3. Micro-celebrity participation and risk communication in Indonesia

A content analysis of @dr.tirta and @rachelvennya Instagram posts during the COVID-19 pandemic

Abstract: Information dissemination in the media, specifically social media, is one of the critical channels of information related to the COVID-19 outbreak sought by the public. The information presented has been related to accurate and reliable situation reports and false information in various forms, not only text-based but also audio and visual. The chaos of data, coupled with a central response that seemed unprepared, shaped the Indonesian community's perceptions of the COVID-19 outbreak. This fact related to the massive number of internet users in Indonesia is one aspect of the government's decision, in this case BNPB (Badan Nasional Penanggulangan Bencana; officially National Disaster Management Authority), to engage strong social media influencers. The government collaborated with some influencers to enable public engagement through online social media platforms in the context of COVID-19—two of them being @dr.tirta and @rachelvennya. The platforms also gained more visibility after being appointed COVID-19 influencers. They updated information about COVID-19 on their social media accounts with picture posts and Instagram stories, either individually or in collaboration with others. This study aims to analyse the practice of the Indonesian government's agency using micro-celebrity to deploy a risk communication frame and the delivery of the message by a celebrated person.

Keywords: content analysis, Indonesia, Instagram, micro-celebrity, new media, participation, risk communication, social media influencers

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Introduction

THE COVID-19 pandemic and how the Indonesian government responded until the end of March 2020 is still a serious discussion. Moreover, many contradictions have emerged in the handling of the crisis. Global information collected, as stated on the World Health Organisation website, showed detailed situation reports. The 70th situation report on 30 March 2020 confirmed at that time around 693,224 cases globally with 33,106 deaths (WHO, 2020)—a far cry from what the figures had reached by October 23 with more than 41 million infections and 1.1 million deaths.

The increasing number of victims showed the growing need to properly handle outbreaks from all aspects—government, society, and the media. At the level of communication science, as stated by Qiu et al. (2016), in the context of risk communication, the communication model used needs to be mapped through communicators, messages, communicants, feedback, and noise that arises, with the ideal benchmark of two-way communication models.

Information management on risk communication for COVID-19 in Indonesia currently shows relations between communicators that tend to be less integrated. The slow process of delivering information makes several non-linear decisions from the central government to regional governments. Recorded until 29 March 2020, when the government had not yet decided to quarantine parts of the country, media records mention a list of areas in Indonesia that imposed lockdowns, including Tegal, Tasikmalaya, and Papua (Dzulfaroh, 2020). The lockdown discussion led to debate within the community regarding regional quarantine decisions, although not everybody understood 'rights' and 'obligations' when a region applied local quarantine.

This phenomenon led to a fluctuation in community trust of the government's central command in handling of COVID-19 risks. Trust is one of the main elements that must be present in risk communication, as stated by WHO (2005), in guidelines relating to communication over outbreaks. Another intriguing element that can be found in Indonesia was the government's effort, in this case through the BNPB (Badan Nasional Penanggulangan Bencana/National Authority of Disaster Management), to collaborate with influencers to discuss the COVID-19 pandemic (Siagian, 2020). According to Siagan, the government was unable to work alone on disaster management. Moreover, that activity was claimed as action and collaboration between elements of society and government.

In this case, celebrities—referred to as influencers involved in health risk communication COVID-19—are interestingly seen, from the perspective of communication, precisely the message delivered. Studies related to celebrity efforts and their contribution to the public are not new. However, looking at how many celebrities cooperated with the National Authority of Disaster Management (BNPB) with the lack of brief disclosure delivered on the media is one thing. The

other thing is the controversy that finally surfaced about the content provided primarily by its influencer, a more attractive issue to be examined. The information's quality and values, which lie in its celebrity's content about the COVID-19 issue, became the focus of this study.

Information dissemination in the media, specifically the internet, which is one of the primary sources for information sought by the public related to the COVID-19 outbreak, has become increasingly relentless. The information presented has been related to accurate and reliable situation reports and false information in various forms, not only text-based but also audio and visual. The chaos of data, coupled with a central response that seemed unprepared, shaped the Indonesian community's perceptions of the COVID-19 outbreak. Even on online social media, there was a sad response from people on Twitter to the current conditions as illustrated in Figure 1:

Figure 1: Marzuki Muhammad's tweet on Twitter trending topics
Source: https://twitter.com/killthedj/status/1244912394846875648 Twitter, 31 March 2020

The figure is a Twitter screenshot of Marzuki Mohammad, an Indonesian artist. His tweet's content told us that on the COVID-19 pandemic issue, people were still thinking about political matters, and regarding lockdown as one kind of provocation, above humanity, as stated on #AwasProvokasiLockdown. Provocation or anything included in information disorder regarding COVID-19 is not uncommon in Indonesia.

In this context, the meaning of provocation is the chaotic condition in Indonesia because of the issue 'provocation lockdown' in the COVID-19 pandemic, leading to anarchy, as stated in the article *Independensi* (2020). The provocation lockdown is related to some regions having anxiety about whether they needed to implement lockdown policy.

This should become an urgent concern, considering that Indonesia is ranked fourth in the global lists of countries with many internet users, behind China,

Figure 2: The highest number of internet users in 2020, Q1

		TOP 20 COUNTRIES WITH HIGHEST NUMBER OF INTERNET USERS - 2020 Q1				
#	Country or Region	Internet Users 2020 Q1	Internet Users 2000 Q4	Population, 2020 Est.	Population 2000 Est.	Internet Growth 2000 - 2020
1	China	854,000,000	22,500,000	1,439,062,022	1,283,198,970	3,796 %
2	India	560,000,000	5,000,000	1,368,737,513	1,053,050,912	11,200 %
3	United States	313,322,868	95,354,000	331,002,651	281,982,778	328 %
4	Indonesia	171,260,000	2,000,000	273,523,615	211,540,429	8,560 %
5	Brazil	149,057,635	5,000,000	212,392,717	175,287,587	2,980 %

Source: https://www.internetworldstats.com/top20.htm Internet World Stats

India, and the United States. Moreover, the COVID-19 outbreak meant people were advised to observe social and physical distancing. It boosted internet usage because working and learning were being done at home using an online network, and the production and consumption of COVID-19 content was also done online.

The fact related to the massive number of internet users in Indonesia (Figure 2) is one aspect of the government's decision, in this case, BNPB, to engage with strong online social media influencers. BNPB was looking for people who have a good number on public engagement to participate in becoming an actor in delivering information on the context of COVID-19. Wahidin (2020), in his article in Alinea.id, stated that the Prevention Deputy of BNPB, Lilik Kurniawan, decided to collaborate with influencers to broaden the reach of socialization and to be an alternative solution from the problem that stated by RRI and Indo Barometer survey that there is the distance between government and the society.

The list of influencers (Figure 3) that BNPB asked to strengthen the information dissemination process related to the COVID-19 outbreak have diverse backgrounds—activists, sportsmen, and millennial generation figures. From the graphic, each person's network can also understand the impact of amplifying the message conveyed by each influencer. In the context of the value of popularity and strong attachment to the audiences, these influencers' messages or

Figure 3: Influencers collaborating with BNPB

Source:https://www.alinea.id/infografis/kesaktian-influencer-covid-19-di-jagat-maya-b1ZJU9sL7

content are significant for study. The risk communication message and celebrity value of @dr.tirta and @rachelvennya as two of the 10 BNPB influencers with the highest followers will be analysed in this article.

Dr Tirta

Dr Tirta is a figure who has been active in online social media for a long time. He is a medical general practitioner and a businessman who owns a premium shoe-cleaning business. However, with his presence in the COVID-19 pandemic context, his eccentric style of communication means dr. Tirta is increasingly stealing the spotlight. His Twitter account @tirta_hudhi has 237,000 followers, while his Instagram account @dr.tirta has 1.2 million followers (Daryono & Widayanti, 2020). This high number of followers has made him influential among his followers and some actors or activists who collaborate with him.

Dr Tirta is an alumnus of the Gadjah Mada University Medical Faculty in Yogyakarta and has studied general practice (Daryono &Widayanti, 2020). Dr. Tirta had worked as medical staff at the Turi (sub-district in Yogyakarta) Health Center and UGM Yogyakarta Hospital and became a junior doctor at Dr Sardjito Hospital Yogyakarta. Currently, Dr Tirta also has a television programme, *What's Up Doc. with Tirta*, on the Indonesian private television station iNews.

The figure of Dr. Tirta, who is often called '*cipeng*' (Bahasa Indonesian for Chinese, his race, and *pengkolan*, which means turn) has gone viral after he became known as an active volunteer to campaign against the coronavirus outbreak. By uploading his social media accounts, followers can see updates to COVID donation activities that he and his colleagues are doing. In Yustiana (2020), he is said to be a volunteer who goes directly to some hospitals in Jakarta, which consumes most of his time to ensure the availability of personal protective equipment (PPE) for his fellow workers. Dr Tirta also often conducts live sessions on Instagram and collaborates with various parties, including business people affected by the coronavirus, public officials, medical personnel, fellow students, and others.

Rachel Vennya

The second micro-celebrity who became the object of this research is Rachel Vennya, an Instagram celebrity who is also an entrepreneur. She has some businesses, including culinary supplies (Taichan Fried Satay, Rumah Sedep with a traditional menu, and Ngikan), beauty products (a slimming brand named Slim Beauty Product), and fashion fields (Mahika Kids, Raven is Odd, Vel the Modest) (Profil Artis, 2020). Rachel has been a make-up artist, and she attended Make-Up Artist School at La Salle College International.

As a micro-celebrity, Rachel Vennya often becomes a brand endorser to various online shops to promote their products. With her 2 million followers, she charges between five million (NZ$510) and 10 million rupiahs (NZ$1,020)

for a one-off endorsement. Through her Instagram stories, she can upload more than five products from different online shops a day (Liputan6.com, 2020).

When the COVID-19 pandemic began, she and some other micro-celebrities were lined up to become influencers who collaborated with BNPB in the process of disseminating coronavirus information. She was also raising funds through a crowdfunding platform in Indonesia, Kitabisa.com. In less than 24 hours of fundraising, more than 1.1 billion rupiahs (NZ$10,200) was gained on Monday, 16 March 2020 (Ansori, 2020). Until Wednesday, 23 March 2020, the fundraising had reached 7,392,212,295 rupiahs (Rantung, 2020). She later donated this to the Indonesian Red Cross, some hospitals that treat COVID-19 infection cases, and informal sector workers.

Literature review

This section will divide the literature review that supports this article into two parts: risk communication with its message aspect and celebrity participation in disasters.

Risk communication and messaging

The study of risk communication in Indonesia is still limited in practice because it overlaps with crisis communication. Covello (1992, in Sato, 2015, p. 6) defines risk communication as 'the exchange of information among interested parties about nature, magnitude, significance, or control of a risk' (Qiu et al., 2016, p. 4) defines risk communication with its emphasis on the two-way communication process and is bound to all stakeholders in the whole process of risk assessment and management. Its participation aims to make stakeholders aware of the process at each stage of risk assessment and management and ensure that all stakeholders clearly understand the logic, results, significance, and risk assessment limits. Covello and Sandman (2001, in Qiu et al., 2016, p. 4) divide the evolution of risk communication into four historical stages, ignoring the public, explaining risk data to the public, establishing dialogue around the public, and public integration based on the role of risk communication in the process of risk assessment and management.

While the concept of crisis by Seeger, Sellnow & Ulmer in Sellnow & Seeger (2013, p. 7) is defined as a specific, unexpected, non-routine event that creates a high level of doubt and is a significant threat to high priority goals. The definition above shows that there is a specific characteristic that distinguishes risk communication and crisis.

Seeger, Sellnow & Ulmer in Sellnow & Seeger (2013, p. 8) also offer perspectives to map the causes of crises, including decision-making errors, negligence, accidents, natural changes, and unanticipated events. These causes can be categorised into three categories: (1) natural errors, and interactive complexity;

(2) failure in warning, negligence of risk perception, and future review, and (3) interference in alertness.

WHO provides a list of acceptable communication practices when an outbreak occurs, including (1) trust, which is interpreted as the purpose of communication during an outbreak is to communicate with the public in a way that can build, maintain, or restore trust. Point (2) is announcing early; this is related to the time the message was delivered, honesty, and completeness that made it the most important thing of all communication during an outbreak. Point (3) is transparency, characterised by the relation between the outbreak situation manager and the public if contextualised with an outbreak situation. The practice of transparency gives the public a chance to 'see' the process of gathering information, assessing risk, and the decision-making process associated with control over the epidemic. Point (4) is public; this is based on the need for public understanding, which is significant in achieving effective communication. The last point is planning, which means that risk communication must be combined with planning, which prepared important events in all aspects of the outbreak response (WHO, 2005, p. 2-7).

Corresponding with trust determinant factors, Covello and Allen (1988, in Sato, 2015, p. 7) present Seven Cardinal Rules as the principles of successful risk communication, namely (1) *accept* and involve the public as a legitimate partner, (2) *plan carefully* and evaluate risk-communication efforts, (3) *listen* to the public's specific concerns, (4) *be honest*, frank, and open: trust and credibility are extremely difficult to rebuild once lost, (5) *coordinate* and collaborate with other credible sources, (6) *meet the needs* of the media, and (7) *speak clearly* and with compassion.

During the risk communication process, all aspects of communication are expected to be integrated to achieve effective communication, mainly when the internet provides easy access to information production and consumption. McIntyre, Spece, & Lachlan (2011 in Sellnow & Seeger, 2013, p. 151) state that one of the media's main uses is to satisfy information needs. The media plays a significant role in diffusing this information because 'media exposure is a popular method of overcoming a crisis'. Response to major disasters covered in the news illustrates the nature of new media, allowing users to receive and create content shared with others. Indeed, the web has become a coping mechanism (Associated Press, 2007, in Heath & O'Hair, 2009, p. 421).

The logic of this study will follow that Holladay (2010 in Sellnow & Seeger, 2013, p. 140) stated that it is crucial that organisations participate in the process of news framing. That happens because the way information is framed in news reports could influence public perception in the context of media content in risk communication. Organisational participation in the framing process begins by tracking the public's information about organisational responses to crises.

Springston & Lariscey (2003, in Heath & O'Hair, 2009, p. 421) also mentioned that disease prevention, public health education, and building relationships between medical providers and patients and populations at risk is the application of information sharing practices on new media which is essential. The importance of sharing information on the internet is in line with this research study's object, that is, the message conveyed by celebrities or influencers in the context of COVID-19. Hence, the messages transmitted by influencers are significant to be studied.

In analysing the social media's content of two micro-celebrities regarding with risk communication, this study using what in Saxon (2019, p. 1311) stated as the quality of risk information in media coverage, which breakdown into five aspects that are: (1) risk-magnitude information, (2) self-efficacy information, (3) risk-comparison information, (4) sensational information, and (5) thematic and episodic content.

As in Dudo, Dahlstrom, and Brossard (2007, p. 435), risk-magnitude information deals with how likely individuals are to contract, become ill, and/or die from infectious diseases (Roche & Muskavitch, 2003). Risk measures can be either qualitative or quantitative in nature divided into quantitative risk measures without a contextual denominator and contextual denominator.

Self-efficacy describes the degree of control individuals feel they must alter their exposure to risk (Witte, 1995). There are two specific types of information that can increase self-efficacy concerning infectious diseases: symptom information and examples of personal protection (Roche & Muskavitch, 2003, in Dudo, Dahlstrom, and Brossard, 2007, p. 436). The instance of symptoms information regarding COVID-19 mentions the fever, 14-day incubation period, and out of breath. From now on, personal protection on the COVID-19 pandemic is washing hands, wearing masks, physical and social distancing.

Another indicator is risk-comparison information, which helps readers understand the risk related to a situation more clearly by providing a known risk for comparison purposes (Dudo, Dahlstrom, & Brossard, 2007, p. 437). In the COVID-19 pandemic context, some information brings up the case of H1N1 influenza, Spanish flu, Ebola, Zika, and many other pandemics.

Another dimension of risk information being tested here is sensationalism that compromises the extent to which media users consider and issue's risk (Covello et al., 2001, in Dudo, Dahlstrom, & Brossard (2007, p. 437). This study uses two types of sensationalism: the extent to which worst-case scenarios and loaded words (Friendman et al., 1987, in Dudo, Dahlstrom, & Brossard, 2007, p. 437) are used. In coding the content, the coder refers to worst-case scenarios with information that depicts the most extreme negative outcome possible, like the extinction of mask, hospital bed, and thousands of death cases. Whereas in coding loaded words, the guide is an emotionally-charged language that is shown by using repeated words, capital letters, exclamation marks, hyperbole.

The last indicator regarding risk information is thematic and episodic content, which differs from the news in the whole context with episodic frames. In that case, the coder will mark content that giving single and specific cases in episodic and thematic content with content that sharing knowledge surrounding the issue of COVID-19.

Celebrity participation in disaster

Celebrities and the public have an inseparable relationship. This relationship happens because the term celebrity is recognised by others who worship the star. Even today, with a less strict hierarchy than before the internet existed, we can easily find ordinary people, who are part of the public, transformed into celebrities.

The fact that ordinary people quickly become celebrities is in line with what Turner said in Marshall (2016, p. 90) that the practices of celebrities that were initially elite and hierarchical have mutated to be more expansive and inclusive regarding interactions and participation with and by the public. This new mode of participation has had the effect of blurring the differences between production and consumption, celebrities and fans, and traditional celebrity also ordinary people or micro-celebrity. It is about the expansion of public buying of celebrities and how the celebrity's discursive penetration into a way that interferes with the social side. Thus, public engagement in celebrities tends to increase.

Corner and Pels (2003, in Couldry & Markham, 2007, p. 407) state that celebrities are an essential component of public debate on issues that require public resolution and being part of political personalisation. Weintrab & Kumar (1997 in Couldry & Markham, 2007, p. 408) also mentions the term public, which has a boundary in celebrity with two types. Those two types are the boundary between public and private space (the boundary that raises the question of what is accessed by the public) and the boundary between public and private issues (which then bring up the types of issues that are needed, not needed, which are resolved collectively). The things that will be examined in this paper in the context of public participation are closely related to the type of public that is considered a public issue or common concern, specifically in this study directed to the COVID-19 outbreak.

The participation of celebrities who appear as spokespeople in a campaign, or specifically referred to as celebrity advocacy, is not strange. However, each celebrity's high significance and dynamics brings with its value is interesting to be studied. In this case, the object of the study is the message conveyed by these celebrities. Todd (2005, p. 1) states that celebrities who lend popularity by devoting themselves to help others have some added value to make the media interested. In that context, one can see that there is a growing culture of celebrity obsession, creating a cult of visibility.

A potential advantage of using a celebrity spokesperson over a non-celebrity is that the audience is more readily identified as a familiar spokesperson. Social learning theory states that individuals tend to imitate others' behavior when they believe they are like the intended model (Bandura, 1977, in Shead et al., 2011, p. 171). The highlight about imitating the intended model's behavior is in line with the research conducted by Caulfield & Fahy (2016, p. 24), which states that celebrities' influence is impossible to recede. The nature of popularity in modern life means that scientists must view celebrity culture as an opportunity to bind citizens to the science of policy debate.

Indeed, researchers in communication science have known for a long time that once citizens leave formal education, the primary source of information about science comes from media, with today's audiences seeking information from internet search engines and social media, such as Facebook, Twitter, and Instagram. Traditional celebrity culture and new media are becoming increasingly influential, like a seemingly pointless stream of celebrities who supports products, lifestyles, and ideas (Caulfield & Fahy, 2016, p. 24). As long as media coverage is focused on celebrities, celebrities will develop power structures to influence people. Under appropriate conditions, celebrity attachment can effectively increase organisational profiles or social issues, allowing messages to resonate with a broad audience (Todd, 2005, p. 19).

Caulfield & Fahy (2016, p. 24) also state that celebrities can use their visibility to incorporate scientific ideas into political discussions, draw attention to issues, and mobilize public action. Thus, the placement of stars in activities related to the public is significant. However, it is necessary to consider the celebrities' aspects of being engaged in activities to be carried out. Todd (2005, p. 19-21) stated that celebrities' element is biographies, credibility, good fit, transparency, high recognition factor, cultivate a relationship, repeated exposure, acquiesce to the cause, relevance, and point of entry.

Although Todd (2005, p. 22), Caulfield & Fahy (2016, p. 25) also state that celebrities have more than just a cultural presence. According to in-depth analysis in the *British Medical Journal (BMJ)*, celebrities also have a substantial impact. They significantly influence the range of health behaviours, such as cosmetic surgery, cancer screening, tanning, smoking, and even suicide rates. Furthermore, studies have shown that celebrities helped promote the marketing of unproven therapies and products, such as stem cell treatments. While difficult to quantify, there seems to be little doubt that celebrities play a role in developing trends like gluten-free diets, juices, health practices, and detox diets worth millions of dollars.

With this celebrity value's strength, this study will strengthen the research of messages conveyed by influential celebrities through the Instagram social media platform that disseminates information about COVID-19. Celebrities that are positioned as the subject of this research are included as micro-celebrity,

who gained their celebrity status from the internet and limited by the audiences that they have, which was followed by a minimum of 6,000 user accounts and shape content with a specific theme niche (Tilton, 2011, p. 2). Micro-celebrities convey information and explain particular topics to their audience. The number of 'followers' who limit a micro-celebrity reach is vital in seeing their ability to build meaningful conversations on specific issues in narrower and more intimate communities and networks.

In this study, celebrities selected are based on the strength of the trigger's conversation in interactivity with and between audiences or internet users. Concerning this, it is hoped that this study will see the quality of information conveyed by celebrities mentioned in the introduction.

Methods

This study will be developed to map the quality of messages delivered by celebrities assigned by BNPB in the context of the COVID-19 pandemic. This research's study object is message content uploaded by celebrities on Instagram social media as a platform used by celebrities, Dr Tirta and Rachel Vennya. Their content recording period is for one month after they were assigned as BNPB's influencers to convey risk communication messages with directions from BNPB. The method used is content analysis.

Content analysis by Babbie (2007, p. 371-376) is stated as a set of methods for analysing the communication's symbolic content. The basic idea is to reduce the overall scope of the communication to a group of categories representing some characteristic of study interest. Content analysis is a study of recorded human communication. Many forms that are the object of study are books, magazines, web pages, poetry, newspaper, songs, electronic mail, and uploads on the internet. Krippendorff (1980, p. 21) states that issue analysis is a research technique commonly used to examine objective, systematic, and quantitative descriptions of the content implied in communication.

Several assumptions related to content analysis, according to Berelson (1952), are: (1) content analysis assumes that conclusions about the relationship between purpose and content or between content and impact can be made valid, or the actual relationship is built up, (2) content analysis assumes that the manifest content study is meaningful, and (3) content analysis takes that the quantitative description of the communication content is very meaningful.

Several stages will be carried out in the content analysis which is contextualised by this study according to Babbie (2007, p. 317-376), including (1) identifying the category of content to be coded, (2) defining categories according to objective criteria that can be applied by everyone, (3) systematically selecting and coding objects within the framework of objective criteria, and (4) reporting the frequency of categories into coded content. In conducting content analysis,

researchers used QDA Miner 5 software version 5.0.15 to process the data both from images and documents.

QDA Miner is a qualitative and mixed-method software with unparalleled computer-assisted coding, analysis, and report writing capabilities. The copy-righted software owned by Provalis Research Corp (Provalis Research, 2011). In this research, QDA Miner is used to keep all documents for @dr.tirta (40 Instagram postings) and @rachelvennya (6 Instagram postings), in the form of photos, both single and serial, coding schemes, codes, and notes in a set of files called 'a project'. The analysis tools on QDA Miner used by researchers on this study are coding frequency, distribution of codes, and co-occurrence link to describe the tendency of those micro-celebrity's content in the context of COVID-19 pandemic.

In the first stage of data analysis, researchers identifying the category of content to be coded by mapping the content uploaded by @dr.tirta and @rachel-vennya on Instagram for one month after they were appointed as influencers who helped BNPB—April 21-May 21, 2020. The process of identification shows that 242 content titles were uploaded by dr. Tirta and 59 content titles uploaded by Rachelvennya. The population was then sampled by considering the focus of a specific study on Instagram uploads in photos, both single and serial images. Finally, the unit analysis was narrowed to 40 postings of @dr.tirta and six post-ings of @rachelvennya which were then processed in this study.

Two independent coders who studied communication science were used to assess inter-coder reliability. Coders were trained on using the recording in-strument, and coders were not connected to prevent a discussion on the coding process. Inter-coder reliability was tested using inter-coder agreement on QDA Miner 5 using agreement criterion: presence or absence in case, using statistic Krippendorff's alpha. The result shows that cumulative 91.7 percent on inter-coder reliability.

Results and discussion

In explaining the risk communication studied in this study, the finding section will describe the data analysis results in Figure 4. This figure shows the data processing of @dr.tirta and @rachelvennya's Instagram content highlights risk communication indicators, ranging from risk-magnitude information to the-matic and episodic indicators, including the coverage. On QDA miner, the unit analysis could be merged, both documents and images.

If compared, in the risk-magnitude information indicator, qualitative risk information has the dominant portion compared to quantitative data, as shown in the figure, which is 23 counts with 2.9 percent codes of all cases. Comparing qualitative and quantitative data was very different from quantitative information in being absent from all tested samples. Only 5 cases were detected (7 percent),

Figure 4: Risk communication coding analysis

Risk Communication	Count	% Codes	Cases	% Cases	Nb Words	% Words	K-pixels	% Image
Risk magnitude information								
> Quantitative risk measures								
* Quantitative no contextual	5	0.60%	5	7.00%	27	0.40%	-	0%
* Quantitative with contextual								
> Qualitative risk measure	23	2.90%	20	28.20%	172	2.70%	381.8	67.30%
Self efficacy								
* Symptom information	4	0.50%	4	5.60%	67	1.00%	-	0%
* Personal protection information	90	11.30%	48	67.60%	383	6.00%	-	429.40%
Risk comparison information								
* Science-related risk	1	0.10%	1	1.40%	-	0%	7.9	1.40%
Sensational information								
* Worst-case scenarion	1	0.10%	1	1.40%	-	0%	6.2	1.10%
* Loaded words	27	3.40%	23	32.40%	321	5.00%	71	12.50%
Thematic episodic content								
* Thematic	20	2.50%	19	26.80%	1672	26.00%	96.4	17.00%
* Episodic	24	3.00%	23	32.40%	1265	19.70%	624.5	110.10%

Source: Data processed researchers, 2020.

showing quantitative without contextual information. Annotation related to qualitative indicators was found explicitly in documents and images stating that there was content, saying that 'the COVID-19 pandemic is a terrible threat'. Qualitative indicators appeared in the content stating the loss of medical personnel due to coronavirus. Quantitative indicators were found in the content and/or figures that related to the number of victims and the availability of preferred hospitals as the implication of the COVID-19 pandemic. One quantitative content seemed as follows: 'Corona impact destroys local sales brands by up to 75 percent'.

@dr.tirta and @rachelvennya's content categorised on self-efficacy showed the dominance of personal protection information content compared to symptom information (Figure 5). In total, 48 cases (67.6 percent) of the content appeared to describe the things that needed to be done to avoid the COVID-19 pandemic using health protocol. The form of personal protection information included text and hashtags, such as #quarantine, #stayathome, #dirumahsaja, washing hands, wearing masks, physical distancing, and social distancing. For symptom information, only 4 cases (5.6 percent) were detected, which, when viewed in the content, included fever and cough symptoms that led to suspicion of COVID-19.

Risk communication-related indicators include risk comparison aspects that show a risk of a pandemic associated with science-related compared with influenza,

Figure 5: Risk communication variables pie chart

Distribution of codes (frequency)
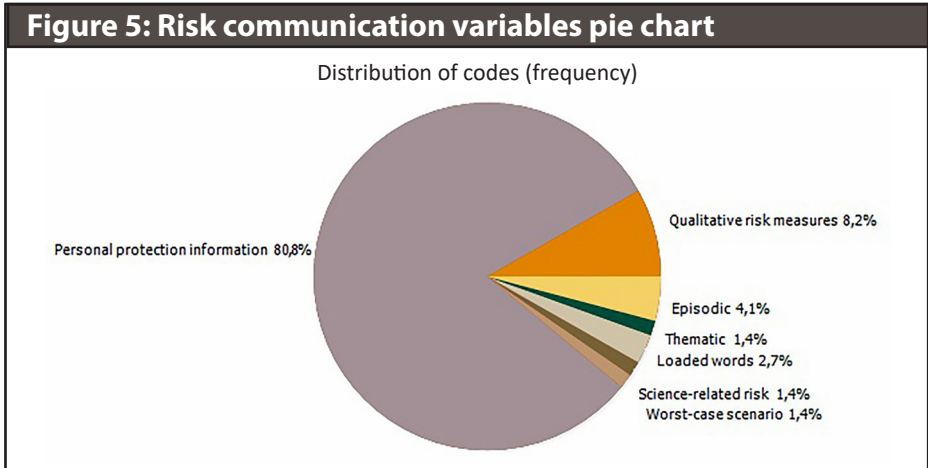
Source: Data processed researchers, 2020.

for instance. If we are looking at the data analysis, it shows that there is only one case (1.4 percent) with 7.9 k-pixels (1.4 percent).

@dr.tirta and @rachelvennya's Instagram content only detected one case related to the worst-case scenario on the sensational information indicator. The same number as the science-related risk indicators that have been previously described. Another aspect that often appears is 'loaded-words', which appeared in 23 cases (32.4 percent) or as the pie chart stated as 2.7 percent of all risk communication's content. Loaded words were shown through content in hyperbole language. This finding is also in line with the characteristics of the micro-celebrity, specifically Dr Tirta who was labeled as a '*ngegas*' (or fast-paced) person who delivered message along with his intense emotional tone.

As stated in the findings figure, the episodic and thematic aspects were not far apart in the last indicator. If seen from the case column, there are four points adrift, which is 19 (26.8 percent) for thematic and 23 (32.4 percent) for episodic. The findings can be understood in connection with the nature of Instagram content, which was not explicitly intended for long and in-depth articles such as newspapers. However, several thematic contents still appeared, considering that information conveyed includes fundamental aspects, such as a comprehensive discussion by having the points who, what, when, why, and how. One of which appeared when the content talked about the significance of COVID-19 donations in the form of personal protective equipment or disinfectant chamber, which began with a background story, who was donating, to whom would the donation will be given, when it was donated, how the donation process would be carried out, along with documentation of the process itself.

Another variable used to analyse this study's object was an Instagram platform that breaks down into four main indicators. The figure shows the content type in

Figure 6: Instagram platform coding analysis				
Instagram	Count	% Codes	Cases	% Cases
> Type of content				
* Text embedded in a single image	1	0.10%	1	1.40%
* Single image without caption	-	-	-	-
* Single image with caption	34	4.30%	34	47.90%
* More images without caption	-	-	-	-
* More images with caption	11	1.40%	11	15.50%
* Text embedded in more images	-	-	-	-
> Element present interactant				
* No interactant	9	1.10%	9	12.70%
* Male	133	16.60%	57	80.30%
* Female	36	4.50%	18	25.40%
* Spouse	1	0.10%	1	1.40%
* Children	2	0.30%	2	2.80%
* Parents/Family	1	0.10%	1	1.40%
* Friends	1	0.10%	1	1.40%
* Kids	-	-	-	-
* Teenager	-	-	-	-
* Workers	14	1.80%	12	16.90%
* Colleague	1	0.10%	1	1.40%
* Celebrity	40	5.00%	38	53.50%
* Important figure	23	2.90%	13	18.30%
* Health workers	38	4.80%	31	43.70%
* Ordinary citizen	5	0.60%	4	5.60%
> Charactirisation of the content captions				
* User tagging	128	16.00%	36	50.70%
* Hashtag	21	2.60%	15	21.10%
* Emoji	15	1.90%	8	11.30%
* Link	1	0.10%	1	1.40%
* Location	25	3.10%	18	25.40%
> Source				
‡ Individual				
* Individual general	12	1.50%	10	14.10%
* Individual health related	2	0.30%	2	2.80%
‡ Organisational				
* Organisational general	40	5.00%	25	35.20%
* Organisational health related	11	1.40%	8	11.30%

Source: Data processed researchers, 2020.

the content, dominated by single photos with captions (34 cases or 47.9 percent). However, @dr.tirta and @rachelvennya also used the serial photo feature on Instagram with caption (11 cases or 15.5 percent), which has a complementary

nature of a series of documentation in answering detailed questions regarding the events depicted in the photos (Figure 6). The next indicator was the interactant element that appeared, generally in images type content. The figure showed male interactants' dominance, reaching 80.3 percent of cases, followed by celebrities, health workers, females, important figures, workers, non-interactant, ordinary citizens, children, colleagues, and parents.

All of the aspects of the indicator of the content caption is filled. In each detected element, the study's object appears in the study's content that the 'link' aspect only found 1 case (1.4 percent) occurs. The most prominent aspect was user tagging, 36 (50.7 percent), followed by location, hashtag, and emoji. User tagging is a feature that is the essence of a social media platform because user tagging builds a network with its 'community'. One of which is by including other account owners to participate in appearing in Instagram uploads to be further notified and given space to participate in content, either in the form of comments, likes, or upload reposts.

The last indicator was the source of content, which was divided into individual and organisational. In the results of data analysis, it was stated that the dominance was shown in sources originating from general organisations as many as 25 cases (35.2 percent) followed by individual general (14.1 percent), organisational health-related (11.3 percent), and at last is personal health-related (2.8 percent). If traced through coded content, the findings come from public organisations uploads that raise donations, such as Kitabisa.com, kurirkebaikan.id, Dompetdhuafa, BNPB, and some logistic organisations. Meanwhile, health organisations emerged from the Ministry of Health information, health workers, and several hospitals that interacted with donations. The next indicator, general individual sources, is shown to several colleagues, colleagues discussing business, MSMEs, events, and public officials. In comparison, individuals with a health background come from medical personnel such as doctors in charge of hospitals or doctors who volunteer.

As written on the BNPB website on 20 April 2020, the government spokesperson for handling COVID-19, Achmad Yurianto emphasised that the coronavirus could only be prevented with strong discipline and a spirit of cooperation carried out by all elements of the nation continuously. COVID-19 can only be prevented with strong discipline and a spirit of cooperation using masks, keeping our distance, and avoiding crowds. This statement also goes along with the information published by the Indonesian national newspaper *TEMPO*, written by Akbar on 21 March 2020, stating that influencers would be asked to campaign for a culture of clean and healthy living and to implement social distancing by staying at home during the emergency period of this outbreak. It also answers how far the influencers were mirroring the central government's message, then Dr Tirta and Rachel Vennya had already done it through their Instagram feed,

picture, hashtags, campaign, even with their donations and fundraising. However, each of them has difference in substance and frequency.

Conclusion

A study on the participation of micro-celebrities appointed by BNPB as influencers about risk communication carried out for one month during the COVID-19 pandemic, which was conducted through its content analysis, shows several interesting things. Dissemination of information about COVID-19 that ran through influencers with different backgrounds offers very different perspectives, even though they are united under one body of BNPB. The further processed data analysed using link analysis with the highlight on co-occurrence showed that some knots converged. The intersection is on celebrity figures, including male, organisational general, single image caption, health workers, personal protection information, and more images caption, an important figure, female, and location. A bold line connects those four first aspects, and it means that its relationship is strong with each other.

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