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Challenges of Tourism Campaigns in the New Normal Era: Analysis on Indonesian Government's Social Media

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ABSTRACT

The COVID-19 pandemic has had a severe impact on the tourism industry sector. The government is trying to revive the Indonesian tourism sector by issuing a new normal policy. Therefore, this study aims to determine how Twitter is used as a tourism campaign tool by the Indonesian government in the new normal era of the COVID-19 pandemic. This study uses a descriptive qualitative approach. This study uses the NVIVO 12 Plus analysis technique with chart features, word frequency, and cluster analysis. The source of this research data is the Twitter account of the Ministry of tourism and creative economy and Pesona Indonesia. The period for collecting this research data is from July 2020 to June 2021. The findings in this study are the Twitter account of the Ministry of Tourism and the creative economy and Pesona Indonesia is very crucial to be used to campaign for Indonesian tourism in the new normal era. The Twitter content of the Ministry of tourism and creative economy and Pesona Indonesia in campaigning for Indonesian tourism is about tourist facilities, tourist events, tourist destinations, and health protocol. The Twitter account narration is related to invitations to travel to Indonesia, the beauty of tourism, and Indonesian tourist destinations. Actors involved in the Indonesian tourism campaign are Minister Sandiaga Salahudin Uno, Deputy Minister Angela Tanoesoedibjo, and President Joko Widodo. The two Twitter accounts have a balanced intensity in the Indonesian tourism campaign from July 2020 to June 2021.



INTRODUCTION

The tourism sector is a top focus for the Indonesian government since it is seen as having the potential to drive economic growth. The government continues to grow the tourist sector through various programs in order to make Indonesian tourism more advanced and well-known around the world. The importance of the national tourism sector is growing in tandem with the sector's growth and contribution in terms of foreign exchange earnings, regional revenue, regional development, as well as the absorption of investment, labor, and company development across Indonesia's many regions (Elistia, 2020). The tourism sector's contribution has increased significantly; however, in early 2020, The COVID-19 viral epidemic rocked the world. Joko Widodo, Indonesia's president, issued an order titled Large-Scale Social Restrictions. All countries or towns that are most affected by COVID-19 should be barred from accessing border zones.

The COVID-19 pandemic has had a reasonably severe impact on the Indonesian economy, especially in the tourism industry sector. Therefore, to try to revive the Indonesian tourism sector, the government issued a new normal policy. The Indonesian government set the new normal policy or new order of life to overcome the economy due to the COVID-19 pandemic. The Ministry of Tourism and Creative Economic has compiled a CHS (Cleanliness, Health, and Safety) program as a new normal order in tourist destinations by involving tourism industry players and the creative economy, which is later expected to be

productive and safe COVID-19. This is also supported by the health protocols enforced in tourist partners, such as limiting the number of tourists to a maximum of 50 percent of the object's capacity with operating hours limited to 19.00 WIB, screening health document requirements, limiting restaurant visitors to a maximum of 25 percent and encouraging potential tourists to make a reservation before visiting (Betty Silfia Ayu Utami, 2021).

The problem is that Indonesian tourism visits during the COVID-19 pandemic have decreased dramatically. According to the Central Statistics Agency data, the number of foreign tourist arrivals to Indonesia in December 2020 experienced a sharp decline of 88.08 percent, compared to the same month in 2019. The number of foreign tourists in December 2020 was 164,088 people compared to the same period last year. Then which reached 1.37 million visits due to the COVID-19 pandemic (Widjaja, 2021). Meanwhile, the Deputy for Destination Development and Infrastructure of the Ministry of Tourism and Creative Economic explained that the number of local tourists decreased by 61 percent compared to the previous year. This significant decline in the number of tourists has a very substantial impact on economic conditions because tourism plays a vital role in increasing state income, foreign exchange, and employment. The COVID-19 pandemic threatens 13 million workers in the tourism sector and 32.5 million workers indirectly related to the tourism sector (Badan Pusat Statistik, 2020).



The importance of this research is that in the government's efforts to restore the Indonesian tourism sector, which has begun to be opened with health protocols, promotions need to be carried out to inform tourists to return to visit Indonesian tourist destinations. Social media, especially Twitter, is an alternative that the Indonesian government can use to promote Indonesian tourism. Twitter has developed as a means of interacting with various groups around the world. This development can then be used as an effective promotional medium (Hamzah, 2013). Social media Twitter is an online media where users can easily participate, share and create content, including social networks, wikis, forums, and virtual worlds. Social media Twitter is used as a promotional tool because it directly responds to its users (Umami, 2015). The use of internet-based Twitter social media as a tourism communication medium is more flexible and profitable because media like this is considered more accessible, has a broad reach, and is cost-effective in communicating tourism. So this is what makes social media more attractive for communication and promotion (Atiko et al., 2016).

Several previous studies related to this research. The potential of social media as a means of promoting community participation-based tourism is enormous. Although it is still allowed to run without anyone managing community participation, it still shows that its impact on the development of tourism objects is huge (Ramadhan & Rusmana, 2017). Many aspects of tourism, especially information search and decision-making behaviors, tourism promotion, and focusing on best practices for connecting with consumers, rely heavily on social. Using social media to spread tourism products has proven successful (Zeng & Gerritsen, 2014).

Modern media provides a more cost-effective means of destination marketing as well as various opportunities for tourists to recruit new visitors to their destinations. Social media is gradually persuading destination marketers that it should be an integral part of their efforts as a tool for tourist promotion (Királ'ová & Pavlíček, 2015).

Local government digital diplomacy utilizes social media and websites to inform various regional tourism activities and potentials while also involving state and non-state actors who implement digital diplomacy (Sudirman, Sarma, & Susilawati, 2020). Educational tourism benefits and promotes the nation's economic, social, political, and cultural life, and social media plays a vital role in this. Show how important social media is for tourist competitiveness on a strategic level (Leung, Law, van Hoof, & Buhalis, 2013). Tourist objects and the government use social media to attract visitors and provide information about events to be held to the public. Social media can positively impact the image of an object or tourist destination (Indika & Jovita, 2017). Social media has a beneficial and detrimental impact on the tourist industry, since opinions and personal experiences of other users on social media have influenced the tourism decisions of the younger generation (Gonca Guzel Sahin & Sengün, 2015).

Several previous studies have been described, research related to social media and tourism looks at from various points of view such as social media to promote tourism based on community participation and the use of social media by tourism destination actors in attracting tourist visitors. Because the novelty of this research is the Indonesian tourism campaign in the new normal era through Twitter social media. Therefore, the purpose of this research is how social media Twitter is used as a tourism



campaign tool by the Indonesian government in the new normal era of the COVID-19 pandemic.

According to Valentini and Kruckeberg (2012), the behavior and interactions established between users are crucial to the concept of social media. Individuals utilize social media for a variety of reasons, and without users, social media would not exist (Allagui & Breslow, 2016). News organizations use social media to obtain information or news from family, friends, and traditional organizations (Boulianne, 2015). The function of social media in enabling communication to potentially activate social networks. The web can be divided into three streams: one that emphasizes network growth, another that emphasizes social linkages to groups, organizations, and activists, and still another that emphasizes dissemination through peer groups (Valenzuela, 2013). The impact of social media on freedom of expression is far-reaching. Individuals who exercise their right to express their thoughts while actively silencing others are emboldened by social media (Lim, 2017).

One of the most popular forms of media is social media, which is frequently utilized to express viewpoints. The dissemination of similar thoughts and perspectives via social media can help to create a dialogue that can lead to further discussion (Setiawan, Saputra, & Fridayani, 2021). Social media is becoming a powerful influencer in all aspects of life. Social media and information and communication technologies (ICTs) enhance communication between diverse stakeholders, allow for feedback, and encourage citizen participation. The innovative use of technology contributes to democracy by improving transparency, government responsiveness, and citizen participation (R. Kumar, Kumar, &

Ilavarasan, 2017). The use of social media correlates with the advent of a new campaign strategy known as the professional campaign at the turn of the century (Vergeer & Hermans, 2013). User engagement has become an essential component of social media campaigns that strategic communication specialists must consider (Paek, Hove, Jung, & Cole, 2013).

Social media can be one of the most successful techniques for marketing and advertising, because of widespread use of the internet in today's globe. Social media proved to be a powerful communication tool that quickly expanded over the region. The tourism industry has benefited the most from the internet, and as a result, social media has become an essential part of any national or state tourism promotion and planning (Gohil, 2015). Social media are gaining prominence as an element of destination marketing organization marketing strategy when public sector funding cuts are required. Social media is gaining traction as a component of destination marketing organization marketing strategy. With little resources, social media provides a way to reach a worldwide audience (Hays, Page, & Buhalis, 2013).

Consumers are increasingly able to influence other consumers with their thoughts and experiences as social media becomes more vocal. Social media is advantageous for marketing communications since it is low-cost and bias-free (Radmila Živković, Jelena Gajić, 2014). Social media can inspire visitors, support them through preliminary information search, comparison of destinations, decision making, travel planning, communication, engagement, information gathering, post-sharing, and recollecting travel experiences. One of the main challenges for remaining competitive is



understanding how to use social media to create successful, compelling, and valuable tourism experiences (Királ'ová, 2014).

Tourism marketing uses social media to engage with consumers. First, social media campaigns are increasingly being used to drive traffic to tourism websites. Second, consumer outreach to marketers and other sources of information is much more likely to shape travel choices (Hudson & Thal, 2013). Seven approaches to ensure a successful social media campaign, first monitor the conversations. Second, identify influential individuals who can spread messages, third, identify the factors shared by influential individuals. Fourth, locate those potential influencers who have interests relevant to the campaign. Fifth, find influencers who can talk about the company's product or service and have relevant components to the campaign. Sixth, reward influencers who disseminate positive word-of-mouth about the product or service. Finally, reap the benefits of more successful social media initiatives (V. Kumar & Mirchandani, 2012).

COVID-19 is now present in over 200 nations and territories throughout the world. Many countries' governments have imposed extraordinary restrictions on their citizens' movements and behavior, and global economic activity has plummeted. In addition to the health risks to tourists, there are evident fears that afflicted travelers would spread the disease to residents (Qiu, Park, Li, & Song, 2020). During a global pandemic, large-scale international travel can spread infectious diseases and pose health dangers in crowded urban centers. Furthermore, there is a considerable possibility of COVID-19 spreading throughout the neighborhood (Lipsitch & Bloom, 2012). COVID- The influenza A/H1N1 outbreak has created

unprecedented circumstances for the vulnerable tourism industry. The extremely contagious new coronavirus continues to wreak havoc on the business, raising major concerns about its current and future viability (Kaushal & Srivastava, 2021).

The COVID-19 pandemic has brought the world's economy to a stop, causing devastation on the tourism industry in particular. To stop the spread of the COVID-19 outbreak, international travel restrictions were imposed and halted much of the global tourism business (Khalid, Okafor, & Burzynska, 2021). To manage the impact of the Covid-19 pandemic, tourism stakeholders must seek out innovative tactics to survive and thrive in the face of adversity. During this pandemic, switching to digital media and developing new digital technologies is thought to be the best option (Irwan & Novianti, 2021).

In the tourism industry, crises are common. Many places have been impacted by natural and man-made disasters, and have developed resilience and mitigation measures and strategies over time (Ritchie & Jiang, 2019). The COVID-19 pandemic created an exceptional and one-of-a-kind circumstance. For starters, travel, hospitality, and tourism have all declined globally. Second, the economic collapse has been significantly more severe than previously thought. Third, the current crisis has the potential to cause big changes across the tourism industry. Fourth, there are no signs that the situation will be resolved any time soon (Dolnicar & Zare, 2020). built a DSGE (dynamic stochastic general equilibrium) model better to comprehend the pandemic's impact on global tourism. The application of the model to Covid-19 reveals a drop in tourism demand due to growing health risks (Collins-kreiner &



Ram, 2020). Open communication is essential for effectively combating pandemics, and government-sponsored loans are essential for the tourism industry's survival (Yeh, 2020).

METHODOLOGY

This study uses a descriptive qualitative approach to explain the tourism campaign in the new normal era of the COVID-19 pandemic by the Indonesian government through Twitter. This study uses the NVIVO 12 Plus analysis technique with chart features, word frequency, and cluster analysis. The source of this research data is the Twitter account of the Ministry of Tourism and Creative Economy of the Republic of Indonesia as the state agency responsible for developing Indonesian tourism. Furthermore, this research also uses data sources from the Pesona Indonesia Twitter account. The account is the official account of Indonesian tourism promotion under the Ministry of Tourism and Creative Economic of Indonesia.

The data collection process uses the n-capture application to retrieve data from the Twitter social media account of the Ministry of Tourism and Creative Economy of the Republic of Indonesia and the charm of Indonesia. Next, upload the data to the NVIVO 12 plus, then manage the data using the chart, cluster, and word frequency analysis features on the NVIVO 12 plus. After that, the results of data processing are entered into this study for later analysis more deeply. The period for data collection in this study ranges from July 2020 to June 2021. During that time, the Indonesian government issued a new normal policy to reopen tourist destinations by implementing health protocols. The data

displayed in this study are in the form of content, the relationship between content, narration, and the intensity of Twitter social media.

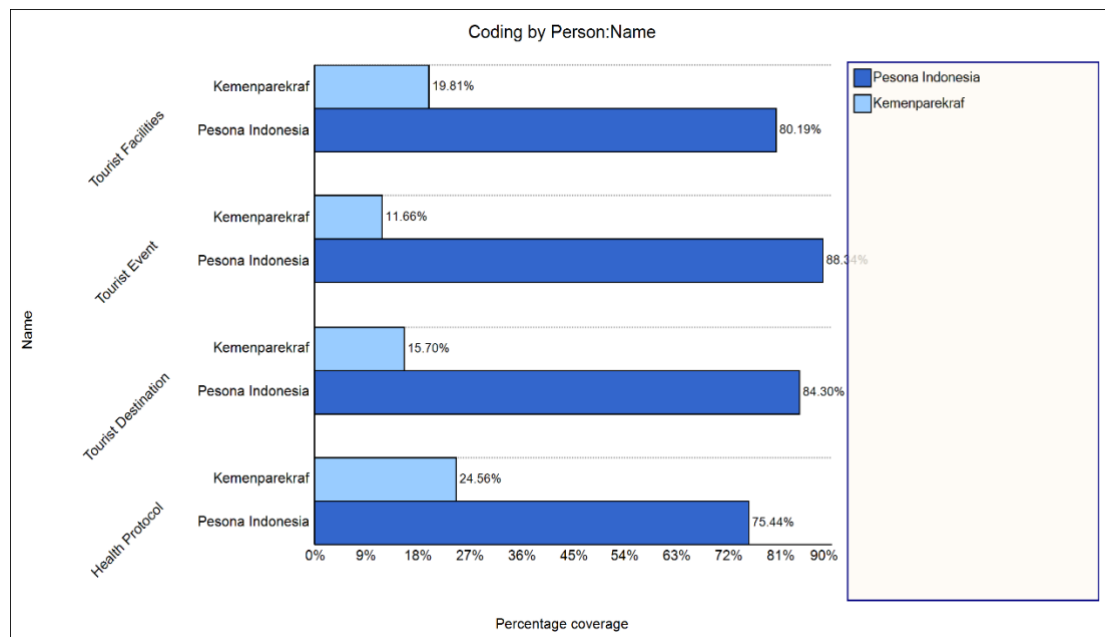
RESULTS and DISCUSSION

Indonesian Tourism Campaign Content on Twitter Social media

Content on Twitter social media, where users can express things such as feelings, experiences, statements, and criticism of something. The submitted content is shared with many people and is not limited to one particular person. Content can be received online faster, and acceptance can also be delayed depending on the interaction time specified by the user (Tim Pusat Humas Kementerian Perdagangan RI, 2014). In this case, the Indonesian government's Twitter social media content is responsible for the tourism sector. The Twitter social media accounts of the Ministry of Tourism and Creative Economy of the Republic of Indonesia and Pesona Indonesia are used for Indonesian tourism campaigns in the new normal era due to the COVID-19 pandemic. The chart analysis results in figure 1 display the Twitter social media content of the Ministry of Tourism and the creative economy of the Republic of Indonesia, and Pesona Indonesia. The two Twitter social media accounts contain content related to tourist facilities, tourist events, tourist destinations, and health protocols. This shows that the Twitter social media content of the Ministry of Tourism and the creative economy of the Republic of Indonesia, and Pesona Indonesia are related to the Indonesian tourism campaign

Figure 1. The Twitter Social Media Content





Source: Chart Analysis NVIVO 12 plus

Figure 1 shows that the content about tourist facilities in the Twitter social media of the Ministry of tourism and creative economy is 19.81%. In comparison, in the Pesona Indonesia Twitter social media, it is 80.19%. This shows that Twitter Pesona Indonesia more often conveys content about tourist facilities than social media Twitter, the

Ministry of Tourism, and the creative economy. Talking about tourist facilities in the new normal era, the Minister of Tourism and Creative Economy Wishnutama Kusubandio in 2019-2020 said that Indonesian tourism needs to return to the basic needs of tourists. The most basic tourist need is the provision of clean toilet facilities. Therefore, a special allocation fund for the Ministry of Tourism and the creative economy is to repair and procure clean toilets. The next thing that needs to be returned to the basics to attract tourists is security and safety. Therefore, the Ministry of tourism and creative economy coordinates with the National Search and Rescue Agency, the Indonesian National Board for Disaster

Management, the Police, and the Ministry of Health regarding security and safety. Several other institutions, such as the Ministry of Public Works and Public Housing and the Ministry of Transportation, assist infrastructure development (Aditya, 2020a).

Furthermore, the content about tourist events on the Twitter social media of the Ministry of tourism and creative economy is 11.66 percent. Meanwhile, in the social media Twitter Pesona Indonesia, the content of tourist events is 88.34%. Regarding tourist events, the president of Indonesia, Joko Widodo, asked all parties to focus on holding domestic conferences and meetings, MICE (meetings, incentives, conventions, exhibitions), especially in tourism areas affected by the coronavirus. Three tourist areas that tourists rarely visit due to the temporary closure of flights to and from China are Bali, North Sulawesi, and the Riau Islands (Hakim, 2020).

Furthermore, content about tourist destinations on Twitter social media of the Ministry of tourism and creative economy is 15.70 percent, while



on Twitter social media, Pesona Indonesia is 84.30%. In the new normal period, natural tourism activities are increasingly loved by many tourists. One of the natural attractions in Indonesia is a visit to Tanjung Puting National Park. The orangutan conservation site is located in West Kotawaringin Regency, Central Kalimantan. Foreign tourists mainly visit the national park. Nevertheless, domestic tourist visits can increase when tourist trips have begun to be allowed. Indonesian people can help the Indonesian tourism industry by traveling domestically (Ramadhian, 2020).

Finally, content about health protocols on the Twitter of the Ministry of Tourism and Creative Economy is 24.56%. Meanwhile, content about health protocols in the social media of Twitter Pesona Indonesia is 75.44%. President of the Republic of Indonesia Joko Widodo requested that strict health protocols be implemented to prevent the spread of the coronavirus in the opening of tourism during the New Normal. Joko Widodo asked his staff to look at other countries that have opened tourism in the New Normal era. The main factor that needs to be implemented is that the New Normal protocol must prioritize safety and health (Aditya, 2020b).

The government has officially approved the health protocol made by the Ministry of Tourism and Creative Economy. The decree of the Minister of Health ratified this protocol. The protocol was ratified through the Decree of the Minister of Health Number HK.01.07/Menkes/382/2020 concerning Health Protocols for the Community in Public Places and Facilities in the Context of Prevention and Control of COVID-19. This Decree of the Minister

of Health regulates strict protocols for managers, workers, and visitors (Aditya, 2020c).

Narrative of Indonesian Tourism Campaign on Twitter Social Media

Public institutions have also adopted these new communication channels and use social media for various goals, one of which is to remove communication hurdles common in the public sector. The use of social media in the public domain can promote, among other things, communication, citizen involvement, transparency, trust, democracy, and the transfer of best practices among government agencies (Haro-de-rosario, Sáez-martín, & Caba-pérez, 2018). The pandemic corona (COVID-19), as well as social media, has become a part of daily life. Covid-19's rapid growth has been recognized around the world and in Indonesia (Hafidzi, Sahir, Eliya, Siregar, & Sudarmanto, 2021).

Therefore, through the Ministry of tourism and creative economy as the institution responsible for the development of Indonesian tourism, the Indonesian government uses Twitter social media to campaign for Indonesian tourism in the new normal era of the COVID-19 pandemic. The results of the word frequency analysis in figure 2 helps to understand the narrative built on the Twitter social media of the Ministry of Tourism and the creative economy and Pesona Indonesia related to Indonesian tourism during the new normal era of the COVID-19 pandemic. Words that appear to appear are #wonderfulindonesia, "enchantment", #pesonaindonesia, "Indonesia", #diindonesiaja, "tourism", "tourism", "Bali" "beach" festival, "culture", "nature" and others.



transportation, and places that become tourist destinations themselves, they are ready with the CHS (Cleanliness, Health, and Safety) protocol. CHS is hygiene, health, and safety program that will involve all stakeholders in the tourism industry, the creative economy, and other relevant institutions. The tourists will also be given education on the importance of implementing health protocols during this activity, safely and comfortably. Minimizing negative stigma, education for tourists is essential. Basic health protocols come first, namely wearing masks, washing hands regularly, and maintaining physical distance (Yolandha, 2020).

Restoring the trust and desire of tourists to come back to tourist attractions is something that the Indonesian government must pay attention to. This is because after COVID-19 hit Indonesia, the stigma about safety in public places became very sensitive. Therefore, government information channels must be opened and enlarged as an educational effort about the readiness of Indonesian tourism to be visited. Then, social media activities become very important as a place to convey information and interact with the public, so the government, through the Ministry of Tourism and the creative economy, must use it as well as possible. The charm of Indonesia's Twitter social media account as the official account for Indonesian tourism

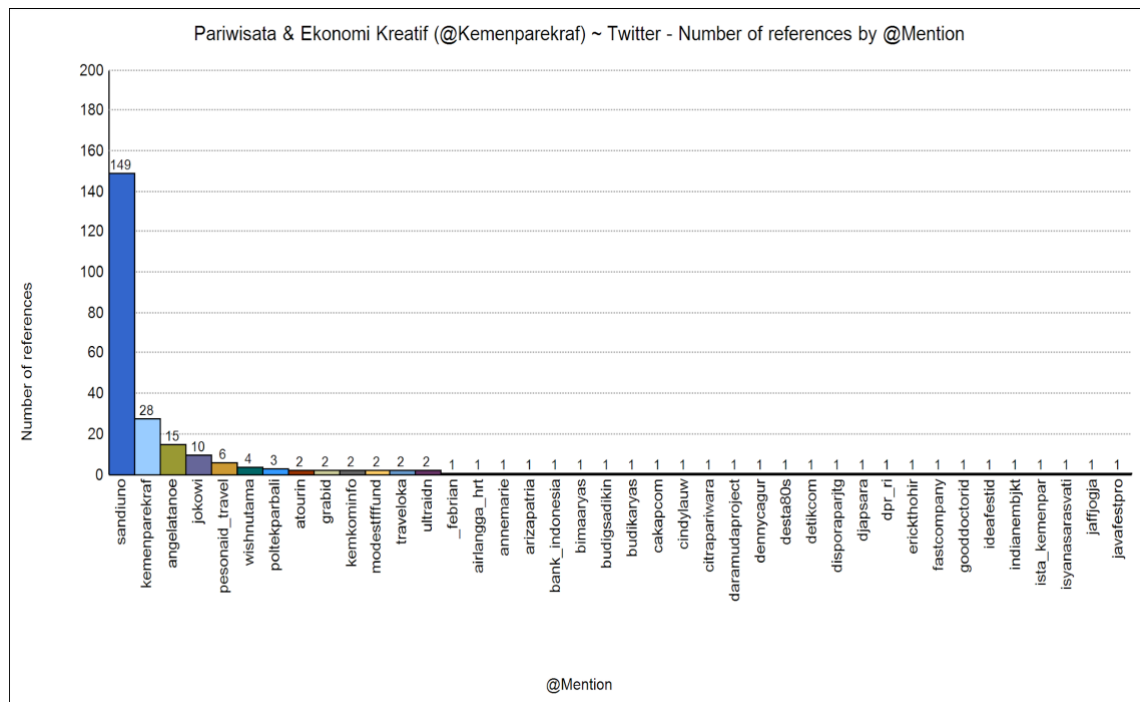
promotion under the auspices of the Ministry of Tourism and Creative Economic must also be active in creating engaging narratives to Indonesian campaign tourism in digital media.

Indonesian Tourism Campaign Actors on Twitter Social Media

The Ministry of Tourism and Creative Economy invites the Indonesian people to support the world of Indonesian tourism. The invitation came along with the hectic upload of photos and videos of netizens who voiced their longing to travel in the country through the hashtags #RinduWisataLagi and #DiIndonesiaAja. This solidarity movement was initiated by the Ministry of Tourism and Creative Economy to maintain enthusiasm and hope during the pandemic for all those who are struggling in the tourism and creative economy sectors (Laoli, 2021). The Indonesian tourism campaign of the Ministry of Tourism and the creative economy on social media Twitter is supported by several parties who have responsibilities in the sector. The actor was mentioned by the Twitter social media account of the Ministry of Tourism and Creative Economic. He took part in disseminating the narrative and content of the Indonesian tourism campaign. Figure 3 helps show some of the actors involved in the Indonesian tourism campaign on Twitter social media.



Figure 3. Actors involved in the Indonesian tourism campaign



Source: The Ministry of Tourism and the creative economy Twitter account

Figure 3 shows that the actor who is most often involved in Indonesian tourism campaigns in the new normal era of the COVID-19 pandemic is @Sandiuono, which is none other than the Twitter social media account belonging to Sandiaga Salahudin Uno, the Minister of Tourism and Creative Economy of the Republic of Indonesia. From July 2020 to June 2021, @Sandiuono has campaigned for Indonesian tourism on Twitter 149 times. President Joko Widodo appointed former Deputy Governor of Jakarta Sandiaga Salahuddin Uno as Minister of Tourism and Creative Economy. Sandiaga Salahuddin Uno is a Gerindra Party politician, former Chairman of the Indonesian Young Entrepreneurs Association, and a former rival to Joko Widodo-Ma'ruf Amin in the 2019 Election. Sandiaga will replace Wishnutama Kusubandio, appointed Minister of tourism and creative economy by Jokowi on October 23, 2019 (Ardito Ramadhan, 2020).

Furthermore, the social media Twitter of the Ministry of tourism and creative economy also mentioned the Twitter social media account @angelatanoe, which is the account of Angela Tanoesoedibjo, deputy minister of tourism and creative economy of the Republic of Indonesia. @Angelatanoe account played a role in campaigning about Indonesian tourism 15 times. The exciting thing is the low activity carried out by the deputy minister of tourism and the creative economy in campaigning for Indonesian tourism on his Twitter social media. When compared to Sandiaga Salahudin Uno, who is relatively new to being the Minister of Tourism and Creative Economic, his social media activities are very much different. The @Jokowi account was also mentioned by the Ministry of tourism and creative economy in campaigning for Indonesian tourism in the new normal era. This is inseparable from Joko Widodo as president of the Republic of Indonesia to

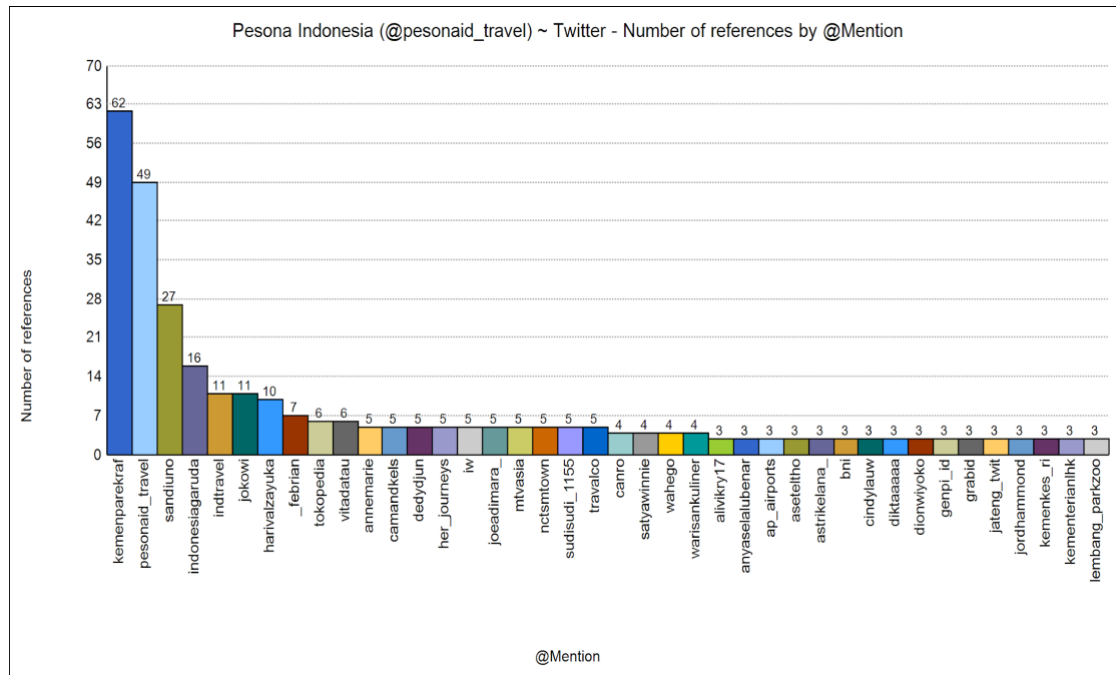


develop and restore the stretching of Indonesian tourism.

Furthermore, Pesona Indonesia Twitter social media account also did not miss to invite other parties to campaign for Indonesian tourism in the new normal era. Figure 4 helps to show the actors

involved in the Indonesian tourism campaign through mentions made by the Pesona Indonesia Twitter social media account as the official account for Indonesian tourism promotion under the Ministry of Tourism and Creative Economic's responsibility.

Figure 4. Actors involved in the Indonesian tourism campaign



Source: Pesona Indonesia Twitter account

Figure 4 shows the actor most often involved in mentioning the social media Twitter Pesona Indonesia is the Ministry of tourism and creative economy as much as 62 times. This is inseparable from the Pesona Indonesia Twitter social media account, the official history of Indonesian tourism promotion under the Ministry of Tourism and Creative Economic's responsibility. Furthermore, the social media Twitter Pesona Indonesia also mentioned the social media account Twitter charmid_travel as many as 49 times. Moreover, the Twitter social media account also mentioned the tourism and creative economy minister, Sandino, 27 times.

Minister of Tourism and Creative Economic Sandiaga Uno said the government focused on developing super-priority tourism destinations. This tourism destination consists of five places, namely Lake Toba, Likupang, Borobudur, Mandalika and Labuan Bajo. The thing that must be considered in developing this super-priority destination is how its tourism potential can boost tourist stay time and spending. When these five destinations have grown well and optimally, they will be added to other destinations according to their potential (Rahma, 2021).

The intensity of Indonesian Tourism Campaign on Twitter Social Media

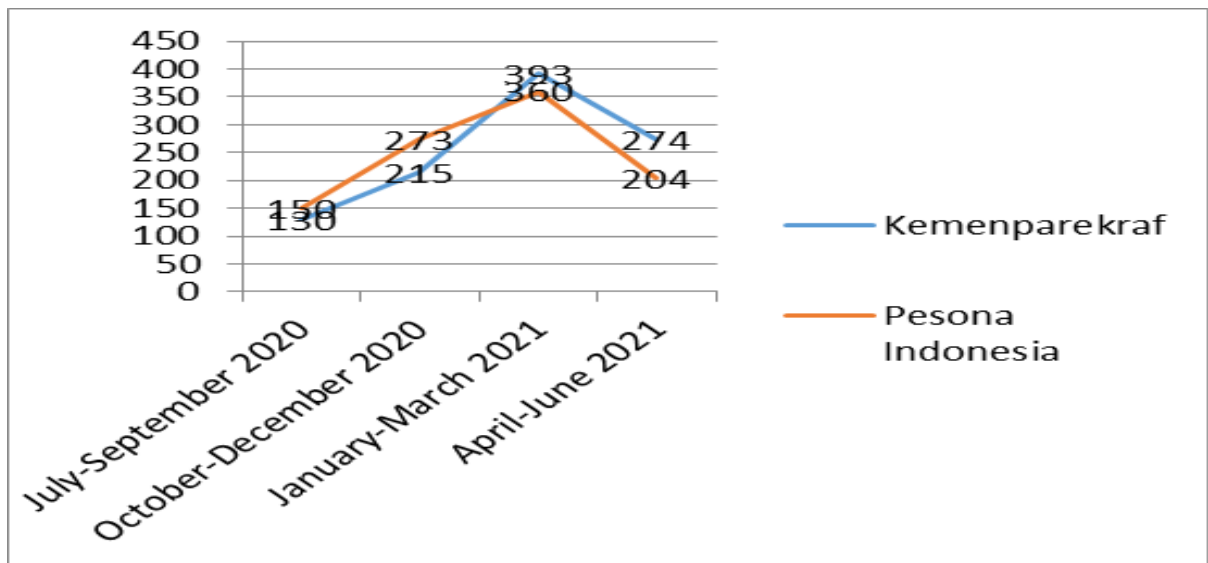


The intensity of the Indonesian tourism campaign of the Ministry of tourism and creative economy using Twitter social media from July to September 2020 was 130. Then it increased from October to December 2020 to 215, and then the highest intensity occurred in the period January to March 2021, which was 393. Then it experienced a slight decrease in power from April to June 2021. The Ministry of Tourism and Creative Economy targets foreign tourist arrivals in 2021 to reach 4-7 million visits. This was stated by the Minister of Tourism and Creative Economy Sandiaga Salahudin Uno (Khairunnisa, 2021).

Storynomics tourism is a type of tourism that emphasizes tales, creative content, and live culture, as well as using culture as a genuine destination. To put it

another way, narrative comic tourism encapsulates the allure of Pesona Indonesia in an entertaining story to entice foreign visitors to the country. Every tourism site in Indonesia has its own unique history, geology, and geography. This distinction will help Indonesia promote itself as a tourist destination through story comics. Storynomic tourism is predicted to emerge as a new mode of promoting tourism and the creative economy in Indonesia, with the potential to attract tourists. This is considering the effects of the COVID-19 pandemic have caused a decline in foreign tourist arrivals in Indonesia (Kemenparekraf, 2021). Figure 5 helps show the intensity of the tourism campaign of the Ministry of Tourism and the creative economy and Pesona Indonesia on social media Twitter.

Figure 5. The intensity of the Indonesian Tourism Campaign



Source: The Ministry of Tourism and the creative economy and Pesona Indonesia Twitter account

Figure 5 also shows the intensity of the Indonesian tourism campaign by the social media accounts Twitter for Pesona Indonesia. In July to September 2020, the power of the tourism campaign

was 150. Then it increased from October to December 2020 by 273. The peak intensity of the Indonesian tourism campaign was Pesona Indonesia Twitter social media account in January-March

2021, which was 260. Then it decreased slightly in April. Until June 2021 is 204.

CONCLUSION

This study concludes that the Twitter account of the Ministry of Tourism and the creative economy and Pesona Indonesia is very crucial to be used to campaign for Indonesian tourism in the new normal era. The content of the Twitter social media account of the Ministry of tourism and creative economy and Pesona Indonesia in campaigning for Indonesian tourism are tourist facilities, tourist events, tourist destinations, and health protocol. For some of the Indonesian tourism campaign content, Pesona Indonesia Twitter social media account looks so dominant compared to the Ministry of Tourism and Creative Economic Twitter social media account. The narrative of the Indonesian tourism campaign on the Twitter social media accounts of the Ministry of Tourism and Creative Economy and Pesona Indonesia, which is related to invitations to come to travel to Indonesia, the beauty of Indonesian tourism, and informing Indonesian tourist destinations in the new normal era. Furthermore, the actors involved in the Indonesian tourism campaign on the Twitter social media account of the Ministry of Tourism and the creative economy and Pesona Indonesia are Sandiaga Salahudin Uno as the minister and Angela Tanoesoedibjo as the deputy minister; and Joko Widodo, who is the president of the Republic of Indonesia. Finally, the Twitter social media account of the Ministry of Tourism and the creative economy and Pesona Indonesia have a balanced intensity in campaigning for Indonesian tourism from July 2020 to June 2021.

The limitations of this study are the data collection period which is only from July 2020 to June 2021, and the data source only comes from one type of

social media, namely Twitter. Therefore, the recommendation for further research is to extend the data collection period and use two types of social media, namely Twitter and Facebook, so that the data obtained becomes more complete.

CREDIT AUTHORSHIP CONTRIBUTION STATEMENT

Dimas Subekti: contributed in all components in this research

DECLARATION OF COMPETING INTEREST

. We declare that there are no financial, personal, or other relationships with any people or organizations that are relevant to the subject discussed in the manuscript that pose a conflict of interest.

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