Journal of Innovative and Creativity
Journal Homepage: https://joecy.org/index.php/joecy
e-mail: journaljoecy@ gmail.com

Faculty of Education
University of Pahlawan Tuanku Tambusai
ISSN 2775-771X (Online)
ISSN 2962-570X (Printed)
6 (1) 2026, Page: 2847-2852

The Construction of Tangerang City's Positive Image Through Instagram as New Media at the Peh Cun Dragon Boat Festival 2025

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Published: January , 2026

ABSTRACT

The emergence of new media in our lives has made communication possible anytime, anywhere, and through any communication technology. Instagram has become a key tool in supporting public communication to shape an image. The purpose of this study is to analyze how the 2025 Peh Cun Festival dragon boat race was framed positively by the Instagram account @AboutTNG. This study uses a qualitative approach with Robert N. Entman's framing analysis method. The results show that the media has framed the 2025 Peh Cun Festival, which plays a role in shaping a positive image by upholding local cultural identity. The media emphasizes community participation, the value of diversity, and the government's full support for the continuity of traditions. Thus, this festival has been represented as a positive cultural practice that needs to be supported continuously.

Keywords: New media, Instagram, Framing Analysis, Peh Cun Festival, Positive Image

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INTRODUCTION

The identity of a city is a mental image formed from the biological rhythm of a particular place and space that reflects time or a sense of time, which is cultivated internally by the social, economic, and cultural aspects of the city's community itself (Lynch, 1972). Thus, the social, economic, and cultural forms in several cities have shaped a particular identity to maintain a positive image of the city. According to Lynch (1960) in his book The Image of the City, the image of a city is the result of an individual's perception of the urban environment, which creates a mental structure of urban space. Lynch introduces five main elements that shape the image of a city, namely paths, edges, districts, nodes, and landmarks. These elements are key in creating the legibility of a city, which is the extent to which a city can be "read" and recognized by its citizens. Therefore, the role of digital technology development is increasingly needed, with the emergence of new media that can spread digital identity.

The emergence of new media has made communication easier, more efficient, and faster. According to Jandy Luik (2020:9), the emergence of new media in our lives has made communication possible anytime, anywhere, and through any communication technology. One example is social media, which we use every day. Wahyuni, in her book Kebijakan Media Baru di Indonesia (New Media Policy in Indonesia) (2013:1), states that new media is convergent in nature,

meaning it knows no boundaries of space or time. According to Suryaningsih, social media is online content created using publishing technology that is easily accessible and measurable. Social media, which is available almost anytime and anywhere, such as Instagram, is always used in daily activities today. The number of Instagram users in Indonesia in early 2025 reached 103 million. The figures for Instagram ad reach in Indonesia are equivalent to 36.3% of the total population at the beginning of the year. Data generated from Meta's calculations shows that the potential reach of Instagram ads in Indonesia increased by 2.50 million (+2.5%) between January 2024 and January 2025. Instagram is not only used for individual purposes but also for conventional and non-conventional companies or institutions (Meidiana et al. 2022). One of the Instagram accounts in the Tangerang area that always provides news about the city of Tangerang is @ abouttng.

METHOD

The research conducted by the author is qualitative research that produces descriptive data in the form of observed words or speech. Qualitative methods can help authors to describe an event systematically, factually, and accurately in relation to the objects and subjects of the research that the author will examine (Moelong, 2001: 3). Descriptive qualitative research is research to solve a problem by describing subjects and objects. These subjects and objects can be individuals, institutions, or communities. Therefore, the analysis that will be carried out must be in accordance with the reality in the field (Nawawi, 1997: 63).

The research subject is the Instagram account @ abouttng. The research object is the content posted on the Instagram account @ abouttng, including images, videos, captions, and public interactions in the form of comments and engagement such as likes and shares. The focus of the analysis unit is limited to content that directly or indirectly represents the image of the city of Tangerang. The approach used in this study is Robert N. Entman's framing analysis, namely Define Problems, Diagnose Causes, Make Moral Judgments, and Treatment Recommendations.

FINDING AND DISCUSSION

The Instagram account @ AboutTNG relies on the new media platform Instagram and its website to disseminate content in the form of photos and light-hearted information about life in Tangerang. Much of its content is sourced from residents' posts, which are then reworked with a distinctive visual style and narratives that are easy for the public to understand. Over time, this account has gained tremendous appreciation from the public, especially the younger generation. Its number of followers has grown rapidly, making AboutTNG one of the local media outlets with the largest digital reach in the Greater Tangerang area.

Erwin Setiawan remains the founder and main visionary, while daily operations are led by Andika Panduwinata, who is known as the director and public representative of AboutTNG in various activities. AboutTNG has also developed a digital platform in the form of a magazine that features more in-depth articles. Its activities include community coverage, interviews with influential local figures, and reviews of strategic locations frequently visited by the public.

This study analyzes how the image of Tangerang City is presented and highlighted by the account, using a framing analysis method based on four elements developed by Robert N. Entman: Define Problems, Diagnose Causes, Make Moral Judgment, and Treatment Recommendation in the content of the Dragon Boat Race at the Peh Cun Festival.

Four important elements in Robert N. Entman's framing analysis of the content title Peh Cun Festival Dragon Boat Race

Define Problem	The issues raised are not directed at problems or conflicts, but rather focus on efforts to preserve traditions and strengthen local cultural identity through media exposure.
Diagnose Causes	The dragon boat race in the Peh Cun Festival is associated with Chinese traditions that have been passed down from generation to generation. In addition, the high level of participation from the community and support from the local government are the reasons why this event continues to exist and grow.
Make Moral Judgement	Moral emphasis in the form of promoting diversity, cultural tolerance, and the importance of preserving traditions. This event was viewed positively because it strengthened cultural identity and fostered closer ties between communities. The media tended to encourage audiences to appreciate Chinese cultural heritage as part of the nation's rich heritage.
Treatment Recommendation	The solution needed is support for cultural activities, whether through the promotion of cultural tourism, budgetary support, or the involvement of the younger generation. In addition, there could also be calls to make this festival an annual event on a national or even international scale.

Defining the Problem, in this first element the Instagram account @abouttng frames the Peh Cun Festival, particularly the dragon boat race, as a cultural activity with high aesthetic, historical, and social value. This content does not point to conflictual issues, but rather to the importance of this celebration as part of efforts to preserve cultural traditions that are increasingly relevant amid the dynamics of modern cities. This is in line with the characteristics of thematic

framing, which is marked by the presentation of in-depth data and context, as explained by Kim et al. (2010). Within Robert N. Entman's framing framework, this can be categorized as the define problems stage, because the media attempts to define the issue comprehensively through background information and supporting data.

The title and narrative of the content position the festival as a form of local cultural wealth that needs to be recognized, appreciated, and supported by the public. By framing this festival as a moment worthy of exposure, the media indirectly directs the audience's attention to see the Peh Cun Festival as an important part of the cultural identity of Tangerang City. The Instagram account @ abouttng shows that the main issue is not a negative one, but rather a cultural potential that needs to be continuously developed and preserved. Therefore, the media wants to help the public understand events from a certain point of view (Eriyanto, 2002).

Diagnosis of Causes, in the second element, highlights the factors or reasons why an event occurs or is noteworthy. In this context, the continuity of the dragon boat race in the Peh Cun Festival is linked to the strong Chinese cultural heritage that has been preserved for generations by the ethnic community in Tangerang City. The Instagram account @ abouttng displays content that emphasizes that the existence of this event is the result of a consistent process of cultural value inheritance and positive responses from the local community. In addition, active community participation and full support from the local government are other contributing factors that strengthen the sustainability of this festival. In terms of moral judgment, the media constructs the Peh Cun Festival as a form of cultural expression that should be appreciated and preserved. Through positive visual and descriptive content, the @ abouttng account emphasizes the values of tolerance, togetherness, and multiculturalism that emerge from interactions between ethnic groups in this festival. The media agenda carried out in the news coverage aims to influence public opinion (Hartley, 2002).

This framing shows that cultural events such as this not only enrich local culture, but also represent an ideal social harmony amid the diversity of urban society. This moral assessment is aimed at shaping a collective awareness that minority cultures, such as Chinese culture in this context, have an equally important place in shaping the city's identity. Therefore, the media subtly invites the audience to respect and celebrate differences through a cultural perspective. This is as Murdock in Wazis (2012) said regarding the privilege of media owners to control media reporting.

Shoemakaker & Reese in Claes H. de Vreese (2005) state that the mass media is influenced by many factors during the news framing process. The treatment recommendation in the analyzed content implies an invitation to continue supporting cultural activities such as the Peh Cun Festival through active community involvement and the strategic role of local government. The solution framed by the Instagram media @ abouttng includes the need to make this festival an annual cultural agenda, even as part of the cultural tourism attraction of the city of Tangerang. In addition, there is an encouragement that the preservation of traditions should not only be the responsibility of certain ethnic communities, but also part of a shared commitment to maintaining Indonesia's cultural diversity.

CONCLUSIONS

Based on Robert N. Entman's framing analysis of news coverage of dragon boat races in the Peh Cun festival, the media has framed the event as a reinforcement of local identity through the power of the new media platform Instagram, rather than as a social conflict or cultural issue. The issues raised by the media have served to reinforce positive aspects of culture, enriching the national cultural diversity presented in the Tangerang area.

The diagnosis aspect of the cause is that the festival is understood as a hereditary legacy of Chinese tradition, supported by high participation from the community and local government. This combination is therefore a major factor in maintaining the existence and development of the festival. The media also emphasizes cultural tolerance and the importance of tradition in national identity. The festival implicitly invites the audience to appreciate Chinese cultural heritage as a national cultural treasure. The media also encourages continued support for cultural activities through tourism promotion, budget allocation, and the involvement of the younger generation. In addition, the festival is promoted not only on a national scale but also internationally. Thus, this festival is not only a means of cultural preservation but also a reinforcement of Indonesia's multicultural identity.

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