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CONSTRUCTION OF KOTA TUA AS CULTURAL HERITAGE AREA ON @KOTATUA.JKT

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ABSTRACT

Kota Tua Jakarta area has become a popular tourist icon of the capital city and has even been nominated as a World Heritage Center by UNESCO. This designation is based on buildings in Kota Tua area that emphasize cultural heritage. Kota Tua Jakarta area is currently managed by the Area Management Unit (UPK) under the Kemenkraf DKI Jakarta. The utilization of Instagram social media is used to promote tourist visits to Kota Tua area.

The objective of this research is to understand the construction of meaning of Kota Tua Cultural Heritage and to identify the framing of Kota Tua as a Cultural Heritage Area on @kotatua.jkt Instagram account. The unit of analysis in this research is four Instagram contents that display the Cultural Heritage tourist destinations of Kota Tua Jakarta.

The results showed that among the four Cultural Heritage Area contents on Instagram managed by UPK have the historical value of the struggle and the sense of collectiveness of the Batavia community which has now renamed Jakarta. The philosophy of collective cooperation known as “gotong

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royong”, serves as the fundamental philosophy of Indonesian society. These content represent a strategy employed by UPK to guide the audience’s thinking towards preserving the cultural values of the nation.

INTRODUCTION

Kota Tua Jakarta area is one of the cultural tourist destinations that continues to be a popular choice for tourists, both local and international, in the capital city of Jakarta. The old buildings within the Kota Tua have become cultural icons, particularly as historical relics from the Dutch colonial era. Kota Tua Jakarta area was designated as an Indonesian Heritage City by the Indonesian Heritage Cities Network (JKPI) (Fatmawati, Santoso, 2020). Consequently, in the effort to preserve this cultural heritage, the Jakarta Provincial Government has maintained several of the old structures in the region. While the Kota Tua Area initially covered an expanse of 846 hectares, it now encompasses only 334 hectares (Ilham, 2022). As an open tourist destination, Kota Tua boasts various intriguing spots for visitors, some of which are considered highly photogenic and suitable for sharing on various media platforms, particularly on the social media platform Instagram. These photo or video spots are recognized for their economic value, commonly referred to as being "Instagramable."

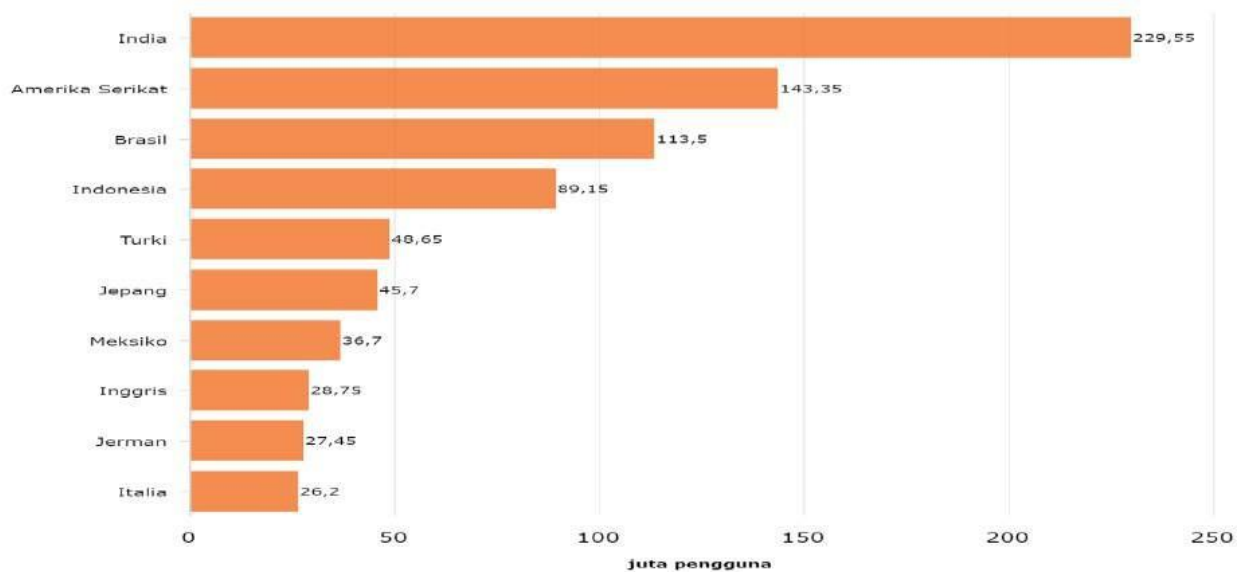
According to Mayrowitz (1999), the term "medium" can be interpreted in various ways, including

(1) as a vessel or conduit, referring to the means by which media content is consumed so that messages can be conveyed; (2) as a unique expressive language, with media having the potential to alter the messages they convey; (3) as an environment or context with characteristics and effects that transcend the content itself. Media is not just a means of communication; it is communication. As McLuhan famously stated, "the medium is the message" (Griffin, 2019). Thus, media conveys messages that carry various values, including economic, cultural, political, defense, and security considerations. Media content can be viewed in diverse communicative contexts or events, thus having the potential to influence audiences in various situations. Media serves as the means to disseminate messages from communicators to recipients (Eriyanto, Fadillah, 2017).

Technology has not only transformed contemporary life but also presents implications

for the future. Digital technology has illuminated new ways of interaction and communication, making them more convenient and efficient (Fakhruroji, Rustandi, Busro, 2020). Social media stands as a significant platform in the current digital era. According to Nasrullah (2016), social media exhibits social networking characteristics that shape conscious or subconscious values within communities or societies. Just like in the real world, content serves as the message exchanged within the realm of social media. Social media encompasses more than just sharing vacation photos, advertisements, and promotions (Aichner, Grunfelder, Maurer, Jegeni, 2021). Instagram, as a social media platform, is also employed for the dissemination of information among its users and serves as a valuable tool for business growth through photo and video uploads. Instagram features tools that enhance the artistic quality of photos, making them more visually appealing (Dwi, 2012). According to data from We Are Social, as of January 2023, cited by katadata.co.id (Annur, 2023), Indonesia ranks fourth in the world in terms of Instagram users:

Figure 1. Instagram Users Worldwide



Source: We Are Social, 2023

The high usage of Instagram in Indonesia indicates that Instagram holds the power to influence users' decisions. It is even used as a medium for various information and knowledge, one of which is knowledge about Kota Tua Jakarta Area. Instagram provides an opportunity for the managers of Kota Tua Jakarta Area to convey various activities and information related to the Kota Tua. Instagram is utilized as an educational tool by the

Jakarta Kota Tua Management Unit (UPK) to help tourists understand the cultural history of Jakarta during the Dutch colonial era. The various spots in Kota Tua Jakarta Area can serve as a motivation for tourists to visit the town.

A total of 631 pieces of content have been posted through the Instagram account @kotatua.jkt, with the expectation that this content will encourage tourists to visit Kota Tua Jakarta. Tourists coming to Kota Tua not only witness the cultural heritage of Indonesia but also gain an understanding of Jakarta's cultural history during the Dutch colonial period in the present context. The framing of content on Instagram is designed to evoke emotional responses from users, as the framing message carries a stronger meaning and can influence moral judgment. Framing messages have more power compared to persuasive communication because they can shape interpretations of situations to support the desired response, even accompanied by moral judgments that impact emotional content (Entman, Maltes, Pellicano, 2009). Framing emphasizes presenting arguments in a way that is easily memorable to consumers, making it more meaningful and comprehensible (Pangestu, 2021). Framing, presented in the form of themes, is chosen to direct public attention based on a specific interpretation (Santos, Carvalho, Melo, 2022).

CONCEPTUAL FRAMEWORK

Cultural Heritage Construction

According to Ngangi (2011), social construction is a statement of beliefs and perspectives indicating that awareness and interaction with other individuals are influenced by culture and society. Construction is a reality shaped by the media, influenced by various external and internal factors. External factors affecting the creation of political news include the market and the actual political situation. Meanwhile, internal factors influencing political coverage creation are idealism and ideology, not only held by the media but also by individuals and journalists (Hamad, 2004).

According to Eriyanto (2015), there are two important aspects of the constructionist approach. First, this approach emphasizes the politics of meaning and the process of how someone creates representations of reality. Meaning is not an absolute entity, but a dynamic concept manifested in an individual's interpretative activities regarding a message. Second, the constructionist approach views communication activities as an ever-changing process. This approach analyzes how messages are constructed by communicators and,

from the perspective of message recipients, observes how individuals create meaning from these messages. Messages are not merely considered mirrors of reality reflecting facts or conditions as they are. In message delivery, individuals construct narratives or arrange words to create representations of reality.

Based on the above elaboration, the construction of meaning in this research context refers to a collection or structure of meaning that is constructed through an individual's interpretation method as a form of their understanding of the cultural heritage found on social media.

Robert Entman and Gamson Modigliani Framing Model

Framing is a technique for shaping an event to understand the perspective or viewpoint used by mass media when selecting issues and reporting news. Therefore, framing involves highlighting certain aspects, which is used to understand how the framing of reality can be interpreted and reconstructed in a particular way. As a result, some aspects will have more significance than others. This is done to influence the audience's thinking about interpreting an event that has occurred (Kartini, Hasibuan, Sinaga, Rahmadina, 2022). Through framing, people will perceive the reality of life portrayed through a series of texts that form a story, giving meaning to those texts.

Robert Entman's framing analysis has four analytical tools to solve problems, including defining problems, interpreting/framing the causes of the problems, making moral judgments, and emphasizing solutions. This framing model examines the selection of location, graphic repetition, labels, symbolic and cultural associations, generalizations, simplifications, and more. Then, Entman formulates the framing model with the following elements:

1. Define problems, which are the main element and the most important framework. In this context, journalists must have a good understanding of the event when a problem arises.
2. Diagnose causes, a framing component used to describe who is considered the main party in the event, referring to what and who.
3. Make moral judgments are used to justify the argumentation of the existing problem definition. It involves justifying arguments related to issues known to many people.
4. Treatment recommendations, this element is used to provide a view of the solutions

desired by journalists. The ways to address the problem will vary depending on the event and the causes of the problem.

The framing model of Gamson and Modigliani consists of two structural elements of media text: the core frame and the condensing symbol. The core frame relates to the central idea that serves as the central element to demonstrate the substance of the issue. Meanwhile, the condensing symbol relates to framing devices that support the central issue cohesively. This structure consists of two discourse devices, namely framing devices and reasoning devices. In framing devices analysis, it relates to metaphors, exemplars, catchphrases, depictions, and visual images. While in reasoning devices analysis, it relates to causal analysis and appeals to principles (Fakhruroji et al., 2020).

Social Media Instagram

Social media is defined as "a group of internet-based applications built on the ideological and technical foundations of Web 2.0 that enable the creation and exchange of content by users." (Kaplan & Haenlein, 2010). Interactivity, connectivity, and sharing are the most important features offered by social media. Interactivity is defined in terms of the closeness of communication, resembling human discourse (Liu and Shrum, 2002).

Instagram is a mobile application (available on iOS and Android) that allows users to instantly transform their mobile photos into visually appealing images, which are then shared with others through the network (Larson & Draper, 2017). Images can also be shared on other social networks, including Twitter and Facebook. Instagram provides benefits for individuals who use the widespread network to continually explore new ideas and communicate them to an ever-present community (D. Green & Martinez, 2018).

METHODOLOGY

This research used the framing analysis techniques of Robert N. Entman and Gamson and Modigliani. Framing analysis is a method for examining how the media constructs the existing reality, with events understood through the media's frame. Framing indicates the storytelling techniques used by the media for a given event. The focus of framing in this study is the historical reality of the establishment of Jakarta through various events in the past. Robert N. Entman's framing highlights specific aspects of the existing event, including selection, emphasis, and the relationship of facts in the news to make it

more engaging, meaningful, and easily remembered. This approach guides the audience's interpretation according to the media's desired perspective (Sobur, 2002). The framing model of Gamson and Modigliani is also employed in this study to understand a set of ideas or central concepts in interpreting an issue, in this case, the ideas present in the content.

The data used in this research is the content posted on the Instagram account @kotatua.jakarta. There are 631 posts on Instagram @kotatua.jkt as of September 2023. The researcher selected four pieces of content that depict Kota Tua area. The framing analysis by N. Entman is used because it plays a role in understanding how the construction of Kota Tua as a cultural heritage area is presented on the social media platform Instagram @kotatua.jkt. The four pieces of content studied are:

1. Jakarta as a Center of Commerce
2. Fatahillah: Conqueror of the Portuguese at Sunda Kelapa
3. Patekoan Tradition
4. Syahbandar Tower

FINDINGS & DISCUSSION

The establishment of Jakarta is dated June 22, 1527, as it was the time when the event of Sunda Kelapa being conquered by Fatahillah's forces occurred. Since then, the name Sunda Kelapa was changed to Jayakarta. The history of Jakarta begins with the Sunda Kelapa Port, which was controlled by the Hindu Kingdom of Pajajaran. From that point on, Sunda Kelapa became a trading city and attracted other nations to come, including the Portuguese. The designation of Sunda Kelapa as a trading city led to competition among various nations to come to Sunda Kelapa, especially for the purpose of building economic and military power. This began when the Portuguese were able to establish a fort near the Sunda Kelapa port, precisely at the mouth of the Ciliwung River.





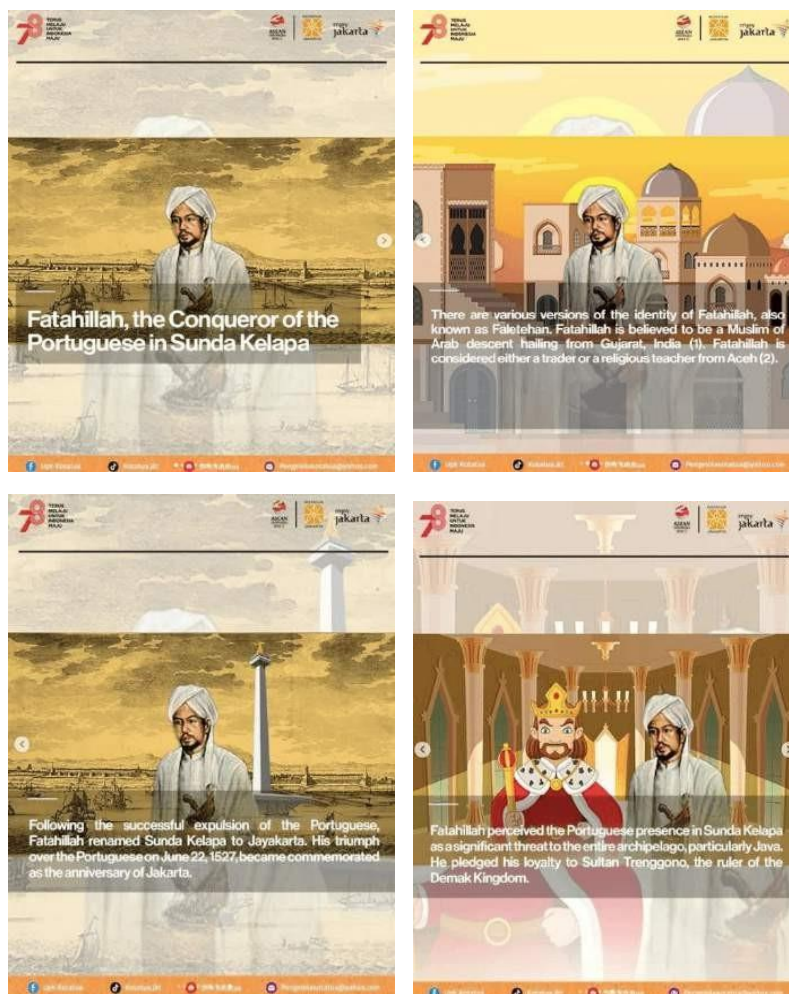
Source: Instagram account @kotatua.jkt

Based on Entman's analysis in the content "Jakarta as a Center of Commerce," first, regarding the "define problem," it is evident in the initial text of the content that features an image of the historic Sunda Kelapa port as a center of trade and the birthplace of Jakarta. The framing emphasizes the representation of the Sunda Kelapa Port as an area around Kota Tua as cultural heritage. Second, in "diagnoses causes," it shows what has caused issues in the historic Sunda Kelapa trade center, primarily during the period of colonization by the Vereenigde Oostindische Compagnie (VOC). The content highlights the role of the Batavia Port during the VOC era. VOC not only built forts and warehouses but also connected these facilities to the port through a canal system along the Ciliwung River. The third principle, "make moral judgment," in the content demonstrates that Sunda Kelapa has existed since the Tarumanegara Kingdom and had its glory since the 5th century, known as Sundapura. However, in the 12th century, Sunda Kelapa became an international trade area with the aim of conducting trade in Indonesia, involving countries such as China, Arabia, India, England, the Netherlands, and Portugal. This indicates that Jakarta as a center of commerce has been known since the 5th century, despite changing names. Sunda Kelapa as a global trade center is a source of pride, as even as a colonized nation, it attracted worldwide attention in the field of trade from the 5th century to the present. The next stage is "treatment recommendation/suggest recommendation," which involves the exchange of goods in trade. Although the concept of currency exchange was not yet known at the time, Indonesia had a strong position in trade, even serving as a storehouse for

world spices. Indonesian spices were used as primary ingredients for medicines and fragrances, while foreign countries exchanged them for porcelain, wine, silk, horses, or other commodities equivalent to spices. This demonstrates that Indonesia could compete with other nations in the field of commerce.

Fatahillah, the Conqueror of the Portugese in Sunda Kelapa

Fatahillah is sometimes referred to as Prince Jayakarta 1. He was born with the name Fatahillah Khan, and one of his missions was to spread the Islamic faith in the West Java region or the Sunda Kingdom while preventing the Portuguese from building forts in the Sunda region. Fatahillah played a significant role in defending Sunda Kelapa from Portuguese forces. The Indonesian government has honored Fatahillah as one of the National Heroes of Indonesia. Fatahillah, as a religious leader, held authority in the West Java region.



Source: Instagram account @kotatua.jkt

In the "define problem" stage, it is mentioned that Fatahillah is referred to as the Conqueror of the Portuguese in Sunda Kelapa, which signifies the great strength of the forces led by Fatahillah in the Sunda region. Fatahillah even successfully raised the flag of independence and renamed Sunda Kelapa to Jayakarta. In the "diagnoses causes" stage, Fatahillah's anger at the Portuguese occupation of Malacca, especially in the Sunda Kelapa region, is highlighted. Fatahillah, hailing from Pasai, Aceh, strengthened his resolve to expel the colonizers due to their arbitrary actions against the Indonesian people, especially the Islamic faith. This strengthened Fatahillah's determination to go to Java and engage with Islamic scholars. The third stage, "make moral judgment," signifies that Fatahillah was knowledgeable in religious matters and military strategy, particularly when he successfully captured Sunda Kelapa in 1527.

One of those most responsible for Fatahillah's fame was Sultan Demak, named Raja Trenggono. Sultan Trenggono ruled over the regions of West Java and Banten. He not only governed these regions under the rule of Demak but also Islamized the local populations. Fatahillah, as a War Commander, remained loyal to Sultan Trenggono due to his appointment as such. Various sources mention different identities for Fatahillah, but what is often said is that Fatahillah was a Muslim of Arab descent. Fatahillah renamed Sunda Kelapa to Jayakarta based on the conquest of the city of Mecca from Islamic enemies. According to Shahab (2023), in the Alfath letter, it is stated: "Indeed, we have given you a clear conquest." According to Fatahillah, Jayakarta means "perfect." The "treatment recommendation" stage in the content indicates that the city of Jakarta's birthday is commemorated on June 22 because of the event of renaming Sunda Kelapa to Jayakarta by Fatahillah. From 1527 until today, the establishment of Jakarta is celebrated on June 22.

Patekoan Tradition

The Patekoan Tradition is of Chinese origin and was initiated by Gan Djie, a Chinese descendant, along with his wife, who would distribute free tea in front of their house in 1635. The tea was offered to the lower-middle-class, particularly to street vendors, transport workers, and laborers. Eight tea pots were served by the captain and his wife every day, allowing passersby to take turns tasting the tea set out on the table. The Patekoan Tradition derives its name from the Mandarin word "pat," meaning eight, while "tekoan" refers to teapots. This tradition carries a meaning of solidarity, intercommunity

diversity, fostering values of harmony, and promoting tolerance. The number 8 also holds the philosophical significance of never-ending continuity.



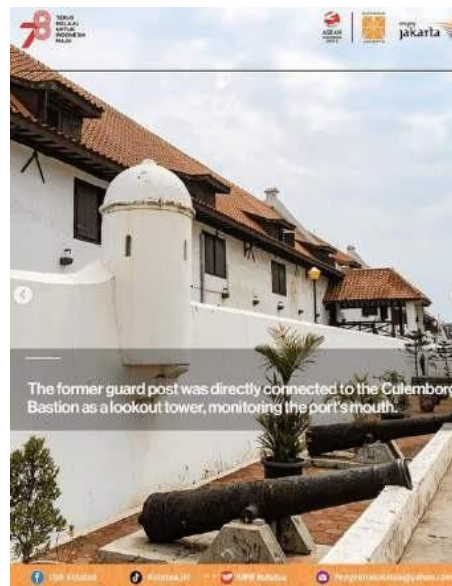
Source: Instagram account @kotatua.jk

When looking at the definition of the problem (define problem), it is related to the transformation of Chung Hwa Pharmacy (a drugstore) into the Pantjoran Tea House. The source of the problem (diagnoses causes) is evident in the content when Captain Gan Djie and his wife, Nyai Gan Djie, began to distribute free tea to the lower-middle-class and even to laborers. They didn't discriminate in terms of who could enjoy the tea from the 8 teapots set up in front of their house, meaning it was available to everyone, regardless of their social class. From this issue, in the stage of making moral judgments (make moral judgment), it is shown that this tradition is seen as a revival aimed at restoring the sense of solidarity and brotherhood initially established by Captain Gan Djie and Nyai Gan Djie. This

is evident because the tea they served was available to anyone, including those from the lower social strata. Furthermore, in the treatment recommendation stage, it is shown that the Patekoan Tradition ceased when the building itself stopped operating, especially after the 1998 riots. However, after Chinese New Year in 2015, the building was repurposed as a tea house, leading to the revival of the Patekoan tradition, which has now become the Pantjoran Tea House in the Kota Tua area of Jakarta.

The Syahbandar Tower

The Syahbandar Tower is one of the historical buildings located in Kota Tua area of Jakarta. Initially, the tower was constructed in 1839 as a part of Sunda Kelapa Port, which served as the main port for trade and maritime activities at that time. This tower was used as an observatory to monitor weather conditions and ship traffic in the port. The Syahbandar Tower holds significant historical importance in the maritime trade activities of Jakarta and serves as a witness to the issues of the past in Sunda Kelapa Port.





Source: Instagram account @kotatua.jkt

The content about the Syahbandar Tower can be analyzed using Entman's framing model. In the initial stage, there is a definition of the problem, which occurred during the VOC (1619-1799) era. A group of soldiers was stationed at the Syahbandar Fort to oversee the Staad-Waterport, which was a water gate or canal connecting Sunda Kelapa Harbor to the river and the city inland. The primary function of the Staad Waterport was as a crucial maritime access point to facilitate trade and transportation between ships in the harbor and the city. Moving on to the diagnosis of causes, the source of the problem can be seen in the presence of former guard posts directly connected to Bastion Culomborg as a watchtower, monitoring the gates or entrances to the harbor. The next stage is making moral judgments, where the content shows that the Syahbandar Tower fulfilled its role in monitoring ships sailing in and out of Batavia, both towards Sunda Kelapa and the open sea in the north, as well as towards Batavia in the south. It served as a customs office collecting taxes on goods unloaded at the port. The final stage, treatment recommendation, emphasizes the resolution of the history of the Syahbandar Tower. In 1976, it underwent restoration, along with the warehouses that are currently used as the Maritime Museum. In 1977, the tower was officially incorporated into the museum, and Governor Ali Sadikin added an inscription marking the zero-kilometer point of Jakarta at that time.

Gamson & Modigliani Analysis

The analysis of the four @kotatua.jkt content pieces using the Gamson & Modigliani framing model is intended as a media strategy that packages news according to the desires of the media and the media's support to present it along with rational arguments used as the moral basis for the media's agenda. In this case, it means Instagram content and the content uploaders on social media.

The central ideas in the content are strengthened by the framing devices' structure, which includes metaphors, exemplars, catchphrases, depiction, and visual images that emphasize how to view an issue. Furthermore, there are reasoning devices that emphasize the justification aspect of "seeing" an issue, namely roots (cause-and-effect analysis), appeal, and consequences.

Starting with the structure of framing devices, metaphors are used in the second content, "Fatahillah as the Conqueror of the Portuguese in Sunda Kelapa." The word 'conqueror' here is a metaphor that describes someone who can overcome, master, or defeat something through strength, intelligence, or ability. This is a positive context, with Fatahillah being seen as strong with his troops in the Sunda region, to the point where he successfully raised the flag of independence and changed the name of Sunda Kelapa to Jayakarta. However, the other three contents do not use metaphors but rather directly use statements and facts.

The next structure is exemplars, which deeply package specific facts so that one side has more weight in terms of meaning to be used as a reference or a lesson. They complement the core frame of the news to justify the perspective. All four contents emphasize the historical value of each tourist area in Kota Tua Jakarta by recounting or involving stories from the VOC era. For example, in the Sunda Kelapa Harbor content: "In the VOC era, the role of Batavia Harbor became increasingly important. The VOC not only built fortresses and warehouses but also connected these facilities to the harbor through a canal system along the Ciliwung River," and in the fourth content about the Syahbandar Tower: "During the VOC period (1619-1799), a group of soldiers was stationed at the fort, overseeing the Staad- Waterport, the gateway between the city and the sea."

The third element in Gamson & Modigliani's framing analysis is catchphrases, which refer to expressions or slogans used by the media to influence public perception of a particular issue. In the framing context, catchphrases are part of the media's or a particular

group's efforts to frame an issue in a particular way. By using catchphrases, they can effectively communicate a message and influence public perception. An example of the use of catchphrases is the sentence, "Fatahillah, the Conqueror of the Portuguese in Sunda Kelapa." This expression can be considered a catchphrase as it summarizes Fatahillah's significant role in conquering the Portuguese in Sunda Kelapa in a concise phrase. This is a way to describe Fatahillah's important role in the history of Sunda Kelapa.

The next element, depiction, refers to how the media or a particular group portrays an issue or event in the narrative. This essential element can influence the public's perception and understanding of an issue. Depiction can include the use of images, language, narratives, and visual elements. Depiction can create a positive/negative image of an issue, influence the audience's emotions, and assist in building a narrative or message that supports a particular view or agenda. All four contents use narratives to show Kota Tua Jakarta as a cultural heritage. This can be seen from the narrative description, such as in the Patekoan Tradition content: "The revival aims to restore the sense of solidarity and kinship initially fostered by Captain Gan Djie and Nyai Gan Djie." This sentence highlights values such as solidarity and brotherhood, which form the basis of the Patekoan tradition initiated by Captain Gan Djie and Nyai Gan Djie. In this framing, emphasis is placed on the selection of values as important principles in the effort to revive the Patekoan tradition. This is an example of the reasoning device "appeal to principle" used to influence how the public views and responds to the tradition's revival by referring to moral principles and values considered important.

The reasoning devices in the Gamson and Modigliani framing analysis refer to the tools or strategies used by mass media and political actors to shape how people understand specific issues. These tools of thought are used to influence how people process, interpret, and respond to messages about the issue. Firstly, roots (cause) can be found in the early content or the main title of each content. For example, in the first content about Jakarta's history and Sunda Kelapa Port, the root of the issue can be found in the opening sentence, "Sunda Kelapa: A Historical Hub of Trade and Jakarta's Birthplace," emphasizing the historical roots of Sunda Kelapa as the birthplace of Jakarta. This focus on history shapes the public's understanding of the origins and significance of Jakarta in the context of trade history. Secondly, consequences help shape public understanding of the impact of certain events. For example, the second content states, "Fatahillah perceived the Portuguese

presence in Sunda Kelapa as a significant threat to the entire archipelago, particularly Java." This sentence reflects Fatahillah's perception of the Portuguese presence in Sunda Kelapa as a significant threat to the entire archipelago, especially Java. This creates a framework that highlights the consequences of the Portuguese presence in that area and its impact on a broader scale, the entire archipelago. Thirdly, appeal to principles is evident in the third content about the history of the Patekoan Tradition. Elements that include an "appeal to principle" are found in the sentence, "The revival aims to restore the sense of solidarity and kinship initially fostered by Captain Gan Djie and Nyai Gan Djie." This sentence highlights values such as solidarity and kinship as the basis of the Patekoan tradition initiated by Captain Gan Djie and Nyai Gan Djie. In this framing, emphasis is placed on the selection of values as important principles in the effort to revive the Patekoan tradition. This is an example of "appeal to principle" reasoning device used to influence how the public views and responds to the tradition's revival by referring to important moral principles and values.

Media plays a role in shaping the reality understood by media audiences (Butsi, 2019). Instagram, as a social media platform, also has an influence on audiences in understanding specific events. The @kotatua.jkt account presents various historical events that audiences can understand in different contexts. Moral principles and values considered important must be preserved from generation to generation to prevent people from forgetting the importance of togetherness and building a spirit of solidarity in various human life activities. The influx of foreign cultures does not erase the original Indonesian culture as a nation that values high solidarity culture, often referred to as "gotong royong." Social interactions between individuals reflect a social interaction known as "gotong royong," a tradition in Indonesian society with positive values. (Putri, Simajuntak, 2022). Gotong royong can be interpreted as actions performed collectively to build a sense of brotherhood as one nation, which is the Indonesian nation. Despite diverse cultures, to achieve a common goal, the value of solidarity must be prioritized.

CONCLUSION

The analysis of framing using the Entman and Gamson & Modigliani models reveals that each Instagram content piece is aimed at the process of building a story and conveying a message about the cultural heritage of Kota Tua Jakarta. Each content has a different framing, but they all highlight the historical and cultural values of various historical places.

Framing is an essential process in presenting information that involves several key steps, such as defining the problem involving the identification and detailing of the issues or topics discussed.

The analysis of framing using the Entman and Gamson & Modigliani models reveals that each Instagram content piece aims to build a narrative and convey a message about the cultural heritage of Kota Tua Jakarta. While each piece has a unique framing, they collectively emphasize the historical and cultural significance of various sites. Framing is a crucial process in presenting information, involving steps such as defining the problem and identifying the issues discussed.

The content titled "Jakarta Sebagai Pusat Perdagangan" (Jakarta as a Trading Center) addresses the role of Sunda Kelapa as a trading hub. It analyzes the causes, such as the infrastructure built by the Vereenigde Oostindische Compagnie (VOC). The moral assessment provides a positive view of Jakarta's history as a trading center, and treatment recommendations are offered to address the identified issues, often relevant in a policy context.

However, this analysis lacks a critical examination of the potential biases and limitations inherent in the framing process. For instance, the positive portrayal of Jakarta's trading history may overlook the negative impacts of colonialism and the VOC's exploitative practices. Additionally, the framing might not fully address the contemporary challenges faced by Kota Tua Jakarta, such as urban development pressures and the need for sustainable tourism practices.

Furthermore, while framing can use various elements like metaphors to reinforce messages, it is essential to consider how these elements might shape public perception and potentially oversimplify complex historical narratives. The content should strive to present a balanced view that acknowledges both the achievements, and the struggles associated with Jakarta's history.

Among the four Instagram content pieces managed by the Kota Tua Management Unit (UPK) Jakarta, there are themes of struggle and unity from the early days of Sunda Kelapa, through its transformation to Batavia, and now Jakarta. These pieces highlight values of togetherness (homophily), cooperation, and the moral values of the struggle for independence. However, the content could benefit from a more nuanced discussion of how these historical values translate to contemporary societal issues.

The use of social media, especially Instagram, as a medium to communicate historical and cultural values is commendable. Framing techniques are employed to create compelling narratives and emphasize the importance of preserving Kota Tua Jakarta's cultural heritage. However, it is crucial to critically assess how these narratives are constructed and the potential implications for public understanding.

In conclusion, while social media can serve as an educational and promotional tool for cultural preservation, it is vital to approach framing with a critical eye. The strategies used by UPK should not only direct audience thinking towards the importance of cultural preservation but also encourage critical engagement with the content. This approach will ensure a more comprehensive and reflective understanding of Jakarta's cultural heritage.

LIMITATION AND STUDY FORWARD

The study only analyzed four specific Instagram posts from the @kotatua.jkt account. A broader analysis of more posts or content from other social media platforms could provide a more comprehensive understanding of how cultural heritage is framed and represented. This research was limited to the context of Kota Tua Jakarta and its cultural heritage. Expanding the scope to include other cultural heritage sites or destinations could enhance the generalizability of the findings.

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