

The Grandeur of Indonesian Culture: Analyzing Audience Responses to Indonesia's Cultural Showcase at the G20 Gala

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Abstract

This study analyzes audience perceptions of the *Cultural Performance G20* broadcast on Kompas TV's YouTube channel as a medium for transmitting Indonesia's cultural diversity values. Employing a quantitative approach with a descriptive survey method, the research involved 100 respondents who are subscribers of Kompas TV on YouTube. The findings reveal that viewers have a positive perception of the broadcast, particularly on the cultural voice-over, which effectively highlights the richness of Indonesian culture. The results indicate that creatively packaged audio-visual content with strong narratives, visuals, and high-quality audio can enhance audience appreciation of cultural diversity. Based on the Uses and Gratification theory, the broadcast fulfills audience needs for information, entertainment, and personal identity, especially among Generation Z, which dominates the respondents.

Keywords: audience perception; cultural performance; Indonesia's cultural diversity; Kompas TV; uses and gratification.

Abstrak

Penelitian ini menganalisis persepsi penonton terhadap tayangan Cultural Performance G20 di kanal YouTube Kompas TV sebagai media yang mentransmisikan nilai keberagaman budaya Indonesia. Menggunakan pendekatan kuantitatif dengan metode survei deskriptif, penelitian ini melibatkan 100 responden yang merupakan pelanggan Kompas TV di YouTube. Hasil penelitian menunjukkan bahwa penonton memiliki persepsi positif terhadap tayangan tersebut, khususnya pada aspek narasi budaya (voice-over) yang dinilai efektif dalam menggambarkan kekayaan budaya nasional. Temuan ini menunjukkan bahwa konten audio-visual yang dikemas secara kreatif melalui narasi, visual, dan audio berkualitas mampu meningkatkan apresiasi audiens terhadap keberagaman budaya Indonesia. Analisis berdasarkan teori Uses and Gratification mengungkap bahwa tayangan ini memenuhi kebutuhan informasi, hiburan, dan identitas personal audiens, terutama generasi Z yang menjadi mayoritas responden.

Kata kunci: persepsi penonton; pertunjukan budaya; keberagaman budaya Indonesia; Kompas TV; uses and gratification.

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1. INTRODUCTION

Indonesia is recognized for its rich cultural diversity, which comprises hundreds of ethnicities, languages, and traditions, all encapsulated in the national motto "Bhinneka Tunggal Ika," meaning "Unity in Diversity." This cultural mosaic is a critical aspect of Indonesia's identity on the global stage and represents a vital asset that requires ongoing preservation. Despite this wealth of diversity, recent years have seen a concerning rise in cases of intolerance threatening national unity. According to a report by the SETARA Institute in 2024, there were 477 recorded incidents of intolerance, which included 731 violations of freedom of religion and belief. This marks a notable increase from the previous year's figures of 217 incidents and 329 violations (Ashfiya, 2025). Furthermore, incidents of religious and ethnic violence highlight the volatility of social harmony in the country. Notable examples include the tragic case in 2025, where an elementary school student in Riau was killed following a dispute over differing beliefs (Setara Institute, 2025). Other significant events include the anti-Rohingya riots in Banda Aceh at the end of 2023 (Fundrika & Efendi, 2023) and sectarian

conflicts in Bitung (Iswinarno, 2023), both spurred by international political tensions. These incidents underscore the fragility of social harmony in Indonesia, emphasizing the need for ongoing efforts in education and the promotion of diversity to foster unity and understanding among its diverse population.

Mass media plays a crucial role in shaping a positive narrative about the diversity of a nation's culture. In Indonesia, digital platforms such as YouTube have proven to be effective tools for showcasing the country's rich cultural heritage to a global audience, all while promoting values of tolerance and unity domestically. A notable example of this occurred during the G20 Summit hosted in Bali in 2022. The broadcast titled "Magnificent Cultural Performances at the Gala Dinner Entertaining the G20 Heads of State" on the Kompas TV YouTube channel highlighted Indonesia's cultural wealth to an international audience. This event not only celebrated Indonesia's cultural charm but also conveyed a message about the importance of diversity and unity in the context of international diplomacy. The broadcast garnered millions of views and received thousands of positive reactions, illustrating the significant impact of digital media in shaping public perception of national culture.



Figure 1. Balinese Dance Show in the G20 Cultural Performance on the KOMPAS TV YouTube Channel
Source: Kompas TV (2022)

As a member of the global community, your role in shaping public perceptions of cultural diversity is vital. This research is essential for understanding how public perceptions of cultural displays can affect a nation's image on the world stage. While several studies have explored the influence of digital media on cultural perceptions, many have primarily concentrated on tourism promotion or destination branding (Maharjan et al., 2021). For instance, Maharjan et al. (2021) in the *Journal of Cultural Heritage Management and Sustainable Development* discussed how social media is utilized to create narratives around sustainable tourism, yet they did not address how cultural displays within the context of international diplomacy, such as those at the G20 Summit, influence perceptions of diversity. Similarly, Nowsher et al. (2025) leaned more towards cultural diplomacy in developed countries, thereby leaving a gap in research concerning developing nations like Indonesia.

From a national perspective, several studies have highlighted the role of media in preserving local culture. Research by Nurisnaeny et al. (2024) in the *International Review of Humanities Studies* demonstrates that television serves as an important medium for cultural education. Additionally, a study by Manah and Yudhawasthi (2024) in the *Scriptura* emphasizes the effectiveness of social media in promoting local culture. Research has yet to explore public perception of cultural broadcasts presented during major international events, such as the G20 Summit. A related study by Yasir (2021) in the *Journal of Communication Studies* focused primarily on how cultural broadcasts influence tourist interest, indicating a gap in understanding their impact on public perceptions. This gap highlights the need for further investigation into how Indonesian cultural broadcasts at significant international events, particularly on the Kompas TV YouTube channel, influence perceptions of the nation's cultural diversity. Specifically, this research will analyze public perception among Kompas TV YouTube subscribers regarding the broadcast titled "The Magnificence of Cultural Performances at the Gala Dinner While Entertaining the G20 Heads of State." The findings are expected to contribute substantively to the fields of cultural communication and public diplomacy. Additionally, the research aims to offer practical insights for the government and media industry in developing effective cultural communication strategies in the digital age.

2. LITERATURE REVIEW

Over the past decade, digital media—encompassing social media, video platforms, and interactive applications—has emerged as a pivotal medium for promoting values of diversity and tolerance. Numerous

reputable journals worldwide have documented this shift. A study conducted in the United Arab Emirates found that increased social media usage significantly enhanced tolerance, awareness of online ethics, and community peace among adolescents, aligning with social learning theory (Santoso, 2023). Research from Europe (2025) similarly indicated that access to digital culture cultivates social and cultural openness, suggesting that engagement with digital culture can serve as a catalyst for broader social acceptance (Lamberti, 2025). In Kyrgyzstan, digital media proved more effective than traditional television in fostering ethnocultural tolerance, attributed to its richer array of positive narratives and opportunities for cross-identity interaction. Furthermore, theoretical discussions on "diversity-aware platforms" advocate for the design of digital media that actively promotes cross-cultural interactions instead of merely delivering passive content to users (Michael et al., 2025). In the realm of digital advertising, contemporary studies reveal that diverse creative teams generate more inclusive content, supporting the hypothesis that internal agency diversity directly influences the messages conveyed to the public (Habibah et al., 2025).

National studies contribute valuable insights by providing local context. Research conducted at Cenderawasih University (2024) established a positive correlation between the intensity of social media use and students' tolerance levels, despite a high exposure to discriminatory content (Paotonan, 2025). A case study of the YouTube program LOGIN, hosted by Deddy Corbuzier, illustrated how interfaith and cultural dialogues within new media can effectively convey messages of pluralism and promote diversity as a social asset (Habibah et al., 2025). Articles from national journals delve into multicultural communication strategies employed in Islamic boarding schools (*pesantren*) aimed at instilling values of tolerance among students through digital media (Yuwafik et al., 2025). Additionally, research in Kalimantan highlights social media and digital campaigns as impactful tools for disseminating narratives around diversity and tolerance, exemplified by the Siberkreasi program (Putria et al., 2025). The "Building Harmony Among Religions" initiative also showcased the effectiveness of digital-based community dialogues in enhancing awareness and promoting anti-violence actions within society (Chandra et al., 2025).

The impact of digital and new media in communicating messages about cultural diversity has garnered significant attention in our increasingly globalized world. Research conducted by Putri et al. (2024) highlights that digital media serves as a platform for expressing cultural identity, thereby enhancing the visibility and empowerment of minority cultural groups through interactive and participatory content. Additionally, Shuter and Kurylo (2015) introduced the concept of Intercultural New Media Studies, arguing that digital media is transforming the landscape of cross-cultural communication by fostering a participatory and democratic space for global dialogue. Selma Rizvic et al. (2020), in their exploration of "interactive digital storytelling," illustrate how digital media, especially interactive platforms, can effectively convey cultural heritage in both educational and public contexts. Furthermore, a recent article on "Cultural Diversity in Media" suggests that digital platforms can enhance inclusivity and cultural representation in multicultural societies if their content is managed thoughtfully (Chen, 2024). Lastly, a study by AIDahoul et al. (2024) demonstrates that racially and gender-inclusive content in visual media has the potential to mitigate public bias, although existing discursive practices still reveal a predominance of homogeneous narratives.

From a national perspective, various studies have underscored the potential of new media in fostering an understanding of cultural diversity. The journal article "Expression of Online Diversity: New Media and Da'wah" (2019) explores how digital media has emerged as an effective platform for da'wah strategies aimed at enhancing the nation's identity, which embraces the principle of *Bhinneka Tunggal Ika* (Unity in Diversity) (Asmar, 2020). Furthermore, the article "The Role of Digital Media in Overcoming Cultural Divides" (2024) highlights that social media plays a critical role in strengthening the understanding and appreciation of cultural diversity both locally and globally (Farisal et al., 2025). Additionally, the study "Dynamics of Cultural Identity in the Era of Globalization" (2023) demonstrates how social media broadens the opportunities for cultural interaction through online groups, communities, and dialogues (Fahma et al., 2024). An evaluation of language diversity published in a national journal (2023) indicates that students, as a generation of digital citizens, actively use digital media to explore and appreciate Indonesia's linguistic diversity (Khumairah et al., 2024). Lastly, the study "Communication in the Digital Era: Analysis of Conventional Media vs. New Media" (2023) discusses how digital media has transformed the communication landscape, offering a platform for more participatory content regarding diversity compared to conventional media (Hasan et al., 2023).

Several conclusions can be drawn from this literature review. Firstly, new media has demonstrated its potential to offer significant opportunities for cultural representation and dialogue, facilitating community participation, interactive storytelling, and cultural da'wah strategies. However, the majority of existing studies tend to concentrate on broad contexts such as intercultural communication, education, or da'wah. There remains a notable scarcity of research specifically examining cultural broadcasts within the framework of

digital diplomacy, particularly in relation to events like the G20 Summit on platforms such as the Kompas TV YouTube channel.

Second, emerging literature emphasizes the significance of racial and gender-inclusive content (AIDahoul et al., 2024). However, there is currently a lack of research examining how broadcasts of international events, which cater to both global and national audiences, impact perceptions of diversity within Indonesian society. This highlights a notable gap that warrants exploration: specifically, how cultural broadcasts at diplomatic events can function as new media to convey values of pluralism and reinforce narratives of tolerance in the face of rising intolerance.

These international and national findings underscore the strategic role of new media in shaping public opinion and promoting values of tolerance and inclusion. However, the existing literature primarily focuses on broader contexts—such as youth, university students, or religious communities—while there is a notable lack of studies examining public perceptions of cultural broadcasts within the framework of digital diplomacy. Research on cultural broadcasts at international events like the G20 remains particularly limited. Notably, no studies have explicitly assessed how Indonesian cultural broadcasts at such international events (for example, the G20 gala dinner broadcasted on Kompas TV's YouTube channel) can reinforce the *Bhinneka Tunggal Ika* narrative and counteract current trends of intolerance.

This research seeks to address a gap by examining audience perceptions of the diversity message communicated through Indonesian cultural broadcasts on YouTube during G20 diplomatic events. The findings aim to contribute to the existing body of knowledge on new media, cultural communication, and digital public diplomacy, while also offering valuable insights for media practitioners in creating inclusive and tolerant content on a global scale.

3. RESEARCH METHOD

This research adopts a positivistic paradigm with a quantitative approach that prioritizes objectivity and analysis based on numerical and statistical data. This paradigm was selected because the research examines social phenomena that can be observed, measured, and empirically tested. By using a quantitative approach, researchers can measurably test hypotheses, relying on structured research instruments—such as questionnaires—to gather valid and reliable data.

The research employed a descriptive survey method to gather data on audience perceptions of the broadcast "The Magnificence of Cultural Performances at the Gala Dinner Entertaining the G20 Heads of State" on the Kompas TV YouTube channel. This approach was chosen because it effectively uncovers respondents' opinions, perceptions, and attitudes through a structured questionnaire.

The study's population consisted of all subscribers to the Kompas TV YouTube channel, which numbered approximately 14.7 million as of March 31, 2023. Due to the large population size, the researcher utilized a probability sampling technique along with the Slovin formula, applying a 10% margin of error to determine the sample size. This calculation yielded a research sample of 100 respondents. Respondents were selected based on specific criteria: they needed to be Indonesian citizens aged 18 to 65, possess at least a high school education, be subscribers to Kompas TV, and have watched at least 15 minutes of the G20 cultural performance broadcast.

Data collection was carried out through an online questionnaire distributed to subscribers of Kompas TV. The questionnaire was designed using perceptual variables measured on a four-point Likert scale (1 = strongly disagree, 4 = strongly agree). Primary data was obtained directly from the respondents' answers. Additionally, a pre-test of the questionnaire was conducted with 30 respondents to ensure the validity and reliability of the instrument, using statistical tests based on SPSS version 27.

In this study, data analysis was conducted using descriptive statistics, which included the calculation of percentages, means, medians, and modes. To examine the distribution and relationships between the variables, the obtained data will be presented through frequency tabulations and cross-tabulations. The goal of this descriptive analysis is to provide a clear understanding of public perceptions regarding the diversity of Indonesian culture as depicted in the broadcast.

4. RESULT AND DISCUSSION

The profile of the respondents in the research indicates that 52% are male and 48% are female. In terms of age groups, most respondents (59%) fall within the 18–28-year age range. Additionally, 21% are aged 29–

40 years, 17% are aged 41–65 years, and 3% are over 65 years old. When considering educational background, 46% of respondents hold degrees, while the second highest group consists of those with a diploma, making up 13% of the total. Furthermore, 39% have completed high school, and only 2% have finished junior high school. A detailed breakdown of the respondent profiles can be found in Table 1.

Table 1. Respondent profile

Demographic Aspects	Key Findings
Age	18–34 years old (Gen Z & Millennials)
Ethnicity	Majority Betawi
Education	High school or above
Dominant Platform	YouTube

Insights from social media usage trends, as reflected in Table 2, further demonstrate the appeal of YouTube. Users are drawn to the platform not just for entertainment but also for learning, self-expression, and community building. Compared to other social media platforms, YouTube stands out due to its long-form content, broader demographic reach, and its unique combination of user-generated and professionally produced media. These factors make it a preferred choice for both content creators and audiences seeking depth and authenticity.

Table 2. Social media usage habits

Platform	Frequency of Use	Reason for Use
YouTube	Very often	Visuals & audio are more communicative
Instagram	Medium	For short information and visual culture
TikTok	Medium	Quick entertainment & popular culture content
WhatsApp	High	Personal communication

The audience's attention to the G20 Cultural Performance broadcast, which was the main event of the G20 Summit's welcoming dinner, was assessed. The statement "Cultural performance broadcasts on KOMPAS TV are entertaining" received the highest average score of 3.56, indicating that respondents generally agreed with this statement. Additionally, KOMPAS TV is recognized as an active media outlet for providing factual and balanced information, achieving an overall mean score of 3.55. On the other hand, the statements "The cultural performance angle taken at the G20 Welcoming Dinner represents a dynamic visualization" and "The authenticity of Indonesia's cultural heritage was introduced through the G20 Cultural Performance" received the lowest overall mean score of 3.45. However, the score for the indicator reflecting respondents' attention to the Cultural Performance G20 broadcast was 3.52. This indicates that respondents found the broadcast interesting and engaged with it. More detailed information about respondents' attention to the G20 Cultural Performance broadcast by KOMPAS TV can be found in Table 3.

Table 3. Respondents' attention regarding the G20 cultural performance broadcast on the Kompas TV YouTube channel

Code	Statement	Mean Score	Finding
A1	The authenticity of Indonesia's cultural heritage was introduced through the G20 Cultural Performance	3.45	Agree
A2	The use of audio-visuals in the G20 Cultural Performance broadcast on YouTube makes it more attractive	3.51	Agree
A3	The use of lighting in the G20 Cultural Performance emphasizes the factor of cultural diversity	3.47	Agree
A4	The cultural performance angle taken at the G20 Welcoming Dinner represents a dynamic visualization	3.45	Agree
A5	KOMPAS TV is a media that is active in conveying factual and balanced information	3.55	Agree
A6	Cultural performance broadcasts on KOMPAS TV are entertaining	3.56	Agree
Overall Mean Score		3.52	Agree

In this research, a prototype scheme was implemented to organize the messages received from the audience. Respondents were asked to share their views on ideal examples of cultural performances. The two statements that received the highest mean scores (MS) in the organizational stage were: one about the G20

cultural performance broadcast inspiring pride in the richness of Indonesian culture, and another regarding the quality of the broadcast, which considered brightness, sharpness, contrast, and saturation, reflecting a harmonious presentation. On the other hand, the statement that received the lowest mean score highlighted that the G20 cultural performance broadcast was entertaining in its display of the biological and cultural wealth of the Indonesian nation. Overall, the mean score for organizational processes was 3.59, indicating that respondents generally agreed that the G20 cultural performance broadcast serves as an ideal example of Indonesia's cultural diversity.

Table 4. Respondents' organizational process regarding the G20 cultural performance broadcast on the Kompas TV YouTube channel

Code	Statement	MS	Finding
O1	Good cultural performance can foster tolerance regarding cultural diversity	3.60	Agree
O2	I watched the G20 cultural performance broadcast because it inspired the richness of Indonesian culture	3.61	Agree
O3	The G20 Cultural Performance show entertained me because I was immersed in Indonesia's biological and cultural riches	3.55	Agree
O4	The quality of the program broadcast, which includes brightness, sharpness, contrast and saturation in the G20 Cultural Performance broadcast looks in harmony	3.61	Agree
O5	The animation in the cultural performance at the G20 Welcoming Dinner must be able to represent the richness and diversity of Indonesia's nature	3.57	Agree
O6	A good cultural performance concept can promote dance, music and Indonesian cultural diversity	3.58	Agree
Overall Mean Score		3.59	Agree

The interpretations of respondents regarding the G20 cultural performance broadcast on the Kompas TV channel were evaluated through seven questions. Among these questions, the one that received the highest approval was whether the voice-over cultural narrative effectively showcased the beauty of Indonesian culture. Following this, the second highest mean score was for the statement about the thumbnail titled "Cultural Performance at the G20 Gala Dinner" in KOMPAS's YouTube content, which was perceived as highlighting the grandeur of the G20 cultural showcase. In contrast, the statement regarding the philosophical values of the cultural performance broadcast at the G20 welcoming dinner—specifically, the meanings of love, responsibility, courage, and devotion—received the lowest mean score. Nevertheless, the overall mean score for the third stage, which pertains to interpretation in the perception process, was 3.57. This indicates that respondents perceived the cultural performance shown at the G20 welcoming dinner as a reflection of Indonesia's cultural diversity, as illustrated in Table 5.

Table 5. Respondents' interpretation regarding the G20 cultural performance broadcast on the Kompas TV YouTube channel

Code	Statement	MS	Finding
I1	The setting of the GWK Statue in the G20 Cultural Performance contains philosophical values that describe the duties and responsibilities of the head of state	3.55	Agree
I2	The G20 Cultural Performance broadcast has philosophical values, namely the meaning of love, responsibility, courage and devotion	3.52	Agree
I3	"Challenge" as a cultural performance theme depicts optimism in overcoming difficult situations during the pandemic	3.56	Agree
I4	Betawi Mask Dance, Belian Bawo from Kalimantan, Randai Game from Minangkabau, Lala Dance from Maluku, and Papuan Dance performed at the G20 Cultural Performance, are ideal in depicting multicultural Indonesian society	3.53	Agree
I5	Voice over cultural narratives in the G20 Cultural Performance have the power to show the charm of the beauty of Indonesian culture	3.63	Agree
I6	The setting for the G20 welcoming dinner was made as if the participants were in the middle of the forest to introduce Indonesia's biodiversity and culture	3.58	Agree
I7	The thumbnail "Cultural Performance at the G20 Gala Dinner" on the KOMPAS YouTube channel shows the splendor of the Indonesian cultural showcase	3.62	Agree
Overall Mean Score		3.57	Agree

The results of measuring audience perceptions of audio-visual content were analyzed through three main processes: selection, organization, and interpretation. The findings indicated a tendency toward positive

responses, with ratings ranging from "Agree" to "Strongly Agree" on a Likert scale. In the selection phase, the indicator that assessed visual elements, lighting, and audio quality received an average score of 3.48, which can be interpreted as "very good and engaging." This suggests that technical aspects such as image quality, visual composition, and sound clarity effectively captured the audience's attention and enhanced their focus on the message. During the organization phase, which emphasized the content's ability to promote tolerance, the average score was 3.45. This result indicates that audio-visual content fosters cultural appreciation and encourages viewers to see diversity as a valuable enhancement to social interactions. Audiences felt that messages presented through storylines and narrative structures helped to raise awareness and appreciation for the values of tolerance in everyday life. In the interpretation phase, which examines the philosophical meaning and messages related to cultural diversity, the average score reached 3.52—the highest among the three perception processes. These findings demonstrate that audiences are capable of deeply understanding the cultural values embedded in the content. Philosophical messages that are creatively and relevantly presented are effective in conveying broader ideas about the importance of diversity and harmony in society. Overall, these three perceptual processes illustrate that audio-visual content designed with solid technical elements, a well-structured narrative, and meaningful relevance can provide a viewing experience that is not only entertaining but also educational, fostering awareness and instilling cultural values in the audience.

Table 6. Descriptive analysis of the three main processes of perception

Perception Indicator	1 (Disagree)	2 (Somewhat Agree)	3 (Agree)	4 (Strongly Agree)	Mean Score
Selection (visual, lighting, audio)	2%	8%	38%	52%	3,48
Organization (influence on tolerance)	3%	10%	40%	47%	3,45
Interpretation (philosophical meaning & diversity)	1%	7%	36%	56%	3,52

The researcher conducted an in-depth cross-tabulation analysis to investigate how age, frequency of YouTube usage, and ethnic background influence individuals' perceptions of cultural broadcasts, as well as their appreciation of the cultural content presented in Kompas TV broadcasts. This analysis aimed to identify potential correlations and differences in how various demographic groups engage with and value the cultural programming featured on Kompas TV, providing valuable insights into the intersection of media consumption and cultural appreciation across different ages and ethnicities.

Cross-tabulation analysis reveals that the 18–25 age group achieved the highest scores across all assessed indicators, including selection, organization, and interpretation. This trend can be attributed to the significant influence of Generation Z, who are highly adept at navigating digital media platforms, especially YouTube, which plays a crucial role in their cultural consumption. Within this demographic, G20 cultural programs were rated particularly favorably, with an impressive average score of 3.65 in the interpretation category. This indicates that young adults in this group are exceptionally skilled at understanding and appreciating the philosophical underpinnings of these programs. In contrast, individuals over the age of 35 exhibited notably lower ratings for the same programs. Their responses suggest that media preferences play a substantial role in this discrepancy, as this age group tends to rely on traditional media sources, such as television and print, rather than engaging with contemporary digital platforms. This difference in media engagement likely contributes to their reduced familiarity with the nuances of the G20 cultural initiatives, leading to their comparatively lower assessments. Thus, the generational divide in media consumption patterns significantly influences perceptions and evaluations of cultural content.

Table 7. Cross-tabulation of age with perception

Age (Years)	Number of Respondents (n)	Selection (Mean Score)	Organization (Mean Score)	Interpretation (Mean Score)	Total Perception
18–25	45	3,55	3,50	3,65	3,57
26–34	30	3,50	3,42	3,55	3,49
35–44	15	3,40	3,35	3,45	3,40
45+	10	3,30	3,28	3,35	3,31

Research indicates that individuals who spend more than three hours a day watching YouTube exhibit significantly heightened perceptions of cultural messages. This extended duration of exposure to diverse visual content appears to enhance viewers' understanding and interpretation of various cultural themes and narratives.

A positive correlation has been identified between the amount of time spent watching YouTube and the quality of cultural perception; as viewing time increases, so does the viewers' ability to engage with and appreciate complex cultural ideas. Conversely, respondents who limit their YouTube viewing to less than one hour each day tend to demonstrate a decreased attention to cultural narratives. This suggests that shorter viewing durations may inhibit the depth of engagement necessary to fully absorb and comprehend the intricate nuances of cultural storytelling found within the platform's content. Such findings highlight the importance of time spent consuming media in shaping one's cultural awareness and understanding.

Table 8. Cross-tabulation of YouTube watching duration and user perception

Watching Duration	Number of Respondents (n)	Selection (Mean Score)	Organization (Mean Score)	Interpretation (Mean Score)	Total Perception
< 1 hour/day	20	3,30	3,25	3,40	3,32
1–2 hours/day	40	3,45	3,42	3,50	3,46
2–3 hours/day	25	3,55	3,50	3,60	3,55
> 3 hours/day	15	3,60	3,55	3,65	3,60

Non-Betawi ethnic groups, such as the Javanese, Sundanese, and others from various regions, exhibited a heightened appreciation for cultural diversity through G20 cultural performance shows. These events provided a unique opportunity for attendees to engage with aspects of Indonesian culture that may be outside their customary experiences. By showcasing a vibrant array of traditional arts, dance, and music from different regions of the archipelago, these performances served not only to entertain but also to educate and enlighten audiences on the richness and variety of Indonesia's cultural heritage. This exposure not only increased awareness among these ethnic groups but also fostered a deeper appreciation for the intricate tapestry of cultural identities that comprise the nation, bridging gaps and promoting a wider recognition of Indonesia's diverse traditions beyond the dominant Betawi culture.

Table 9. Cross-tabulation of ethnicity with perception

Age (Years)	Number of Respondents (n)	Selection (Mean Score)	Organization (Mean Score)	Interpretation (Mean Score)	Total Perception
Betawi	40	3,45	3,40	3,50	3,45
Javanese	25	3,50	3,45	3,55	3,50
Sundanese	15	3,48	3,42	3,53	3,48
Others	20	3,52	3,47	3,58	3,52

The findings revealed that most respondents were male (52%) and predominantly within the age range of 18–28 years (59%), reflecting the characteristics of Generation Z. This demographic is recognized for its intense engagement with digital media and a preference for platforms that align with their interests and lifestyles. In terms of educational qualifications, most respondents held a bachelor's degree (46%), followed by high school diplomas (39%), associate degrees (13%), and junior high school education (2%). Regarding media consumption, YouTube was identified as the most favored platform (79%), followed closely by TikTok (72%) and Instagram (63%). Notably, a significant portion of respondents, 46%, reported spending over 170 minutes per day on social media, highlighting their strong engagement with digital content. This aligns with the We Are Social report (2023), which indicates that Indonesians, on average, spend more than three hours each day accessing digital media.

According to the analysis of the mean scores (MS), respondents expressed positive perceptions regarding the G20 Cultural Performance broadcast, reflected in an overall mean score (OMS) of 3.56. Among the selection indicators, the statement identifying the G20 Cultural Performance as the centerpiece of the welcoming dinner garnered the highest MS score of 3.59, closely followed by the location of the event at Garuda Wisnu Kencana, which received a score of 3.58. This suggests that the audience valued both the content selection and location, which were well aligned with Indonesia's cultural identity. On the organization indicator, the statement indicating that the broadcast inspired viewers with the nation's cultural richness achieved the highest score of 3.61. Meanwhile, within the interpretation indicator, the cultural voice-overs ranked highest with an MS of 3.63, demonstrating that a compelling narrative successfully added depth and meaning to the broadcast.

Cross-tabulation results reveal variations in perceptions based on education, ethnicity, and age. Respondents with a university degree were more likely to strongly endorse inspirational programs, with 29

individuals expressing this sentiment. In terms of ethnicity, Betawi respondents (32%) and Javanese respondents (21%) demonstrated a greater likelihood of positively evaluating the promotion of Indonesian cultural diversity. This indicates that audience perceptions are shaped not only by the visual and narrative quality but also by their connection to cultural values and local identity.

These findings can be understood through the lens of the Uses and Gratification Theory (UGT), which posits that audiences engage with media to satisfy specific needs, including entertainment, information, social interaction, and identity formation. According to Luo (2020), entertainment emerges as the primary motivation for digital media consumption, surpassing the drive for information. Similarly, Sabharwal et al. (2024) identified the main motivations for audiences accessing digital media as entertainment, relaxation, and self-expression. Additionally, a study by Katz, Blumler, and Gurevitch (as referenced in *The SAGE Encyclopedia of Mass Media and Society*, 2020) highlights that audiences are not merely passive recipients; rather, they are active agents who selectively choose content based on their individual needs and preferences.

In Indonesia, a study conducted by Pratama (2024) revealed that YouTube is a highly popular platform, as it effectively fulfills audiences' needs for both information and entertainment. Similarly, Eni Maryani (2020) noted that during the COVID-19 pandemic, the public turned to digital media for both informational and entertainment purposes. This aligns with other research indicating that 73% of respondents utilize social media to access the latest information, while 72% engage with it for entertainment. Additionally, a study from Telkom University found that the younger generation, aged 18–25, tends to be prolific users of social media, as digital content caters to their personal and social identity needs.

The positive outcomes of this study can be attributed to a combination of high-quality content and alignment with audience needs. The G20 Cultural Performance broadcast not only showcased Indonesia's rich cultural heritage but also delivered an engaging experience through dynamic lighting, captivating visuals, and a compelling voice-over. This finding aligns with research by Wibowo et al. (2018), which indicated that media appeal, enjoyment, and information sharing significantly influence audiences' willingness to continue using platforms like YouTube. Moreover, Generation Z, the predominant demographic in this study, is characterized by a preference for relevant content, engaging visuals, and concise yet impactful narratives.

This analysis is further reinforced by international studies indicating that Uses and Gratifications Theory (UGT) now encompasses not only cognitive (informational) needs but also emotional and aesthetic needs. Research on the Users and Gratifications Theory Approach to Digital Media (Sabharwal et al., 2024) reveals that audiences frequently select digital content for social gratification—such as engaging with online communities—entertainment, and the personal satisfaction derived from compelling visual narratives. Additionally, the positive result observed in the interpretation indicator (MS 3.63) suggests that the audience experienced a profound engagement with this cultural content, aligning with the personal identity motivation outlined in UGT.

The G20 Cultural Performance broadcast on KOMPAS TV's YouTube channel effectively addressed various dimensions of audience gratification, including informational, entertainment, and personal identity. The content was enhanced by high-resolution visuals, dramatic lighting, and a compelling narrative, which together fostered positive perceptions and evoked emotional satisfaction among viewers. These findings suggest that digital broadcast media should integrate informative content with creative elements to sustain audience engagement, particularly in an era dominated by digital native generations like Generation Z.

5. CONCLUSION

The research findings indicate that many respondents had a positive perception of the G20 Cultural Performance broadcast on the KOMPAS TV YouTube channel. The analysis revealed an average score of 3.56 for the selection, organization, and interpretation indicators, which falls into the "agree" category. Notably, the cultural voice-over aspect received the highest score of 3.63. This illustrates that the quality of the narrative, visuals, and content presentation is crucial in making a lasting impression on the audience. The respondent profile was predominantly made up of Generation Z individuals with bachelor's degrees and high engagement on social media, which further emphasizes YouTube's relevance as a primary medium for conveying cultural messages. According to the Uses and Gratification theory, this broadcast effectively fulfilled audience needs in both informational and entertainment dimensions, while also reinforcing their cultural identity.

Recommendations for future research should include the incorporation of qualitative analyses, such as in-depth interviews or sentiment analysis of audience comments on YouTube, to achieve a more nuanced understanding of public perception. Additionally, conducting a comparative study with other digital platforms

like TikTok or Instagram Reels may offer a broader perspective on the cultural content consumption patterns of the younger generation.

For KOMPAS TV, the findings of this study suggest that a content packaging strategy that incorporates visuals, audio, and creative narratives should not only be maintained but also enhanced. KOMPAS TV can leverage engagement features on YouTube, such as community posts and short videos, to capture the attention of a younger audience. Additionally, collaborating with cultural content creators and developing programs that employ interactive storytelling can strengthen KOMPAS TV's position as a trusted digital media outlet and a key player in promoting national cultural literacy.

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