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# LIVE STREAMING FOR YOUR LIFE: HOW THE DAGO ELOS COMMUNITY USES INSTAGRAM TO BROADCAST THEIR PROTEST FOR LAND RIGHTS

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## ABSTRACT

Urban land conflicts are still a complex and complicated issue in Indonesia. One of the phenomenal urban land conflicts in Indonesia is the conflict between the residents of Dago Elos, Bandung and the Muller Family and PT Dago Intigraha. The conflict began with a claim made by the Muller brothers in 2016 to a 6.3-hectare piece of land that has long been inhabited by hundreds of residents. The purpose of this study is to analyze the use of Instagram Live as a new alternative media in the resistance of Dago Elos residents in Bandung, West Java. The concept used is alternative media. The method in this study is qualitative with digital observation data collection techniques with thematic analysis techniques. The results of the study found that Dago Elos residents use the live streaming feature on Instagram as a medium to voice dissatisfaction and fight for justice by

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Dago Elos residents. The live streaming is presented not only documenting the repressive actions of the authorities, but also creating a space for citizens to express their collective identity and challenge the dominant narrative. However, there are challenges in using this live streaming in the act of resistance, namely the lack of interaction in the comment column. Through this research, it can be recommended the need to socialize before taking action, namely by disseminating information about the action plan through social media platforms, community groups and the WhatsApp application.

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## INTRODUCTION

The number of conflict cases, especially land disputes, is a topic that always arises due to conflicts of interest over land ownership. In addition to the process taking a long time, land conflicts also sacrifice the interests of a number of parties, especially civilians. In addition to the economic and social losses experienced by residents, land conflicts often cause tension and division in the community. Legal and administrative uncertainty coupled with a lack of access to effective communication channels, exacerbates the situation and slows down the resolution of the dispute. In this context, people often feel pressured and have no voice in decision-making that has a direct impact on their lives (Pratiwi et al., 2022); (Jon et al., 2023); (Harahap & Marpaung, 2023).

Urban land conflicts is one of the complex and increasing problems in many developing countries (de Jong et al., 2021; Fienitz, 2023), including Indonesia (Gultom & Harianto, 2022; Achmad, 2024). Urban land conflicts often arise due to conflicts between public and private interests in urban land use (Pratiwi et al., 2019a). The impact of urban land conflicts can be very detrimental to the community, both economically and socially. For example, urban land conflicts in Jakarta occur between property developers who want to build luxury residences and local communities who have lost their homes due to forced

land ownership by seeking eviction. The impact is an increase in property prices that are unaffordable for the local community and an increase in social inequality in the metropolis. With the existence of urban land conflicts, local communities become increasingly vulnerable to poverty and inequality. In addition, there has also been an increase in tension between property developers and the community, which causes disruption of social harmony in the environment (Sukmaningrum, 2023). Collaboration between governments, property developers, and local communities is needed to find equitable and sustainable solutions to address urban land conflicts and ensure well-being for all parties involved.

One of the cities that often experiences land conflict problems is the city of Bandung, which includes conflicts that occur between Tamansari residents and the Bandung City Government. This conflict is caused by the City Without Slums (KOTAKU) program, which is the construction of row houses launched by the Bandung City Government (Fahira & Fedryansyah, 2021; Yamani, 2022; and Kamil et al., 2021). Another land conflict that occurred in the city of Bandung was the land conflict in Dago Elos. Dago Elos, which is one of the regions in Bandung, has undergone drastic changes in land use involving the interests of various parties, including property developers, the government, and the local community. The conflict began with a claim of ownership of 6.3 hectares (ha) of land in Dago Elos carried out by the Muller brothers against in 2016. The Eigendom verponding (land certificate during the Dutch colonialism) that they had, they converted into a certificate of ownership. Furthermore, this co-conflict land was sold by the Muller Family to PT Dago Inti Graha, a property company in Bandung. Together with PT Dago Intigraha, the Muller Family filed a lawsuit against Dago Elos residents who live in Cirapuhan Village and Dago Elos RW 1, RW 2, and RW 3 to the Bandung City District Court (CNN, 2024). As many as 335 residents of Dago Elos felt threatened by the development project carried out by PT Dago Inti Graha. They consider the project to be indifferent to their rights and cause environmental and social impacts.

As a result, the resistance movement of Dago Elos residents also began to appear, including the use of the People's Tribunal. Dago Elos residents formed *People's Tribunals* a platform to voice dissatisfaction with court decisions that are considered unfair.

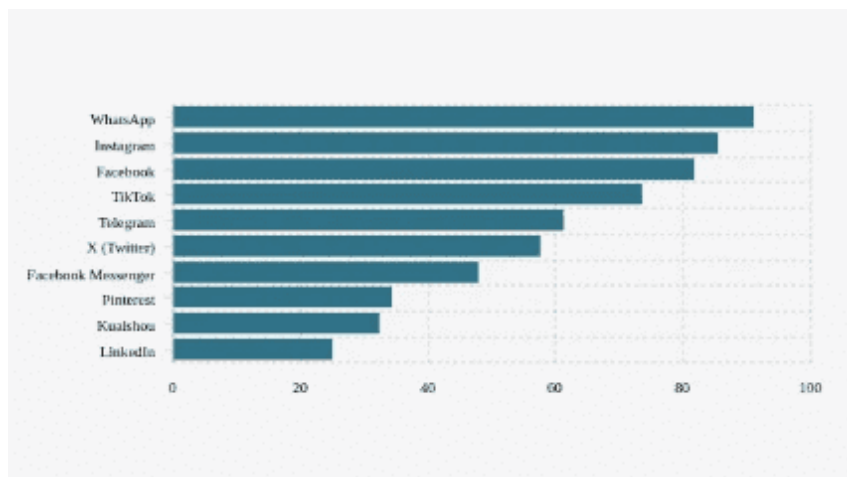
Although it does not have binding legal force, this tribunal serves as a symbol of resistance and an attempt to gain recognition of the rights of the citizens of Dago Elos (Wahyu et al., 2024). The residents of Dago Elos also held a number of demonstrations to demand recognition of land rights and reject evictions. They also visited various institutions, including the Royal Netherlands Embassy and Komnas HAM, to fight for their rights (Sarasa, 2023).

The resistance movement by Dago Elos residents was also carried out using social media platforms. Based on the observations made, social media used as a medium of resistance for Dago Elos residents includes Instagram and Youtube. Dago Elos residents generally use social media platforms to share a chronology of the conflict and visual evidence of the violence they experienced. This can be seen from the report of the riot that occurred on the night of August 14, 2023. At that time, residents blocked the road after their report on falsification of evidence of land dispute with the Muller Family was rejected by the police.

The local community's resistance movement is a response to the increase in land conflicts, demanding protection of their rights and the environment in which they live (Pratiwi et al., 2019b). This kind of movement is usually present to seek the protection of the rights of citizens who are effectively fought for (Shahnaz & Nurzamzam, 2017). Social media in this era, especially Instagram, has transformed into a medium used by activists to voice the struggle and resistance of grassroots communities in land conflicts (Pratiwi & Pangestu, 2022).

In 2024, Instagram will become one of the most popular social media platforms in Indonesia. Until the beginning of the year, there were around 100.9 million Instagram users, which is equivalent to 36.2% of the total population of Indonesia. Of the total internet users in Indonesia, 54.5% of them are actively using Instagram, with the majority of users being women (54.5%) compared to men (Annur, 2024).

**Figure 1.** Social Media Used by Indonesian People in 2024



Source: Databoks, 2024

Figure 1 above shows a horizontal bar chart depicting the popularity of various social media platforms in Indonesia, based on the percentage of active users. The chart displays data that *Instagram* is in second place as the most popular social media platform in Indonesia (Annur, 2024). This is inseparable from the advantages that Instagram has as a social media specifically designed for sharing photos and videos (Suryadi & Jupriani, 2023), so it focuses more on visual content than platforms like Facebook or Twitter which also support long text. Instagram users can express their creativity through images, videos, and interactive features like Reels and Stories.

NapoleonCat's latest data shows that the number of Instagram users in Indonesia in September 2024 is 90.18 million, or around 31.9% of the population. The largest age group that uses Instagram is between 25-34 years old, which accounts for about 39.9% of total users (Rizaty, 2024). The data shows that Instagram has a significant penetration in Indonesia, with a large number of users, especially among young adults aged 25-34 years. This shows the potential of Instagram as an effective platform to spread messages and mobilize the masses, especially in the context of social movements that target these demographics, such as the Dago Elos citizens' resistance movement. Dago Elos residents use Instagram *Live* to convey messages and fight against the issues they face directly and interactively. The platform offers an opportunity for Dago Elos residents to address information inequality and voice their perspectives in a timely manner. *Real-time* to a wider audience.

There are a number of definitions of alternative media. Kellner, for example, describes alternative media as forms of communication that are different from the dominant mainstream media. According to him, alternative media is often used to give voice to marginalized groups or to disseminate information that is not reached by conventional media. Alternative media is often more *grassroots* and participatory, facilitating direct engagement from its audience (Kellner, 2015). Habermas stated that alternative media is a space beyond the control of large institutions where public discourse can occur without the dominance of certain parties. Alternative media is an important medium because it provides a platform for democratic debate and marginalized voices (Habermas, 1991). Herman and Chomsky consider alternative media as a form of media that acts as a critique of the bias and control that exists in mainstream media (Herman & Chomsky, 1988). Based on the experts' definitions of alternative media, it can be concluded that alternative media is a form of communication that is different from mainstream media that aims to be a discourse space for marginalized groups to voice perspectives that are underrepresented or often ignored in the dominant narrative.

Previous research studies have found that Instagram has been used as a medium for citizens' resistance in cases of urban land conflicts. This is as found in the research Mamahit & Pratiwi (2022) that through the use of @forumpancoranbersatu Instagram account, citizens can voice their aspirations that are ignored by the mainstream media that only attach importance to profitable news. The research shows that Instagram has succeeded in becoming an alternative platform to support the struggle to maintain the lives of citizens. In addition, the interactions created on Instagram allow citizens to build solidarity with other communities and attract wider attention from a wide range of people, including activists, independent journalists, and policymakers.

In the resistance carried out by the Dago Elos community, the results of observation of the Instagram account @dagomelawan found that the activists behind this account did not only use the photo and video upload feature and *stories* only, but also uses the *Instagram Live*. In digital activism carried out through Instagram, the use of the *Instagram Live* This has not been widely discussed by researchers before. The phenomenon observed in this study is closely related to the concept of collective consciousness, which refers

to the common consciousness that arises among individuals in a social group, allowing them to share values, goals, and a sense of solidarity (Durkheim (2001). In the context of the Dago Elos community resistance movement, Instagram Live plays the main medium to strengthen this collective consciousness. Through interaction *Real-time* and direct visualization of field conditions, the platform helps create a virtual space where resistance narratives can be shaped, exchanged, and disseminated en masse. This is in line with the findings of Bennett & Segerberg (2012) which states that social media plays an important role in facilitating political involvement through the mechanism of information dissemination and rapid mass mobilization. With the active involvement of the audience in *Instagram Live*, collective consciousness is not only strengthened but also transformed into concrete actions, such as demonstrations and mass organizing.

Within the framework of digital activism, the use of live streaming features such as Instagram Live is becoming increasingly significant as a tool for documentation, mobilization, and the dissemination of counter-narratives (Vegh in McCaughey & Ayers, 2003; Castells, 2015). While most previous studies have focused on social media as a means of information dissemination or as a platform for building solidarity (Bennett & Segerberg, 2012; Lim, 2013), there is still limited research that specifically examines how live streaming shapes digital public spaces and strengthens acts of resistance.

Fang's research (2022; 2023) on live streaming in the context of the Hong Kong protests demonstrates how this medium enables emotional and relational coverage in real-time, fostering a sense of proximity between protesters and audiences. However, the Indonesian context presents unique characteristics, including limitations in digital infrastructure, local political culture, and the collective nature of its communities. Studies by Pratiwi & Pangestu (2022) and Mamahit & Pratiwi (2022) have discussed the use of Instagram in peasant struggles, but have not specifically analyzed the role of Instagram Live as an alternative feature.

Much of the literature on live streaming originates from the field of digital marketing (Song & Liu, 2021; You et al., 2023; Putra & Hayadi, 2024), emphasizing consumer engagement. However, this approach can be adapted to enrich digital activism strategies, particularly in constructing narratives, fostering interaction, and converting sympathy into



concrete action. Accordingly, this research fills an important gap in the literature by exploring how the Dago Elos community utilizes Instagram Live as a tool of resistance, while also comparing its strengths and limitations with other forms of alternative media. Based on the observations made, previous research that touched on the use of the *Instagram Live* or *Live Streaming* A lot comes from the marketing aspect, as the research conducted Song & Liu (2021); Chandrruangphen et al. (2022); Jiang et al. (2024); You et al. (2023); Oktaviani et al. (2024); Putra & Hayadi (2024); Yudha et al. (2022); Netrawati et al. (2022) and health education (Herbawani et al., 2021).

When viewed from the aspect of the resistance movement, the last few years there have been a number of previous researches that have examined the phenomenon of community resistance through social media, including research conducted Fang & Cheng (2022) who researches *Live Streaming* on social media as positive news in the anti-ELAB movement in Hong Kong. Furthermore, the research conducted Fang (2023), analysing the relational of mobile live broadcasts during the 2019 Hong Kong protests. In addition, there is also previous research that examines Instagram as a media of resistance in the case of land conflicts, namely in the research carried out Pratiwi et al. (2019b); Mamahit & Pratiwi (2022); and Pratiwi & Pangestu (2022).

Based on the results of the search conducted on a number of previous studies, no previous research has been found that explores *Instagram Live* in the citizens' resistance movement, especially in the context of land conflicts. Therefore, the purpose of this study is to analyze the use of Instagram *Live* as a new alternative media in the resistance of Dago Elos residents in Bandung, West Java.

## METHODOLOGY

This research applies a qualitative method. Creswell explained that the qualitative method is a research method used to understand human experience in a certain context, by focusing on collecting in-depth and descriptive data (Creswell, 2014). Denzin and Lincoln define qualitative research as an approach that involves the collection and analysis of descriptive data that aims to understand how meanings and interpretations are shaped by individuals in their social and cultural contexts (Denzin & Lincoln, 2005). In the



protest of Dago Elos residents in Bandung, West Java, against land conflicts, qualitative research can be used to explore how Instagram Live functions as a new alternative medium for protests. Through Instagram Live, residents can disseminate information directly and in real-time to the public about the land conflict issues they are facing.

This study uses digital observation data collection techniques with thematic analysis techniques. Hine explained that digital observation is a data collection technique that involves observing and analyzing social phenomena that occur on the internet and digital platforms. Digital observations focus on how users interact and communicate in online spaces, as well as how digital data can provide insights into social and cultural practices (Hine, 2012). Braun and Clarke describe thematic analysis as a flexible method that allows researchers to capture diversity of perspectives in qualitative data, as well as provide deep insights into themes relevant to the research question (Braun & Clarke, 2019).

To ensure rigor and credibility, this study adopts Braun and Clarke's (2019) reflexive thematic analysis framework, which emphasizes researcher reflexivity and transparency in theme construction. The validity of the digital observation data was strengthened through triangulation by cross-referencing Instagram Live content with comments, posting timestamps, and contextual events (such as protest schedules and police reports). Furthermore, data interpretation was carried out with reference to interpretive validity by grounding coding decisions in the visual, verbal, and narrative cues observed in the Instagram Live videos. Member checking was conducted informally by sharing interpretive insights with two community members from Dago Elos to confirm alignment with their lived experiences.

In this study, digital observation is the initial stage carried out. The researcher observed the Instagram account @dagomelawan which is a platform to voice issues related to land disputes, land rights, and community struggles in the Dago Elos conflict.

**Table 1.** Instagram Account Information @dagomelawan

Number of Posts	Number of followers	Number of Followers	First Post
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115	29,1k	235	June 13, 2022
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Source: processed by researchers

Based on digital observations made on @dagomelawan Instagram account, it is known that as of February 2025, this account has 115 posts, 29,1k followers and 235 followers. This account first made its first post on June 13, 2022. Of the 109 posts on this account, there are 3 posts that are Instagram live videos that have been made by this account. Researchers collected data from videos that are live content from this account and looked at comments and interactions that occurred in the comment column. After the data was collected through digital observations, thematic analysis was applied to identify the main themes of the obtained content, namely looking for themes related to the resistance actions carried out, public reactions, and forms of solidarity expressed during the Instagram Live session.

## FINDINGS & DISCUSSION

@dagomelawan Instagram account consistently shares information, updates, and documentation related to the problems faced by Dago Elos residents in an effort to fight evictions or actions that are considered unfair related to land management in the area. The posts on this account not only provide information to the public about the ongoing conditions, but also show efforts to mobilize support from the wider community and related parties to fight for citizens' rights. These accounts feature photos, videos, and narratives that illustrate the impact of land conflicts and promote events, meetings, or campaigns aimed at resolving these disputes fairly.

This study found the use of Instagram Live by @dagomelawan accounts as an alternative media in the resistance action of Dago Elos residents in Bandung, West Java, related to land conflicts. Observations on @dagomelawan's Instagram account show that the platform not only creates mass mobilization and real-time information dissemination, but also plays an important role in documenting events in person, strengthening transparency,

and building community solidarity. This can be seen in the following three analyzed videos:

**Table 2.** Thematic Analysis of Instagram Accounts @dagomelawan

Date and Time	Instagram Live Video Title/Description	Objectives and Activism	Key Messages	A form of solidarity carried out	Digital Tactics	Audience Interaction
June 29, 2022	Repressive and Arrogance Police	Residents demonstrated to demand justice and the legitimacy of their land rights status. Residents were disappointed that the peaceful action was not welcomed and then began to louden the echoes of their voices	Police Impressed Not Respectful with Index Finger Symbols in the Mouth and Pushing the Waist	Dozens of Residents Demonstrate with the Attributes of Dago Against	None	The live post that was made received 6 comments and some agreed that indeed the apparatus had been arrogant and did not side with the small people
July 4, 2022	Citizen representative interviews	Explaining the chronology and hoping for clarification regarding the status of residents' land. Representatives of residents hope that the government	Residents will still follow procedures to achieve clarity on land rights	Group representatives met with Bandung city government officials	None	In this post, there are only three comments from followers. The three gave a positive response and support for the efforts made by the residents' representatives.

		nt and related parties can administra tively clarify the validity of the rights to the land occupied				
March 19, 2023	Residents Perform Theatrical and Musical Actions	A group of residents narrated the action of resistance and the reality faced by the movement accompan ied by music. The action presented was quite entertainin g, marked by the participati on of residents by singing and dancing	Residents hope that the long- standing protest can be resolved soon and bring happiness to them	Together strengthening solidarity through the action	None	This post was only responded to by a person who provided a support symbol without comment

Source: Researcher Processed

The use of Instagram Live by Dago Elos residents cannot be separated from the broader framework of digital activism. Digital activism refers to the use of digital tools, such as social media, websites, and live streaming platforms, to advocate for social, political, or environmental causes (Vegh in McCaughey & Ayers, 2003). In this context, Instagram Live becomes not just a communication tool, but a vehicle for citizen empowerment that enables grassroots mobilization, real-time protest coverage, and counter-narratives to hegemonic media representations. By broadcasting directly from the field, Dago Elos

residents challenge institutional silence, mobilize digital solidarity, and redefine public engagement in social resistance. As Bennett and Segerberg (2012) propose in the concept of “connective action”, digital platforms allow individualized content to converge into collective forms of political participation without requiring strong organizational structures.

### *Reporting Incidents as They Are: Repressive and Arrogant Officials*

In the first Instagram Live video titled 'Repressive and Arrogant Police', it is shown how residents are protesting to demand justice and the legitimacy of their land rights status. Residents also became more noisy when their peaceful action did not get the expected response. The seemingly disrespectful actions of the police, such as the use of the index finger symbol in the mouth and the attitude of pushing the waist, in the Instagram Live video, provide important meaning and implications in the context of alternative media and digital activism. The index finger in the mouth indicates an act of belittling or ignoring the demands of citizens. This symbol indicates that the police are not listening or do not want to hear what the protesting residents are saying. This action can also be interpreted as an attitude of indifference or even refusal to pay proper attention to the problem at hand. This is in line with the explanation from Argyle (1975) which states that touching the mouth with the index finger is a form of non-verbal signal to ask someone to be quiet or refrain from speaking. It is often used as a way to organize or control conversations.

**Figure 2.** Screenshot of the index finger symbol in the mouth by the police officer (at 01:17 minutes)



Source: @dagomelawan

The attitude of pushing the waist is also a form of negative attitude. This attitude often indicates a defensive, disrespectful, or superior attitude. In the context of the interaction between the police and the demonstrators in this Instagram Live video, the attitude of pushing the waist can signal indifference to the concerns and demands of residents. Studies conducted Ekman & Friesen (2003) Regarding body language, identify various body postures as part of non-verbal communication. The position of the hands at the waist, also known as the waist push attitude, indicates a feeling of dominance or indifference, as well as an open or ready attitude to interact. It is a form of expression that reflects self-control or self-confidence.

**Figure 3.** Screenshot of the handsome attitude of the police officer (minutes 01:01-01-03)



Source: @dagomelawan

Alternative media such as Instagram Live serve as a live documentation tool, can be made public to view and assess the actions of the authorities in a timely manner. *Real-time*. In this case, a video showing the police officer putting his index finger in his mouth and blinking his waist can show the unprofessionalism or indifference of the authorities that is rarely widely reported by the mainstream media. Foucault (1990) explains that 'institutional indifference and injustice often give birth to forms of social resistance, where people seek to overcome or express their dissatisfaction through alternative channels, such as social media'.

Vegh (in McCaughey & Ayers, 2003) explained that digital activism includes the use of digital technology to facilitate forms of resistance or mass mobilization in a political or social context. In this case, Instagram Live serves as a tool for Dago Elos residents to expose repressive actions that are not covered by conventional media. This is in line with the concept of digital activism, which allows individuals or communities to respond quickly to injustice and disseminate information without censorship.

As an alternative media, Instagram Live has been used by Dago Elos residents to display and show the reality on the ground, namely police actions that tend to be repressive, which have not had time to be published objectively in the mainstream media. The actions of Dago Elos residents are in line with the statement Bailey et al., (2007) which emphasizes the importance of alternative media to maintain the counter-hegemonic narrative and encourage social change.

Instagram Live is also able to position itself as an alternative media that challenges the dominant narrative in society that has been shaped by conventional media. According to Downing (2001), alternative media has become an important medium to voice resistance and create visibility for issues that are often overlooked. In other words, it can be stated that Instagram Live is not just a recording tool, but also an instrument for citizens to maintain a counter-hegemonic narrative and strengthen their social movements in the digital space.

### *Instagram Live as a Public Space*

In a live Instagram video @dagomelawan conducted on July 4, 2022, representatives of Dago Elos residents explained the chronology of the land conflict and asked for clarification from the government regarding the administrative status of the land rights they occupy. He hopes that social media can help pressure the government and related parties to provide clarity on the case they are facing. This data shows the use of Instagram Live as a platform to voice discontent and seek transparency from the authorities. This action reflects the dependence on alternative media to get attention and support their cause.



Figure 4. Screenshot of citizen representative interview



Source: @dagomelawan

The use of Instagram Live by Dago Elos residents to voice the issue of land status is in line with the views of a number of experts who state that alternative media functions as a vital platform in social mobilization and resistance. Castells (2015) explained that social media is able to encourage community groups to organize resistance actions and draw attention to issues that may be ignored by traditional information channels. Social media, including Instagram Live, serves as an important platform for social mobilization and resistance, especially when the media *Mainstream* failing to cover or support local issues. Carmona et al. (2008) also explained that social media provides a space for marginalized groups to demand their rights and pressure the authorities, especially when the media *Mainstream* not reporting or supporting their issues. A representative of Dago Elos residents who explained the chronology of land conflicts in the second video showed efforts to educate the public about the issues they faced. This is able to create transparency and provide a deeper context about the situation they are experiencing that has not been exposed much by the mainstream media.

Dago Elos residents activate a digital solidarity network that creates faster and more effective support through the distribution of information *Real-time* via this Instagram Live. This is in accordance with the view Atton (2002) which states that alternative media is not only to provide information, but also to facilitate public participation in the process of social change. In other words, through Instagram Live, citizens are not only consumers

of information, but also producers who determine their own narratives in the public space, so that they are able to resist attempts to silence or distort from the authorities.

If we examine the struggle efforts that have been made by Dago Elos residents on this second Instagram Live, digital platforms such as Instagram can function as a new public space. Instagram Live provides an alternative space for residents to convey the chronology of events and demand clarification of land status transparently and directly to a wider audience, including the government and the general public. According to Habermas (1991), public space is a place where citizens can participate in critical discussions related to issues relevant to the public interest. Instagram Live, in this case, was used by citizens to practice digital public participation by speaking directly to the audience, building awareness, and conveying their hopes. This shows that there is a shift in public space from what was previously in a physical place to a virtual space. This condition makes physical, geographical, or bureaucratic limitations able to be overcome.

The Hong Kong Umbrella Movement also shows how social media functions as a digital public space that supports public participation in political aspects, social mobilization, and the dissemination of alternative narratives. Social media creates a space that allows people to discuss, coordinate, and mobilize in real-time, transcending the physical and bureaucratic limitations of traditional public spaces (Shen et al., 2020).

### *Fighting with Art and Theatre*

The next Instagram Live video analyzed in this study shows a number of young Dago Elos residents who are narrating the resistance and reality faced with theatrical action accompanied by music. The action presented was quite entertaining, marked by the participation of other residents who participated in singing and dancing. Citizens can express their resistance freely without being bound by formal structures as applied to mainstream media. Through the entertaining theatrical action carried out by Dago Elos residents, residents can convey their political messages in a way that is more acceptable to various groups, reaching a wider audience through interactive and interesting content (Downing, 2001).

**Figure 5.** Screenshot of Dago Elos Citizen Art and Theater Performance



Source: @dagomelawan

Theatrical actions that combine music, singing, and dance in the context of resistance are also one of the ways that citizens do to form a collective identity. By using alternative media, citizens can create an inclusive space of expression, where everyone can engage and contribute to the narrative of the struggle. Social media provides an opportunity for wider participation from the general public, which is difficult to do in mainstream media (Atton, 2002).

Alternative media can also be used to build collective identity and solidarity among marginalized groups. In this case, Instagram Live was used by Dago Elos residents to create a space to celebrate togetherness, while conveying their political message. Singing and dancing together became a symbol of resistance that was not only political, but also cultural, combining aspects of entertainment with the aim of building solidarity. This action shows how alternative media is used not only as an information tool, but also as a medium to strengthen social bonds and unite the community around the resistance movement.

Art as a form of resistance has also been examined by Amwiine et al. (2024) who found that art, especially visual arts, plays an important role in social movements by amplifying messages, building solidarity, and challenging dominant narratives. Art offers a more emotional and intuitive form of communication, which can mobilize masses, shape public

opinion, and provide visual support to social struggles. The research also found that visual arts are able to influence public opinion and policy by creating visualizations that force audiences to pay attention to issues that may otherwise be overlooked. Artworks that are exhibited in public spaces, or that go viral through social media, can amplify the message of social movements and create pressure on policymakers or public institutions to respond to the demands of the movement. In the context of the action carried out by the residents of Dago Elos, Bandung in this analyzed video, the use of art, such as theatrical and musical actions in resistance documented through Instagram Live, shows that art can expand the reach of social movements and strengthen collective identity through creative cultural expression.

### *Zero Digital Tactics and Minimal Audience Interaction*

Instagram Live, which is used by Dago Elos residents, has succeeded in creating a digital public space that supports their actions and overcomes limitations in terms of administration and funding. In addition, this alternative media is flexible and can broadcast existing conditions directly without censorship or strict supervision. However, digital activism carried out through alternative media has not received optimal *feedback* from akun@dagomelawan followers.

Tens of thousands of Instagram followers @dagomelawan and dozens of posts that have been presented have not received a response from their followers. This is evidenced by the very minimal comments on the *live* posts that are disseminated. According to the observations made, this happened because before the resistance action agenda began, there was no pre-action information as an additional agenda displayed on the account. This resulted in followers on @dagomelawan account not knowing about the actions taken. Next is why the number of followers is not proportional to the very, very minimal response to the action, this is because the followers/*followers* of @dagomelawan account are passive followers. They only click on the status as followers or just sympathize with the existing problems and are not followers who really support the action actively or have concern as fellow citizens of the nation for the problems and conditions that exist.

Although Instagram Live has been effectively used to broadcast the resistance of Dago Elos residents, the digital tactics remain limited in mobilizing active audience participation. One major challenge is the absence of structured pre-broadcast announcements or engagement prompts, which hampers real-time interaction. This low interactivity illustrates a common pitfall in digital activism known as “clicktivism” (Morozov, 2009), where digital audiences engage superficially without sustained involvement. Lim (2013) refers to this phenomenon as “many clicks but little stick,” indicating a disconnection between digital expressions of support and offline commitment to action. Moreover, the broadcast strategy did not utilize interactive Instagram Live features such as Q&A, polls, or call-to-action overlays that could have prompted real-time dialogue or coordinated action. Addressing this gap requires a more deliberate approach to community digital organizing, integrating livestreams with structured digital campaign calendars, reminders, and interactive storytelling to cultivate audience responsiveness and reciprocity.

### **Enhancing Digital Engagement: From Passive Viewing to Active Participation**

While the findings show that Instagram Live serves as a crucial alternative media in voicing dissent, the lack of audience interaction reveals a challenge common in digital activism: passive spectatorship. As noted by Morozov (2009), this phenomenon, termed *clicktivism*, refers to low-effort digital support that rarely translates into real-world action. To mitigate this, scholars and practitioners suggest adopting strategies from digital marketing and storytelling. For instance, social media marketers often use pre-event announcements, countdown stories, and teaser videos to build anticipation and drive attendance (Kapoor et al., 2018). During the livestream, tools such as interactive Q&A, polling features, and real-time calls to action can be embedded to foster participation. Moreover, digital storytelling techniques, such as narrative arcs, character-driven content, and emotional appeal, have proven effective in turning passive audiences into advocates (Lambert, 2013). By presenting stories not only of injustice but also of resilience, residents could emotionally hook the audience, prompting them to share, engage, or participate in

collective action. Collaborating with content creators or micro-influencers sympathetic to the cause could also expand the reach and create layered messaging strategies across platforms.

Future campaigns might also consider integrating multi-platform coordination—combining Instagram with WhatsApp broadcast groups, Telegram channels, or even short-form summaries on TikTok, to maximize accessibility and audience retention. As Bennett and Segerberg (2012) note, the connective logic of digital activism is strongest when content flows across personalized and shared networks.

## CONCLUSION

The findings of this study show that Instagram Live functions as an effective alternative medium in voicing dissatisfaction and fighting for justice by Dago Elos residents. The videos recorded not only document the repressive actions of the authorities, but also create a space for citizens to express their collective identity and challenge dominant narratives. Police actions that show arrogant attitudes, such as the symbol of the index finger in the mouth and the attitude of pushing the waist, underscore the indifference to the demands of the community, which further strengthens the urgency of using alternative media. Dago Elos residents took to Instagram Live to explain the chronology of land conflicts and ask for clarification from the government, pointing out that the platform is a means for transparency and public scrutiny. Digital activism through Instagram Live also creates opportunities for citizens to build solidarity and involve the community in their struggle, both through strong narratives and inclusive art actions. However, the findings also noted challenges in terms of interaction with the audience. Although @dagomelawan account has a large following, active participation in the form of comments and responses to *live* content is minimal. This reflects the phenomenon of "many clicks but little stick", where virtual engagement is not balanced with a real commitment to engage in social action.

Overall, while Instagram *Live* has succeeded in creating a digital public space that supports resistance, the challenges in mobilizing and engaging with audiences point to

the need for more effective strategies to mobilize support and embrace community engagement. The recommendations that can be given based on the results of this study are important to carry out more intensive socialization steps before the action is carried out. Disseminating information about action plans and goals through various channels, including social media, community groups, and WhatsApp, can help increase public awareness and participation to be more active and concerned with the agenda of action activities.

To enhance the impact of Instagram Live in community resistance movements, it is crucial to adopt structured digital engagement strategies. These may include pre-event countdown posts, real-time moderators to manage interaction during livestreams, and follow-up summaries to sustain momentum. Additionally, training community media teams in digital storytelling and audience engagement techniques can significantly increase participation. Collaborations with digital activists and influencers could also amplify reach and visibility. Lastly, integrating Instagram Live with other platforms such as WhatsApp or Telegram groups could foster multi-channel coordination, enabling both online and offline solidarity-building.

This research not only highlights the affordances of Instagram Live as an alternative medium but also underscores the need for strategic digital engagement to ensure that digital activism transcends mere visibility. By borrowing techniques from social media marketing and digital storytelling, future resistance efforts can be amplified both in reach and depth. Effective audience mobilization does not solely rely on the message itself but on how the message is staged, disseminated, and emotionally anchored within participatory digital cultures.

## CONTRIBUTIONS

The findings of this research offer multiple practical contributions for communities, activists, and academics involved in grassroots resistance using social media live-streaming features. Firstly, while Fang (2023) research positioning mobile live streaming as an obligatory passage point within a broader sociotechnical system, this research



demonstrates how Instagram Live is used as a primary channel for Dago Elos' community struggle for their rights. Rather than relying on traditional media, Dago Elos' residents disseminate their messages directly to the public, offering a holistic view of events as they unfold. This research shows how live-streaming disrupts the centralized top-down information in traditional media. By broadcasting in real time, communities challenge dominant narratives that may remain invisible in traditional media.

Secondly, while Fang & Cheng (2022) examine how live streaming reformed news production through the emotional engagement of journalists, this research focuses on grassroots citizens who use live streaming to disseminate their struggle. It shows how ordinary people utilise live streaming to mobilize solidarity in real-time, offering practical insights into the role of digital media in community-led social movements that may spark wider awareness and expressions of solidarity. Activists and civil society organizations can use this momentum to coordinate aid or legal assistance.

Finally, NGOs and digital media academics can develop education modules that integrate live-streaming as a component of activist strategy. Livestreaming may serve as a visual documentation and evidence in legal processes. This practical function positions live-streaming as a medium for long-term community resistance.

## LIMITATION AND STUDY FORWARD

In this study, the data collection technique used is digital observation. Although this technique has the advantage of capturing communication dynamics that occur in real-time in the digital space, there are limitations, including limitations in understanding the social and emotional context. Digital observation only focuses on content that appears on social media, in this case Instagram Live, so it does not capture social interactions outside of the digital space. Offline activities, such as community meetings, demonstrations on the ground, or negotiations with governments and companies, can provide broader insights into the dynamics of resistance. Suggestions for future researchers could be to use in-depth interview methods with activists or followers of Instagram Live to dig deeper into the motivations, emotions, and impact of these media on social movements.

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