high *engagement rate* in March. Hoaxes with political themes are the most widely spread issue, as seen from Mafindo's research data in 2021, where political hoaxes are the second most hoaxes with 428 hoaxes (Hidayah dkk., 2021). In addition, research conducted by Rahmadany et al. (2021) shows that the hoaxes most widely accepted by the public are hoaxes with political themes, with a percentage of 93.20%. The finding shows that fake political news is the type of news that attract the most public attention, increasing March's *engagement rate*.

Then, June achieves a notable engagement rate primarily because of its focus on video content. Research by Rahman et al. (2022) indicates that videos outperform static images, providing clearer messages for better audience understanding. In summary, the significant factors influencing the engagement rate of @turnbackhoaxid accounts are political hoaxes and the effective use of visual content in video format.

Then, an interesting finding from this data is that *the engagement rate* never exceeds 1%, signaling a need for heightened efforts to involve the public in content creation.

According to social media benchmarks, an effective account generally maintains a 1-5% engagement rate (Sehl and Tien, 2023). Consequently, the @turnbackhoaxid Instagram account's strategy has proven ineffective in engaging post-pandemic audiences throughout 2022, necessitating a re-evaluation and enhancement of public participation efforts.

Focusing on the future, it is crucial to recognize social media's pivotal role in Civil Society Organizations' (CSOs) advocacy. Beyond its campaign efficacy, social media serves as a vital tool for gathering audience feedback. Through engaged interactions, CSOs refine campaigns based on feedback, strengthening connections with their audience. This dynamic communication fosters robust relationships, potentially leading to increased support and greater impact on causes.

## CONCLUSION

Overall, Mafindo's implementation of the storytelling approach is broken into three sections. The first stage is planning, during which information is studied using public reports and independent conclusions. The second stage is production, in which the researched content is visualized using a sandwich model (facts, disinformation, facts again) to make it easier for audiences to obtain knowledge. Ultimately, the engagement rate is examined in order to evaluate the plan. Although the results of the @turnbackhoaxid account engagement rate are still below ideal, Mafindo's goal of disseminating fact-checked information has been met.

As a recommendation, frequent engagement rate evaluation and strategy innovation to boost engagement rate should be prioritized. Then, for future research, academics interested in examining social media efforts carried out by CSOs can analyze quantitatively the results of the initiatives to gauge audience knowledge or awareness connected to media literacy.

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