"You sure there's nothing more to say?":

Indonesian Youth Culture Represented in YouTube Video Advertisements

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Abstract: Local identity, to some extent, has been influenced by globalization, mainly through the new media. As a form of digital media, YouTube video advertisements play a crucial part in promoting global products to the locals. In Indonesia, the majority of YouTube visitors are young people; thus, young people have become the main targets of the advertisements. The video advertisements may contain representation, values or references of youth culture, which are critical for young people in building their identity. This paper sets forth to explore Indonesian YouTube advertisements of LINE, an instant messaging (IM) application developed by Naver Korean company. The authors examine LINE YouTube video advertisements using textual analysis, in order to learn the portrayal of Indonesian youth culture on the videos. Digital media, *bahasa gaul*, and traditional or dominant cultures, as well as social connectivity, are essential for Indonesian youths in shaping youth culture and their identity. The title of this paper "You sure there's nothing more to say?" is taken from one of the dialogues in the videos, which implies that youth culture and identity portrayed in the advertisements appreciate face-to-face social communication of young people more than individualization. It is also argued that if used aptly, YouTube video advertisements could contribute effectively to preserving local identity as a strategy of glocalization; thus, not all advertisements of global corporations may threat local identity.

Key words: glocalization, YouTube ads, Indonesia, identity, youth culture

Abstrak: Globalisasi telah mempengaruhi identitas lokal pada taraf tertentu, terutama melalui media baru. Sebagai salah satu bentuk media digital, video iklan YouTube berperan penting dalam mempromosikan produk-produk global kepada masyarakat lokal. Pengunjung situs YouTube terbanyak di Indonesia adalah anak muda. Oleh karena itu, anak muda di Indonesia menjadi target dari iklan-iklan yang terdapat di YouTube. Video iklan tersebut dapat mengandung representasi, nilai, atau referensi budaya anak muda (youth culture), yang merupakan bagian utama untuk kaum muda membangun identitas mereka. Makalah ini mengeksplorasi video iklan Indonesia yang diproduksi oleh LINE, sebuah aplikasi ponsel untuk instant messaging yang pertama kali dikembangkan oleh perusahaan Korea Selatan bernama Naver. Video iklan YouTube LINE diteliti melalui kajian tekstual (textual analysis) untuk mempelajari bagaimana youth culture tercermin dalam video iklan LINE. Media digital, bahasa gaul, budaya tradisional dan dominan, dan juga hubungan sosial merupakan hal-hal penting bagi anak muda Indonesia untuk membentuk youth culture dan identitas mereka. Judul makalah ini "You sure there's nothing more to say?" yang diambil dari salah satu dialog pemeran dalam video menyiratkan bahwa youth culture dan identitas dalam video iklan lebih menitikberatkan pada budaya anak muda yang mengapresiasi komunikasi tatap muka secara langsung daripada individualisasi. Jika digunakan secara bijak, video iklan YouTube dapat berperan secara efektif dalam menjaga identitas lokal sebagai salah satu strategi glokalisasi. Maka dari itu, tidak semua iklan dari perusahaan global merugikan identitas lokal.

Kata kunci: glokalisasi, iklan YouTube, Indonesia, identitas, budaya anak muda

INTRODUCTION

Globalization plays a significant part for young people through digital media. Besides using digital media for staying updated particular trends or lifestyles, young people also use it to spread ideas or styles that they have created. In other words, youths give impacts and are influenced by globalization.

In this globalization era, young people and digital media are associated with youth culture. Youth culture is a collective expression of youth's social experiences through constructing distinct lifestyles in leisure time and formal life (Feixa and Nofre, 2012). Buckingham (2008) asserts that studies on youth culture and its relations to digital media have focused on two essential perspectives. One is the view on the way young people use the media, which depends on their social situation. Two is on how the media provide symbolic resources for young people to construct their identity. Similarly, Feixa and Nofre (2012) state that youth culture could be learned from young people's "social conditions"—the generation, class, ethnic, or gender—as well as "cultural images"—the perceived ideas and symbols assigned or taken by young people, such as music, languages, and practices (p. 2).

Studying youth culture from the perspective of cultural images is crucial, especially in this globalized world. It provides an understanding of symbolic attributes or cultural phenomena assigned and taken by young people in the age of globalization. Analyzing youth culture through the perspective of social conditions will result in different characteristics for each territorial identity. Therefore, this study aims to take a viewpoint on cultural images and analyses how youth culture is represented in YouTube video advertisements.

YouTube is one of the most visited sites today. The regular users of YouTube are young people (Perrin in Dehghani, Niaki, Ramezani, & Sali, 2016). YouTube was founded in 2005 as a platform where users can view, post, and share videos online as well as leave comments to the video (Dehghani et al., 2016). Since being owned by Google, YouTube has become a site dominated by professional and commercial videos (Morreale, 2014). There are various types of YouTube advertisements, including video advertisements which can appear before, during or after the main video (Google, n.d.a). In this respect, YouTube has become a more useful site for promoting global values on the locals.

While previous studies have focused on marketing effectiveness through social media (Hajli, 2014; Rohm, Kaltcheva, & Milne, 2013), the content of YouTube video advertisement has never been analyzed. Discussing video advertisement content is prominent because not only it targets young people primarily but its content may also provide resources for young people in forming an identity. Particularly in the case of YouTube, Dehghani et al. (2016) posit that YouTube advertisements have a significant influence on young people's purchase intention due to its relevance to youth lifestyles. As a form of media, video advertisement contributes to attracting young people

into the culture of consumption (Best, 2011); Naafs & White, 2012). Best (2011) adds that the culture of consumption leads young people to build their identity as an individual or as a group member. For instance, they change their styles of hair, clothing, or choices of transportation in order to define themselves and the group where they belong.

In response to the issue of globalization in youth's life, this paper examines a case study of YouTube video advertisements of LINE, an instant messaging (IM) application developed by Naver Korean Company. As an IM application, LINE is recognized as one of the top mobile applications downloaded by Internet users in Indonesia (Bohang, 2017). Due to the popularity of the LINE application in Indonesia, its video advertisements may have an impact on a large group of the young generation in Indonesia, as the primary user of the Internet. Thus, LINE video advertisements on YouTube become a relevant topic to be raised.

This study is motivated by a research question: how is the representation of youth culture in LINE YouTube video advertisements? The researchers aim to analyze the portrayal of local Indonesian youth culture in YouTube video advertisements released by a global corporation as an impact of globalization on the locals. As previously discussed, besides YouTube advertisements have significant effects on young people, its content may also affect the formation of youth identity for them. Therefore, it is crucial to investigate further how video advertisements portray youth culture, which may contribute to the ways Indonesian youths construct their identity in a globalized world.

LITERATURE REVIEW

A. Youth culture in the globalization era

Globalization is the era where digital media strongly influence youth culture. Digital media enables locals to experience global values and to connect cultures among nations (Buckingham & Kehily, 2014). Because young people are among the locals who make use of new media daily, it is easy for them to express themselves, learn, and experience other cultures through digital media. Lukose (2014) suggests that young people are recognized as the vanguard in globalization, specifically in using new media, including social media and other digital technologies. It is a tool for young people to communicate with others and represent themselves (Buckingham

& Kehily, 2014). Besides, the new media content may give young people an image of what they need to be (Buckingham, 2008).

Furthermore, youth culture has impacts on how young people establish their identity. Culture is the collection of learned perceptions that individuals apply in making meaning of their identity (Heaven & Tubridy, 2003). The media consumption, symbolic meaning, representation, and consumption practices enable the constitution of youth identity (McCreanor, Greenaway, Barnes, Gregory, 2005).

Therefore, similar to youth culture, establishing youth identity is closely related to digital media. One of the primary factors in building an identity for young people is digital media practice (Drotner, 2008; Stald, 2008). According to Brown (cited in Ward, 2003), regarding the relationship between young people and the media, they are the ones who utilize digital media for spreading cultural pursuits and are influenced by their actions on digital media. In globalization, young people are both the agents and targets of global media products, such as lifestyles, fashion, language, and music (Best, 2011; Buckingham & Kehily, 2014; Lukose, 2014).

It is essential not to overlook the existence of society or groups when discussing youth identity. Even though numbers of scholars of modern studies agree that the use of digital technology of young people leads to individualization, identification with others whom young people assume similar to them is what constructs youth identity (Buckingham, 2008). Best (2011) adds that young people try various kinds of identifications in order to get an acquisition in their ethnic or peer groups. Additionally, they use digital media, particularly mobile phones, to expand their networks, to create groups, and to gain group recognition for establishing their youth identity. It is through online chatting and IM that young people learn about communication for further exploration of their identity (Buckingham, 2008).

To a certain extent, some often consider that youth culture and its association with the new media are negative issues. The press coverage mostly covers the risks and misuses of digital media and technologies for young people (Burgess & Green, 2009). News and other mainstream media tend to portray young people as dangerous and rebellious (Heaven & Tubridy, 2003; Levinsen & Wien, 2011). Nevertheless, Ward (2003) argues that it is the consumers, who choose to absorb those portrayals on the media. Moreover, the media representation is not the descriptions of the real young people are in life (Buckingham, 2008). Thus, at the age of globalization, it is vital to

notice that young people are expected to be responsible of what they consume because they are the ones who have been using the new media to get informed or to spread cultural pursuits.

In summary, globalization has exerted its effects on youth culture, primarily through digital media. Youth culture is closely related to how young people build identity. In this regard, the new media, society and groups hold a crucial part. Youths have become agents of spreading cultures, lifestyles, and trends in order to express themselves in the globalization era. At the same time, they are the targets of the global products and might also take examples of what they want to be from the global values that they have experienced. Globalization also affects Indonesian youths. The following discussion will focus on youth culture, particularly in Indonesia.

B. Youth culture in Indonesia

Young people in Indonesia commonly have been influenced by globalization. The geographical factors and social conditions contribute to determining how globalization would affect young people (Buckingham & Kehily, 2014). Thus, the majority of Indonesian youths experience globalization in their ways. Due to their proximity to access to new media, young people who live in the city tend to keep updated about the current global trends (Setiawan in Naafs & White, 2012). On the other hand, the ones who are a little unfortunate financially, they consume products that Bayat and Herrera (cited in Naafs & White, 2012, p. 13) call as "cheap globalization", for instance buying fake global-brand shirts or listening to pirated international CDs.

Global lifestyles are pervasive among young people in Indonesia and drive them to establish a unique youth identity. The association of young people with global media products, such as music, fashion, mobile phone, and the Internet, is identified as being *gaul* ('companionable/affable') (Slama, 2010, p.320). The development of the media in globalization has resulted in a "global *lingua franca*" (e.g., in the form of a TV channel or celebrity lifestyles) for young people (Buckingham & Kehily, 2014, p. 9). Although Indonesian young people may live in different parts of Indonesia, to a certain extent they consume similar global products and act correspondingly.

Furthermore, new media and technology have become crucial to Indonesian young people. Online interactions and mobile phones are spaces where they can fulfil their emotional needs (Slama, 2010; Stald, 2008).

According to Slama (2010), some examples of emotional needs are making friends online, having a discussion about their private life with their online peers, managing their personal feelings, and experiencing romance. Hence, consuming global trend is significant for young people to construct their identity and to communicate their existence and sense of belonging within their peer groups (Best, 2011).

Additionally, globalization has impacted language usage and learning. Although many Indonesians love their local languages and use Bahasa Indonesia daily, they have started to study foreign languages and incorporate them into communication (Zentz in Cohn & Ravindranath, 2014). The majority of Indonesian young people also use a foreign language, mainly English, for communication (Tamtomo, 2012). Therefore, languages play a role in constructing not only youth identity but also Indonesian local identity. A user's identity may be revealed through the use of language in dialogues and other communicative elements (Stald, 2008).

Besides English, Indonesian young people tend to use Indonesian youth language or *bahasa gaul*. *Bahasa gaul* is "a speech variety associated with Indonesian youth and based on Indonesia's national language", containing abbreviations of original Bahasa Indonesia as well as borrowings from the local and English language (Smith-Hefner, 2007, p. 184). Because young people in general using *bahasa gaul* only among their peers, this youth language supports the construction of youth identity.

Indonesian young people are still primarily using national language (Bahasa Indonesia) or their local language. In order to show local identity, Indonesian youths switch back and forth speaking in *bahasa gaul*, Bahasa Indonesia, and local language during a conversation (Tamtomo, 2012). As an impact of globalization, new media contribute spreading youth language among young people, hence, increasing its appeal to Indonesian youths regardless of their ethnic groups (Smith-Hefner, 2007).

However, the embrace of global lifestyles by Indonesian youth is often regarded as disrespecting the traditional or dominant cultures. In this context, youth culture is also referred to youth subcultures, which exist commonly as confrontations or rejections to the dominant or parent culture (Buckingham, 2008; Heaven & Tubridy, 2003). Indonesian young people's lifestyles are often criticized for symbolizing "too much materialism, individualism and a loss of important cultural and religious values" (Naafs & White, 2012, p. 14). For instance, Slama's (2010) study reveals that internet

chatting is opposing Javanese culture. Online chatting enables the users, particularly women, to talk openly about anything, yet, Javanese women are expected to be more embarrassed and remain calm when talking to other people (Slama, 2010). Furthermore, as a form of slang, *bahasa gaul* is considered by many as destroying the proper Indonesian language (Smith-Hefner, 2007).

Perceiving youth culture as resisting the traditional culture is a matter of perspectives. Studies focusing on adult and parents' point of views are commonly the ones which state that youth culture is against the dominant culture (Buckingham, 2008; Buckingham & Kehily, 2014; Naafs & White, 2012). However, young people have the desire to establish an identity which can distinguish them from other groups—mainly adults and children (Heaven & Tubridy, 2003). Slama (2010) and Smith-Hefner (2007) argue that the practice of youth culture stays within young people's private sphere, which means that they carry it out among their groups. It is uncommon for young people to use *bahasa gaul* when communicating with adults or to become more open in public than in online chatting. Moreover, Valera (2014) asserts that even though global products influence local youths, they are not ready to resist traditional values or accepting global values unquestioningly.

Young people also show keen interest in the global cultures which incorporate traditional elements, such as Manggarai rap music in East Nusa Tenggara (Yuliantari, 2016). Therefore, in understanding youth culture, it is paramount to evade adults' authority and try to comprehend from the young people's perspective instead. The latter perspective will lead to the importance of examining the social experiences, lifestyles, and behavior that young people commonly consume and do.

To conclude, globalization gives impacts on young people's relations with global media products, notably the Internet and mobile phones. The new media are the primary source for young people to access global trends and the tools for them to create their lifestyles. The use of mobile phone, the Internet, online chatting as well as youth language are some of the reflections of what Indonesian embrace to form their identity. Although many parents and adults recognize their cultures as opposing the traditional culture, for young people, youth culture is their desire to constitute their identity in a society and is mostly being practiced within their peers privately.

METHODOLOGY

This project is a qualitative analysis of the portrayal of youth culture in YouTube video advertisements produced by LINE Corporation. In this globalized era where the Internet is integral to young people's lives, YouTube is one of the most visited sites by young people and eventually, advertisements on YouTube influence a large number of young people (Dehghani et al., 2016). Moreover, Google has released The Indonesia YouTube Ads Leaderboard, which listed two of LINE YouTube advertisements in the top five in 2014 and 2016: *LINE AADC 2014 Mini Drama* and *LINE Indonesia TVC – Hari Pertama Kerja itu Rasanya…* respectively (Deliusno, 2015; Deliusno, 2017). The algorithms of organic (popularity) and paid (promotion) views, watch time, as well as audience retention are the factors determining the ranking list (Google, n.d.b). This paper selected the two videos mentioned above because not only the fact that the videos have gained popularity among YouTube visitors but the videos also have the higher possibilities for attracting young people as the main visitors of YouTube.

The research question focuses on the representation of youth culture on LINE YouTube video advertisements. In order to answer that, textual analysis is a suitable method. The textual analysis enables the researchers "to try to obtain a sense of the ways in which in particular cultures, at particular times, people make sense of the world around them" (McKee, 2003, p.1). It is a method to understand the most likely interpretations and descriptions of a text (Frey, Botan, & Kreps, 1999; (McKee, 2001). McKee (2003) assert that this methodology does not try to find the truth or accuracy behind a text; it focuses on the ways "texts tell their stories, how they represent the world, and how they make sense of it" (p. 17). Meanwhile, the qualitative approach is used to delve further into the meanings associated with the text (Frey, Botan, & Kreps, 1999).

The videos were watched several times to examine the visual and auditory parts that depict the main characters' development as well as circumstances in order to build their identity. Each video advertisement has a unique narrative. The plot is crucial to be included in the analysis because it gives valuable insight into the progress of the main characters' interaction with others, which constructing youth identity relevant to the theoretical frameworks.

LINE VIDEO ADVERTISEMENTS

LINE AADC 2014 Mini Drama (Line Indonesia, 2014) tells a story about the reunion of Cinta and Rangga, the main characters of 2002 Indonesian film *Ada Apa dengan Cinta* (AADC). Cinta and Rangga were in a relationship during high school. However, they had to break up because Rangga moved to New York, leaving Cinta behind in Jakarta. Since then, they have lost contact with each other. Twelve years later, when Rangga has a business trip to Jakarta, he decides to text Cinta on LINE application and invites her for a reunion. Cinta is surprised to get the text from Rangga and confused whether she should meet him or not. Because Cinta is not replying to Rangga's texts until his last day in Jakarta, Rangga apologizes to Cinta through LINE chat. He is about to leave the waiting room at the airport when Cinta approaches him from behind. Surprised, Rangga walks towards Cinta, and they smiled at each other. In the end, Rangga and Cinta finally mend their relationship.

LINE Indonesia TVC – Hari Pertama Kerja Itu Rasanya (Line Indonesia, 2016) presents Denny's first day of work in Jakarta. At his new office, he meets Lina, another new member. While Lina seems to be working hard during the day, Denny feels like he is the only one doing the worthless job. Then, he finds out that everyone else, including Lina, is working together via LINE application on their computers. Later that day, Denny's manager asks him to run errands. However, during his duty, he lost the flash drive his manager gave to him. Thus, he asks Lina for the file, which then she sends through LINE application on the computer. To return Lina's kindness, he decides to buy some foods for Lina on the way back to the office. When Denny texts Lina to ask what kind of foods she likes, he realizes that he has mistaken Lina's chat room with the office group chat room. Consequently, his co-workers order the food and Denny has to buy the foods for all of them. Finally, all the members at Denny's new office gather happily and eat the meals.

RESULTS AND DISCUSSIONS

Globalization serves local young people channels to global products and lifestyles. Young people's association with global trends becomes crucial in constructing youth identity. LINE YouTube video advertisements play a role in maintaining the cultural image of youth that may influence the way Indonesian young people build their identity. The observations of the

portrayals of Indonesian youth culture in the advertisements settle on youth's relationships with digital media, language, traditional cultures, and social groups.

A. Digital media

In the globalization era, young people have easy access to digital media. Digital media provide young people with symbolic references to build their youth identity (Buckingham, 2008). One of the symbols is online chatting on the mobile phone. Not only it is useful for communication but it also allows the users to fulfil their emotional experience (Stald, 2008). *AADC* and *Hari Pertama* portray young people as consumers of digital media. Both video advertisements represent how youth and digital media, particularly mobile phones and the Internet, are inseparable. Owning a mobile phone is considered essential in youth culture (Slama, 2010). The main characters in the videos, Cinta, Rangga, Denny, and Lina, seem to be engaging with mobile phones not only when they are working but also during leisure time. Furthermore, mobile phones are connected to the Internet, which enables them to communicate through LINE, the IM application on their mobile phones. Particularly in *Hari Pertama*, Denny and Lina also use LINE on computers in the workplace.

In order to fulfil their emotional experience, the main characters are expressing emotions through online chatting. Therefore, expressing emotions is vital in forming youth identity. They experience feelings such as sorrow and regret for Rangga in *AADC*, and grateful for Denny in *Hari Pertama* from the online conversations they have on LINE. Through online chatting, Rangga in *AADC* contacts Cinta to meet up and asks her for forgiveness as well. Similarly, Denny in *Hari Pertama* is intended to thank Lina's kindness by asking what food she wants to eat through instant messaging. These portrayals create an image of youth as an individual who appears to be more open through online chatting or IM. It follows Slama's study in 2010 on young people's way of utilizing Internet chatting as a medium to communicate their personal feelings. Similarly, Stald (2008) state that mobile phone is the mediator for its users to express their feeling.

To conclude, *AADC* and *Hari Pertama* have portrayed youth identity which closely related to digital media in this globalized era. The advertisements suggest that IM enables young people to have easy access and to connect with others living far from them. Besides, the videos convey that

digital media influence young people to be expressive about their thoughts and feelings.

B. Youth language

The use of language for young people in Indonesia signifies their youth and local identity. Globalization has influenced the majority of Indonesian young people to learn and speak English. Indonesian youths also use Indonesian youth language or *bahasa gaul,* which consists of Bahasa Indonesia, local language, and the English language (Smith-Hefner, 2007). The usage of Bahasa Indonesia and local language borrowings in *bahasa gaul* depicts how local identity plays part in youth language (Tamtomo, 2012). Young people in *AADC* and *Hari Pertama* have depicted the use of Bahasa Indonesia mainly, with the incorporation of the English language and *bahasa gaul* when communicating with each other.

The characters in *AADC* and *Hari Pertama* borrow English words into their dialogues. In *AADC*, when Cinta shows Rangga's chats with her friends, one of Cinta's friends says, "*Hah? Kok dia nggak pake* profile picture *sih?* ('Huh? Why does not he use any profile pictures?')" (Line Indonesia, 2014, t. 03:19). Cinta also mixes Bahasa Indonesia and English language when she says, "*Gue masih belom juga nih bales* message-*nya* Rangga ('I have not replied to Rangga's message')" (Line Indonesia, 2014, t. 05:57). The word "message" is repeated a few times in *AADC* when referring to the texts received or sent through the LINE application. The borrowed English words mentioned above have proper Bahasa Indonesia terms, for instance, "profile picture" means *foto profil*; "message" means *pesan*. However, the characters in *AADC* prefer to use the English terms to the ones in Bahasa Indonesia. Additionally, Cinta communicates in English with her co-worker, yet, it is unknown whether or not Cinta is working in an international corporation through the video only.

Hari Pertama video mainly consists of Denny's voice-over, unlike in *AADC* video which contains dialogues and narrations of the main characters. However, similar to *AADC*, Denny's narration in *Hari Pertama* contains a mixture of English language. Some of the borrowed English words in Denny's narration are the features of the LINE application, such as "group chats", "note", "LINE Today", and "ID". Moreover, Denny also borrows English words to replace some words in Bahasa Indonesia. When he rides a bus and decides to read the news, he says, "*Baca* 'LINE Today' *dulu ah, biar* update ('I

am going to read LINE Today first to stay updated')" (Line Indonesia, 2016, t.0:10). Furthermore, Denny uses English words such as "meeting", "log in", "perfect" and "file", replacing its Bahasa Indonesia terms for *rapat, masuk, sempurna,* and *berkas,* respectively.

Furthermore, the video advertisements also portray the use of local language borrowings in *bahasa gaul.* Most of the local borrowings in both videos are from Javanese and Jakarta local language. Javanese-borrowed words that repeatedly appear in both *AADC* and *Hari Pertama* are *pantes* ('proper/fitting') and *banget* ('very/excessively'). Compared to Javanese borrowings, *gaul* words which adopted from local dialect Jakarta are more frequent to be featured in the dialogues and narrations in both video advertisements. In *AADC,* some of these words are *gue* ('I'), *lo* ('you'), *sebenernya* ('actually'), *nunjukkin* ('to show/convey'), and *pengen* ('to want'). Meanwhile, in *Hari Pertama,* words such as *cewek* ('girl'), *tukeran* ('to exchange'), *ngerjain* ('to work'), and *bener* ('correct/right') are used often.

In addition to young people's speech style, language symbols also appear visually in *AADC* and *Hari Pertama.* The main characters use English as their language setting of the LINE application on their phones. However, when the characters are texting each other via LINE, they are using Bahasa Indonesia and *bahasa gaul.* Therefore, one can assume that Cinta, Rangga, Denny, and Lina are familiar and able to understand English, even though it is not their native language.

The video advertisements have portrayed youth language use through the visual and auditory aspects. As globalization impact, young people in the videos suggest that it is common for using *bahasa gaul* and the English language for communication. The video advertisements also imply that the language switch and incorporation of *bahasa gaul* with English, Bahasa Indonesia, and local language are factors that establish youth identity and the way young people preserving local identity as Indonesians.

C. Traditional and dominant cultures

What is interesting about these video advertisements is the portrayal of youth culture that embraces traditional and dominant cultural values. This is against an idea, which saying that youth culture is rejecting traditional values due to globalization (Giddens in Best, 2011). It indicates that Indonesian youth are not willing to reject the values of previous generation altogether

(Valera, 2014). The narrative and the setting of the video advertisements play a significant role in representing dominant values embraced by young people.

Indonesian poems are the highlight of the traditional culture in *AADC*. Cinta and Rangga appear to love Indonesian poems. They have a biography of a notable Indonesian poet in the history titled *AKU*. Furthermore, Cinta and Rangga's narration on *AADC* is in the style of Indonesian poem. Contrasted with their use of English language daily, their interest in Indonesian literacy is well-represented throughout the video advertisements.

The setting on *Hari Pertama* reveals a dominant culture in Indonesia: Muslim culture. Indonesia is a Muslim-majority country; thus, it is not surprising when Islamic values are more visible in public (Naafs & White, 2012). Denny seems to be a Muslim, portrayed through the first scene of the video advertisements. His narration describes that the first day of fasting in Ramadan month also happens to be his first day of work. Furthermore, he utters a few Islamic words on his narrations. For instance, Denny says *Bismillah* ('in the name of Allah') before starting to introduce himself at the new office and says *Alhamdulillah* ('praise be to the Lord') when he finally solves a problem and can make other people happy.

Both video advertisements have suggested that youth culture is not dismissing entirely Indonesian traditional and dominant culture. The portrayal of youth identity implies a message that although Indonesian youths are the primary consumers of global media products, they recognize that Indonesian culture and religion are integral parts of their lives.

D. The presence of social groups

Social groups become an important matter within Indonesian youth culture. The interaction of an individual with groups is critical regarding the formation of youth identity (Buckingham, 2008). On top of that, the unity and collectiveness in social groups is one of the critical keys to build local identity for Indonesians in this globalized era (Brata, 2016). The narratives of the video advertisements describe that young people may seem to be individualistic but at the end of the story, they connect with others.

The plot development of *AADC* and *Hari Pertama* depict how young people's online interaction affects their offline communication with others. In *AADC*, Internet chatting makes young people aware of feelings that could only be expressed directly in person. Cinta realizes that compared to instant

messaging, it is more important to reveal emotions by meeting directly with others. She learns it when she seems to be reluctant to respond to Rangga's chats but then one of her friends asks her, "*Bener gak ada yang mau lo sampein lagi?* ('You sure there is nothing more to say?')" (Line Indonesia, 2014, t.07:00). In the end, Cinta does not reply to Rangga's chats but decides to meet him. This plot suggests that Cinta does not need to reply to Rangga's texts because words she intends to say and the feeling she needs to convey are best to be expressed in person.

If Cinta's unresponsiveness to Rangga's chat has succeeded in mending their relationship, in *Hari Pertama,* Denny's relationship with his co-workers becomes stronger because of chats on instant messaging. Denny learns that Internet chatting contributes to building his offline networks with people around him. Furthermore, he develops gratitude and admiration towards Lina after she expresses her kindness and thoughtfulness through online chatting. For instance, Lina explains the meaning of an unfamiliar term for Denny at a meeting and helps Denny out when he is in trouble.

Instant messaging supports Denny to get along well not only with Lina but also with people at his office. He accidentally sends a picture of foods to the office group chat, although it was intended for Lina only. Because of that, he decides to buy foods that his co-workers have ordered on his way back to the office. During the ending scene where they are eating together, Denny seems to be accepted by and can successfully engage with his new colleagues due to Denny's effort in maintaining the relationship through IM when he was away from the group. Thus, Internet chat supports the social interactions of young people in *Hari Pertama*.

In this context, the main characters' engagement with digital media shows that young people seem to appreciate face-to-face communication by not using any mobile phones when talking to others. In most of the scenes where Cinta, Rangga, Denny, and Lina use mobile phones, they appear to be alone. However, when they gather with others, they hardly engage with mobile phones, except for Cinta when she talks specifically about Rangga's chats and for Lina when her colleagues are exchanging their LINE ID with each other. They seem to enjoy their moments when meeting with others.

The plots in *AADC* and *Hari Pertama* give an insight into the significance of social interaction for youth culture and local identity. Young people in the videos use digital media as tools for learning about social interaction: Cinta for realizing that there are things which texts online cannot

describe and Denny for creating new networks with his co-workers in the office. The videos imply the maintenance of local identity when the main characters rarely use mobile phones during a social gathering. Therefore, young people seem to value more unity and togetherness than individualization for Indonesian youth culture and local identity.

CONCLUSION

LINE YouTube video advertisements have constructed and preserved the local youth culture and youth identity for Indonesian youths effectively. The video advertisements portray youth culture in the globalized era through young people's engagement with mobile phones and the Internet, their use of youth language and English language, their embracement of dominant and traditional values, and their social connections. Young people have utilized new media, languages, and values to build their youth identity. Interacting with peers and groups becomes important for young people. Social groups allow them to identify similarities or differences with others by using the attributes of digital media, languages, and conventional or dominant values. Hence, globalization supports young people to create their own group identities based on that alikeness.

Therefore, one can say that LINE video advertisements encourage the idea of digital media—in this context are mobile phones and online chatting—are not replacing face-to-face communication. Instead, it is a medium for young people to strengthen their offline relationships with their groups when they are apart. It agrees with Stald's (2008) study that mobile phone is supporting "the maintenance of social groups and the feeling of belonging to a group" (p. 161).

Additionally, the video advertisements have implied that Indonesian youths are social people. Although they may seem to relish their time using mobile phones and the Internet, they still place more value on social connectivity than individualism. The narratives of the videos convey that they reunite and build new connections with others by direct social meetings. The symbolic references of the characters have depicted that young people leave their online lives during group interaction and seem to appreciate their moments together.

One interesting note is that the advertisements also maintain the value of local identity through young people's interactions. Young people's use of

youth language and the switch between *bahasa gaul,* Bahasa Indonesia, local language and English during a conversation imply how youths identify themselves as locals. Using English words in a conversation indicates that globalization gives impact to Indonesian young people but the young people still mainly speak and interact using their native and local language.

The video advertisements have depicted Indonesian local identity through the social connectedness in the portrayal of young people. The way young people in the videos maintain their relationship with others online and offline, their efforts to build or mend the relationship, their struggle to express their feelings and to be acknowledged by others are indicating unity. Unity is one of essential values for Indonesians which is also reflected in local wisdom (Brata, 2016). Thus, this portrayal of unity, connectedness, or togetherness of young people is a crucial image for strengthening the local identity, and even further, the national identity in this globalization era.

It is essential to understand that this portrayal of youth culture is not without a problem. Young people in both video advertisements are depicted to be living in an urban area, specifically Jakarta. The advertisements represent the lifestyle of Jakartan youth through their speech styles, appearance, and behavior. Jakartan young people seem to be the source of what youth should appear to be; hence, the majority of youth in Indonesia try to imitate their ways of life as a symbol of their generational solidarity and modernity (Sneddon in Smith-Hefner, 2007). Therefore, based on the youth culture portrayed in the video advertisements, LINE video advertisements seem to convey a message that young people should behave and think similar to those living in the metropolitan city. However, to say how exactly the meaning of young people intended by the producers of LINE advertisements is left unclear due to the focus of this study which is into what is visible and observable in the video advertisements.

In the era of globalization, LINE YouTube video advertisements have adequately maintained youth culture and the attributes to youth identity through its narratives, characters, and settings. They have represented that youth culture is related to how Indonesian young people make use of digital media, emerge *bahasa gaul* and foreign language for communication, still embrace the dominant and traditional cultures, and most importantly, appreciate direct social interaction in their lives.

Because the majority of young people access YouTube, this cultural image on YouTube video advertisements may influence young people on

forming their identity. Therefore, YouTube video advertisements could be utilized for glocalization strategy by global corporations, especially in maintaining a local culture and local identity for its viewers. Moreover, future research should include advertising personnel in order to examine further the actual intention and messages that the advertisements made for young people.

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