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Descriptive Analysis of the Edutainment Program *For Your Pagi* on Trans7 in Improving Teenager Digital Literacy

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ABSTRACT

This study aims to describe and analyze the strategic utilization of the *For Your Pagi* (FYP) edutainment program on Trans7 in improving teenager digital literacy. Employing a qualitative approach with a qualitative descriptive design, this research gathered data through a purposive sampling technique involving four primary informants: two internal media practitioners (the producer and creative team member of Trans7) and two external informants (teenagers aged 17–20). Data collection techniques were rigorously executed via semi-structured interviews, participatory observation during the researcher's embedded internship, and documentation studies of broadcasting scripts and actual televised episodes. Data validity was ensured through source and technique triangulation, and analysis was systematically performed using the interactive model of Miles, Huberman, and Saldaña. The findings reveal that the FYP program effectively deploys educational message design strategies within a non-formal broadcasting environment by systematically integrating John Keller's ARCS Motivation Model (Attention, Relevance, Confidence, Satisfaction). This structural edutainment balance exhibits a verifiable impact on accelerating the digital literacy competencies of teenagers based on the four pillars of Paul Gilster's Theory. However, a significant operational constraint persists.

Keywords: *ARCS Model, Digital Literacy, Edutainment, Learning Resources, Teenagers*

INTRODUCTION

The massive, continuous, and unprecedented advancement of digital information technologies in the modern era has pushed contemporary society into a state of structural information deluge. The democratization of internet connectivity across various societal strata opens vast, borderless pathways for knowledge acquisition; however, the unregulated and hyper-accelerated nature of these digital media landscapes simultaneously triggers a widespread disinfodemic pattern. Modern digital channels frequently act as echo chambers that catalyze the rapid proliferation of systemic disinformations, misinformations, and malicious fake news (hoaxes). This informational vulnerability is particularly pronounced among the younger demographic, specifically teenagers, who exhibit intense daily screen-time metrics but often lack the necessary cognitive infrastructure to critically evaluate incoming stimuli.

Confronted with this perilous digital ecosystem, national broadcasting institutions carry a vital, legally mandated responsibility according to Indonesian Law No. 32 of 2002 to actively

manifest an educational function for the public. While internet-based alternative media continue to proliferate, empirical metrics demonstrate that conventional media forms have not lost their structural authority. Data from national viewership surveys indicates that television penetration across Indonesian households remains exceptionally high at approximately 81%, and remarkably, television continues to be deemed the most trusted and reliable information source (43.1%) by the general public when contrasted against the volatility, anonymity, and algorithmic bias of social media platforms (Indonesia, 2023; Pahlevi, 2022). This reality positions television as a critical cultural gatekeeper capable of shaping public consciousness and distributing standardized knowledge to mass audiences simultaneously (Kuswandi, 1996; Shoemaker & Vos, 2009).

Despite this profound structural reach, a distinct and critical empirical gap emerges within the educational and media landscape of Indonesia. There is a severe, documented discrepancy between the urgent, immediate societal need for media verification competencies and the absolute scarcity of informal educational channels capable of reaching a massive audience base seamlessly without inducing cognitive fatigue (Fitriyani & Teguh Nugroho, 2022; Lestari & Dwijayanti, 2020). Traditional, formal educational institutions often struggle to keep pace with the real-time evolution of cyber-threats due to rigid curricular frameworks (Akbar & Noviani, 2019; Surani, 2019). Therefore, a strategic shift toward public pedagogy is required, where educational technology principles are applied outside classroom walls to capture learners in their natural media-consumption environments (Sandlin et al., 2011).

From the established conceptual paradigm of Educational Technology, as formally articulated by the Association for Educational Communications and Technology, television media should not merely serve as a tool for passive, low-cognition recreation (AECT, 2004; Januszewski & Molenda, 2008). Instead, television can be purposefully repositioned and intentionally designed as a "learning resource by utilization" (learning resources by utilization) within the broader non-formal education ecosystem (Coombs & Ahmed, 1974; Handayani, 2023). When media is transformed into an intentional learning asset, it bridges the gap between entertainment seeking and knowledge acquisition (Arsyad, 2013; Rusman, 2012).

The morning television program *For Your Pagi* on Trans7 emerged as a strategic edutainment intervention attempting to bridge this empirical gap by packaging the clarification of highly volatile, viral internet issues through a lightweight talkshow format. Nevertheless, a persistent paradoxical phenomenon dominates contemporary commercial broadcasting: morning variety shows and terrestrial morning talkshows frequently suffer from severe pedagogical degradation, systematically diluting their educational value to chase immediate commercial revenue, shallow sensationalism, and superficial gimmicks (Amalia et al., 2022; Saptya et al., 2019).

The core urgency of this study lies in analyzing how *For Your Pagi* operates as a deliberate anomaly within this commercial landscape, positioning critical digital literacy as its core content (core content) amidst intense industrial rating pressures. While previous media literacy studies focus extensively on formal classroom media or dry public service announcements, there is a distinct lack of empirical investigation into how commercial variety television utilizes systematic instructional design to cultivate media literacy among the youth (Judijanto, 2024; Komalasari & Saripudin, 2018). Therefore, this study aims to describe and analyze deeply the strategic utilization of the edutainment program *For Your Pagi* on Trans7 in enhancing teenager digital literacy.

METHODS

This study adopted a qualitative approach utilizing a qualitative descriptive design. This methodology was specifically selected to construct a systematic, factual, and highly accurate description regarding the execution of educational message design and its corresponding

cognitive reception by the target audience without manipulating the natural research setting (Sugiyono, 2019). The research operations were centered within the production studio and broadcasting headquarters of Trans7 in South Jakarta, spanning a six-month intensive field execution period from January to June 2026.

1. Informants and Sampling Technique

The research subjects and key informants in this study were determined using a strict purposive sampling technique to guarantee that the selected individuals possessed deep, direct, and unmediated exposure to the phenomenon, yielding a total of four primary informants. The sample was balanced between internal production agents who design the message and external consumers who process it:

a. Internal Informants: The Executive Producer of the *For Your Pagi* program (referred to as BH, aged 34) and a senior member of the Creative Production Team (referred to as RN).
b. External Informants: Two active teenage viewers who regularly consume the program and fall directly into the critical demographic range of 17 to 20 years old, designated as YA (20 years old) and MR (20 years old).

2. Data Collection and Instrument Alignment

Data collection was comprehensively carried out using three cross-verifiable techniques to minimize subjective reporting bias:

a. Semi-Structured Interviews: Conducted via an interview guide that directly synthesizes the motivational indicators of John Keller's ARCS model (Attention, Relevance, Confidence, Satisfaction) with the operational dimensions of Paul Gilster's digital literacy theory.
b. Participatory Observation: Executed firsthand by the researcher during an extended, immersive internship period inside the *For Your Pagi* production unit, allowing direct mapping of live script adjustments, control booth operations, and producer decisions during live airtime.
c. Documentation Studies: A systematic analysis conducted on live broadcast scripts, internal production run-sheets, visual telemetry data, and final televised master control tapes.

3. Data Validity and Analysis

To ensure robust qualitative validity and reliability, the gathered data was subjected to two distinct triangulation strategies: source triangulation (cross-examining data obtained from the internal television producers against the raw experiential accounts of the teenage viewers) and technique triangulation (validating interview testimonies against direct observation logs and internal script documents).

The data was analyzed using the interactive qualitative model proposed by Miles, Huberman, and Saldaña. This analysis proceeded through a continuous, triple-tracked stream: data condensation (filtering, focusing, abstracting, and compressing verbatim interview transcripts and field notes), data display (structuring information systematically through thematic coding matrices), and conclusion drawing or verification.

RESULTS AND DISCUSSION

Results

The field findings indicate that the Trans7 production team actively designs its messaging to pull in attention by modifying scripts and treating viral social media trends as an initial "hook" or bait in the opening segment. Once the viewer's attention is locked, the production team diverts the talkshow's trajectory toward digital safety and media verification education. To

optimize comprehension, the creative team intentionally simplifies complex, technical terminology into concise, actionable points paired with dynamic on-screen graphics.

However, a recurring operational friction occurs during live broadcasts: a constant tension between keeping viewers hooked and meeting commercial rating targets. This commercial pressure frequently causes the hosts' comedic improvisation to overshadow the educational content, trimming the time allocated for expert guests. On the receiving end, teenage viewers show higher engagement when the topics directly match their daily lives or hobbies, such as cyber-fraud warnings or rescue updates from search and rescue personnel.

Furthermore, a significant shift in media consumption habits was observed; teenagers show a strong preference for watching recorded segments on-demand via YouTube over live television broadcasts. Technique triangulation confirmed clear consistency between the original production scripts and the final visual elements, such as pop-up graphics and "Red Dot" indicators, which aligned well with the audience's understanding.

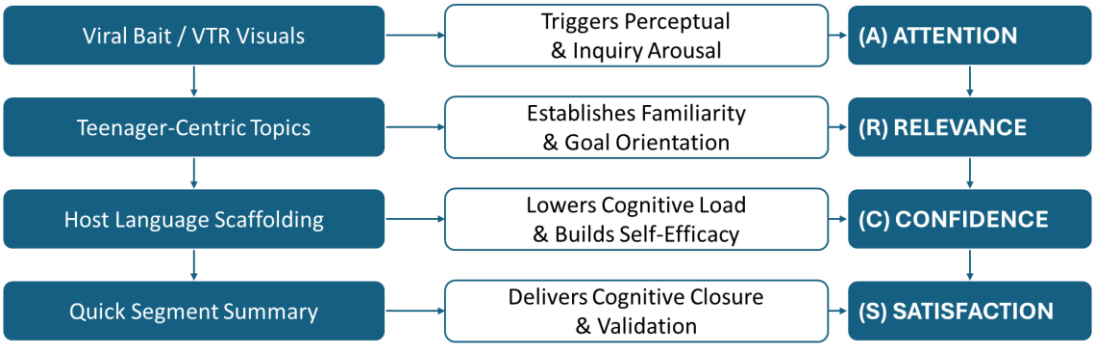
The condensed qualitative data illustrating these thematic codes is structured in the matrix below:

Table 1. Data condensation results

Theme (Category)	Code Findings	Verbatim Interview Excerpt	Informant Source
Edutainment Strategy	**A1.** Use of Viral "Bait" (*Attention*)	*"Our strategy uses a 'bait' system... in the initial segment, I lure them using a celebrity topic that is currently buzzing... only then do we steer the discussion toward digital education..."*	B.H (Producer, 34)
	A2. Script and Visual Simplification	*"...I strictly avoid writing scripts using complicated language... we break it down into brief points... playing it up through studio screen visuals (VTR) and sound effects..."*	R.N (Creative Team)
Message Relevance	**B1.** Closeness of Issue to Teenager Concerns	*"...honestly, that Rinjani case was already viral on social media... so seeing detailed information directly from the search and rescue (SAR) team was great... because my hobby is mountain climbing..."*	Y.A (Teenager, 20)
	B2. Dismissal of Irrelevant Content	*"It depends on the issue, bro. If it doesn't feel important or relevant to me, I just skip it..."*	M.R (Teenager, 20)
Literacy Impact	**C1.** Content Evaluation	*"...it has made me much more critical. Sometimes, if I find information on social media that I've never seen before, I crosscheck it on TV, and vice versa..."*	M.R (Teenager, 20)
	C2. Basic Awareness	*"...at that time, I immediately went to search for further updates... just to make sure I wouldn't fall for the hoax."*	Y.A (Teenager, 20)
Practical Barriers	**D1.** Runtime Cut by Comedy	*"...but sometimes, the educational element loses out to the comedy aspect... because the hosts get too carried away with improvisation..."*	B.H (Producer, 34)
	D2. Pressures of the Rating Curve	*"The ultimate challenge is the tug-of-war over audience attention. If the educational content gets too technical... the rating graph... will instantly drop..."*	B.H (Producer, 34)

To systematically conceptualize how the production strategies, script modifications, and host delivery style intertwine to systematically engage the audience, the empirical findings of the program's transmission flow are mapped out into a structured flowchart below (see Figure 1).

Figure 1. The Structural Integration of the ARCS Motivational Model within For Your Pagi



Discussion

The integration of John Keller's ARCS Motivation Model within *For Your Pagi*'s broadcast structure shows a deliberate alignment with instructional design principles. The Attention component is achieved through perceptual arousal—using interactive graphics and studio pacing—and inquiry arousal, driven by framing viral social media issues as an educational starting point. This matches standard edutainment theories where media must first break through digital fatigue to establish cognitive engagement (Colace et al., 2006; Ziep, 2014).

Relevance is built by aligning topics with issues teenagers care about, creating familiarity, and offering functional solutions to cyber threats (goal orientation). This dynamic supports public pedagogy frameworks which state that informal media gains educational value when viewers see the content as useful for navigating their daily lives (Nur'Aini, 2022; Sandlin et al., 2011).

Confidence is supported by the hosts' casual language, which acts as an instructional scaffolding mechanism that simplifies technical concepts. By translating jargon into accessible ideas, the program lowers cognitive barriers, helping teenage viewers feel capable of understanding digital security. This outcome demonstrates Bandura's (1986) social cognitive theory, where relatable modeling strengthens self-efficacy and encourages observational learning.

Finally, Satisfaction is reinforced through brief summary segments at the end of each topic, providing clear takeaways that solidify understanding. This deliberate structure aligns with standard instructional design models like ADDIE, which emphasize providing clear conclusions to secure learning outcomes (Pribadi, 2011). Furthermore, the unique host-viewer dynamic builds a form of para-social interaction, making the educational advice feel like a trusted recommendation from a peer rather than an institutional lecture (Horton & Wohl, 1956).

The study shows that balancing these edutainment strategies relates closely to improvements across the four pillars of digital literacy from Paul Gilster's Theory:

1. Internet Searching: The program's viral hooks serve as a starting point that encourages teenage viewers to look up information independently.
2. Hypertextual Navigation: Focusing on trending social media topics encourages users to follow and verify information across multiple platforms, transforming their viewing habits (UNESCO, 2018).
3. Content Evaluation: Simplifying technical jargon helps teenagers build the critical thinking skills needed to spot, cross-check, and filter out hoaxes.
4. Knowledge Assembly: The segment summaries help viewers organize scattered pieces of information into a coherent understanding of digital safety.

These findings show that under the right conditions, television can shift teenage viewers from passive media consumers into active literacy participants within their peer groups. However, the main challenge remains commercial: the constant pressure to maintain high television ratings can cause entertainment elements to cut into the time needed for educational content. This tension underlines a broader issue in educational technology regarding commercial broadcasting: pedagogical goals must constantly compete with market demands (Akbar & Noviani, 2019; Febriansyah, 2023).

CONCLUSION

The program *For Your Pagi* (FYP) on Trans7 shows how non-formal broadcasting media can deliver educational content by organizing its messaging around the ARCS Motivation Model. Despite facing structural challenges, such as host comedy cut-ins and commercial rating demands, the program has a measurable positive impact on developing digital literacy skills among teenagers across Gilster's four pillars. The program's approach successfully encourages independent online research, improves cross-platform navigation, builds critical skills to counter misinformation, and helps viewers assemble a clearer understanding of digital issues.

Based on these conclusions, it is recommended for production teams should establish stricter runtime management for live ad-libbing and comedic sketches. This ensures that the educational core of edutainment programs is preserved and expert commentary is not cut short by entertainment elements. Also, for future researchers, it is recommended to expand on these qualitative insights by conducting quantitative experimental studies. Future work should measure the empirical shift in media literacy scores across larger, demographically diverse teenage populations to test the scalability of this edutainment format.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interest regarding the publication of this manuscript.

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