COVID-19 and Online Fundraising: Seeing the Pandemic on Social Media

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Abstract

Coronavirus disease (COVID-19) which first appeared at the end of 2019 has become a pandemic and instantly changed the way people interact. Not only because this virus has claimed many victims, but also because of policies to limit physical activity. These conditions have contributed to the emergence of solidarity in the form of online fundraising in society. Therefore, this research, intends to look at two online fundraisings; first, which was initiated by the People's Consultative Assembly of the Republic of Indonesia (MPR RI), and second, which was initiated by Narasi Tv. In addition, this research looks at fundraising within the framework of a theatrical event which consists of various elements, tries to unveil the ideology that operates behind the events, and describes the audience's response as a result of their interpreting process towards the online fundraisings. Since the phenomenon being analyzed is online activity, this research uses netnography as a method to observe textual communication and multimedia communication which is the data in this research. The researchers argue that these two-fundraising had different characteristics of initiator, stage, and actor, so that each had different ideological implications as well. The different characteristics also produce different responses as the interpretation of the audience.

Keywords: COVID-19, online fundraising, theatrical event, ideology, audience response, YouTube, media.

1. Introduction

The emergence of coronavirus disease (COVID-19) at the end of 2019, which later became a pandemic, has changed human condition in all countries. As reported by mass media, Indonesia confirmed, officially, first corona virus cases in March 2, 2020 (Jakarta Globe, 2020). As part of handling this pandemic, the Indonesian government decided to implement PSBB (Large-Scale Social Restriction) policy as an effort to limit physical interaction among community members. Obviously, this policy cannot stand alone, it must be accompanied by tracing, testing, and isolating as a form of handling in the health sector (Andriani, 2020) and the level of compliance of every member of the community will determine success in dealing with this pandemic (Pangaribuan, Munandar, 2021; Ristyawati, 2020; Yanti et al., 2020).

Moreover, several studies on pandemic in the past have shown significant results from social distancing. In the UK, people's responses to social distancing have an effect on the spread of Spanish influenza (Yu et al., 2017). Whereas in Sweden, socio-economic and life expectancy during the pandemic have a significant relationship (Bengtsson, Helgertz, 2019). These researches show that the social aspect is one of the things considered, besides finding a vaccine, to overcome a pandemic. Early research on the COVID-19 pandemic has seen social and health factors as one of the important things that must be seen. As a form of disaster management, the implementation of

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social distancing and public awareness of the importance of seeing COVID-19 as a threat are important factors to end the pandemic and have been implemented in many countries (Lingam, Sapkal, 2020; Rambaree, Nässén, 2020; Sanfelici, 2020; Walter-McCabe, 2020). In order to face this pandemic, several steps must be taken, therefore the physical and mental health of the society is always maintained; social distancing, self-isolation, self-quarantine (Suppawittaya et al., 2020) and utilize technology and communication forms that can be understood by the community as a way to manage the outbreak (Chen et al., 2020). Moreover, using various kinds of Information and Communication Technology (ICT) products is one of the right choices in the midst of pandemic, social distancing, and the high use of internet access in society.

However, it must be admitted that the social distancing policy has changed the way people interact; people are forced to enter cyberspace more often to avoid physical contact. Cyberspace can be defined as a space within computers, communication devices, and data storage devices that with a wide network makes it possible to communicate with a wide and fast range (Baase, Henry, 2018). Since the beginning of this pandemic, all the recommendations to protect ourselves from COVID-19 are translated in the form of hashtag (#), such as #stayathome #workfromhome #socialdistancing #physicaldistancing #covid19 and many more. It shows that all parties understand the activity patterns of people close to digital culture. The use of hashtag in various digital platforms is not only used as a tool for disseminating issues, events and interests, but also invites the public to get involved collectively in it (Bernard, 2019; Sauter, Bruns, 2015). Furthermore, the role of hashtags in every digital platform is always related to social issues in society.

For the Indonesian people, the habit of accessing the internet is not something new. The development of ICT has a significant role in the high level of public access to the internet. Before the COVID-19 pandemic, the number of internet users and the consumption of Indonesian social media were among the highest in the world. Internet users in Indonesia reached 175.4 million with social media access users reaching 160 million in early January, 2020 (Clement, 2020; Kemp, 2020). With the necessity to do social distancing and physical distancing, that number will definitely increase during this pandemic.

The pandemic conditions that forced people to limit physical movement and the high number of accesses to the internet gave rise to, what is called, online fundraising. This fundraising emerged as part of the humanitarian movement and awareness of the need for individual participation in the community to contribute in dealing with the COVID-19 pandemic (Sobanova 2010) sees fundraising as an organized practice aimed solely at raising financial support for an organization's or individual's activities, and can be seen as an activity dealing with good motivation (Hommerová, Severová, 2019). Psychologically, what must exist is that the donors are able to see the relationship between their self and the issues in fundraising (Chell et al., 2020), and good communication skills are needed to influence potential donors (Song, Kim, 2020). In addition, donations made through the online payment method make it easier for potential donors, because of the ease of contributing and monitoring the distribution of the collected donations (Asyraf, Luckyardi, 2019).

In Indonesia, at least, there are two fundraising activities which used digital platform as a medium; Narasi Tv and MPR RI (People's Consultative Assembly of Republic of Indonesia). Online fundraising, even as a consequences of social distancing policies, also takes into account the high level of public access to digital platforms. Therefore, online fundraising activities are also part of the strategy to broaden the audience that will be involved (Bhati, McDonnell, 2020). The interesting thing from these two fundraising activities is that they represent two different institutions; Narasi.tv as an independent online news channel and MPR RI as a state institution. On the one hand, a motivation of the two fundraising activities is same; as a collective effort to help victims. But on the other hand, different backgrounds of the initiator, all parties involved, and how the activity is displayed have a different effect.

As a public activity, fundraising can be seen as a theatrical event. Looking at from this perspective, each party involved is an actor who plays with every capital he has and plays with symbols and other artistic elements (Weinryb, Turunen, 2017). In addition, the use of digital platforms makes the reach of fundraising wider (Klein, 2016). The digital platform also provides a place for audiences or donors to respond to online fundraising events. At least, on social media, comments written by the audience in the comment column, good or bad responses, also affect engagement (Segesten et al., 2020). Seeing fundraising as a theatrical event does not mean that fundraising is only limited to spectacle, but seeing how an activity is presented as attractively as possible so that the audiences can be interested in being involved as donors. Therefore, it is

important to look at the responses of the audience in the comments column to see how they give meaning to online fundraising.

In order to look critically at a fundraising event, apart from seeing it as a theatrical event, is to look at the ideology behind the event. Ideology exists implicitly through communicative actions (Zizek, 2012) and, in particular, it can be seen in comments column as a way of audiences responds the event. Moreover, Zizek sees ideology as part of the process of production of practices which aims to legitimize power relations (García, Sánchez, 2008). Dismantling the ideology in these fundraisings also means seeing the power relations that have a role in them.

2. Materials and methods

This research focuses on two fundraising activities for victims affected by the COVID-19 pandemic in Indonesia which carried out by Narasi Tv and MPR RI (People's Consultative Assembly of Republic of Indonesia). As the researchers explained before, Narasi Tv is one of the Indonesian independent news channels and MPR RI is a political institution (parliament) in Indonesia. The two institutions conduct fundraising in the same way; involving music, musicians, celebrity, and used kitabisa.com as a fundraising platform. Furthermore, Narasi Tv fully conducted fundraising virtually through digital platforms on March 25-28, 2020, while the fundraising carried out by the MPR RI on May 17, 2020.

By using the netnography method, the analysis in this research focuses on two fundraising activities, Narasi TV and MPR RI, on a digital platform. On Narasi Tv, these activities are uploaded on the official website http://narasi.tv in real time which is also available on the official Narasi Tv YouTube channel. Meanwhile, the fundraising activities carried out by the MPR RI, although broadcasted offline, can be watched in real time on YouTube. However, netnography is a participant-observational study focused on online fieldwork and seeing the sponsor, participant, audience, and those to consent to it as a data base in understanding a cultural phenomenon (Kozinets, 2010). From the online data, the researchers used visual methodology to interpret the parties involved, the accompanying text, the interactions, and the comments in those fundraisings in relation to ideology and audience responses. However, visual culture is more than just an illustration; it is a location for the formation and representation of social difference and bring the user interpretation (Gillian, 2016). Moreover, the events can be interpreted as a theatrical event by considering the parties involved as actors with their symbols and artistic elements (Weinryb, Turunen, 2017).

3. Discussion

Digital culture and the development of ICT make online fundraising easy to implement, and the development of online crowdfunding applications helps people to become donors (Hutami, Irwansyah, 2019; Nurhadi, Irwansyah, 2018). The social distancing policy stimulates the community to raise funds by utilizing the digital crowdfunding platform as part of a participatory culture (Warapsari, 2020) as was done by Narasi Tv and MPR RI by using digital platform. The use of social media in a fundraising involving popular culture actors in the midst of a pandemic has become significant. The development of social media and all ICTs has an ability to develop and take advantage of social capital of the actors (Matthews, 2015).

Digital platforms, especially social media, have a different culture from other platforms. In social media, active engagement is a form of user participation (Huang, Su, 2018; Karaganis, 2007; Piatak, Mikkelsen, 2021). The features in social media allow users to respond organically and in real time. The involvement of many parties opens the opportunity to see certain relationships between donors and fundraisers. What often happens in a fundraising is the benefits obtained as a result of the relationship between the donor and the fundraiser, not the relationship between the donor and the beneficiary (Alborough, 2017). In this context, fundraiser, whether in the form of individual or organization, is an important factor in fundraising activities. There is a tendency for donors to consider fundraisers when donating. Moreover, when fundraisers are parties who are considered to represent the state, donors see their participation as an activity in helping the state to help its people.

Donors, fundraisers, and organizations involved are some of the important factors that need to be seen in a fundraising activity. By looking at these factors, fundraising is not a humanitarian activity that can only be seen from one side. One of them is by looking at fundraising as a theatrical event. Here, fundraising as a theatrical setup always involves sensory, artistic, and symbolic

aspects in its implementation (Weinryb, Turunen, 2017). Moreover, what calls as economic capital (Bourdieu, 1984), social capital, cultural capital (Bourdieu, 1986), and online social capital (Faucher, 2018) have also important role this event. By looking at all these capitals, each actor comes with various social experiences and dispositions that will determine participation in this theatrical event. This illustration shows the various dimensions that are usually required in a theatrical event are connected with the various capitals owned by actors, with the result that fundraising must be seen as a complex social action.

In Indonesia, Narasi Tv is one of the independent media that chose digital platforms as its main medium. The figure of Najwa Shihab and the idea of using multi-platform digital on Narasi Tv succeeded in creating an audience that is internet users (Boer, 2019). In addition, the existence of Mata Kita Community, as a community of spectators, has an active role in negotiating the rules in Narasi Tv, and this shows openness and high audience participation (Wahyudi, 2020). Fundraising carried out by Narasi tv was held on March 25 to 28 2020, and this means that Narasi tv was one of the first institutions to conduct fundraising for victims affected by the COVID-19 pandemic in Indonesia after the government officially announced the existence of the COVID-19 case in Indonesia on March 2, 2020. By involving thirty-five Indonesian artists and musicians, Narasi Tv conducted a digital concert under the theme *#dirumahaja Dari Musisi Indonesia* (#stayathome From Indonesian Musicians) and used kitabisa.com as a fundraising platform. The way Narasi Tv uses digital platforms is very effective not only because of the limitations of physical movement amid the #stayathome recommendation, but also because transparency and accountability can be fulfilled (Di Lauro et al., 2019).

Furthermore, it can be seen that social media is the main medium used in this fundraising program. This also shows another Narasi Tv's awareness of the characteristics of contemporary society in consuming music. In the digital era, the tendency of people to consume music is based on the ease and freedom to choose what kind of music they want to listen to, and this is possible because of technological developments (Nowak, 2016). The use of digital platforms in this fundraising was also an effective way to target young people as a group, who generally, consume more digital content than other groups in contemporary society. Moreover, this group usually accesses music through various digital platforms.

Meanwhile, the online fundraising concert carried out by the People's Consultative Assembly of Republic of Indonesia (MPR RI) involved several state-owned institutions, such as the Task Force for the Acceleration of Handling COVID-19, Agency for Pancasila Ideology Development (BPIP). In addition, this concert also involves institutions outside the government, such as the Genomic Solidaritas Indonesia (GSI Lab), Indika Foundation, and Indonesian Film Artist Association (PARFI). The fundraising concert was held on May 17, 2020 with a duration of 2 hours and used the Indonesian Public Service Broadcaster (TVRI) studio as the main venue. Moreover, this online fundraising also involved other commercial tv station, such as Kompas Tv, iNews, NET, Metro Tv, and ANTV. Although this event is supported by many tv stations, it also involves YouTube as a social media platform. As done by Narasi Tv, this concert also utilizes kitabisa.com as a fundraising platform.

The use of social media in fundraising initiated by state institutions is a form of their awareness of the magnitude of the influence of digital platforms as part of public communication. State officials, who by age are not part of the millennial group, are forced to adapt to a digital culture that is close to the millennial group. The old culture of bureaucracy transforms itself into a hybrid form of social media communication (Meijer, Torenvlied, 2014) with the aim of reaching a wider audience. In the context of disaster management, the state is also required to quickly adapt to changing circumstances, skills in information distribution, and generate collective action (Nowell et al., 2017). The experience of many countries also shows the use of social media to mobilize citizens and various parties outside the country to support the government in dealing with COVID-19 (Baniamin, 2021; Li et al., 2020).

Furthermore, celebrities who take part in this event are supporting actors. Those who sing or become supporter or volunteer of this event can be seen as part of the initiator's strategy to reach audiences from popular culture consumers. This is because celebrities who voluntarily get involved, in fact, have a big role by utilizing their capacity to achieve this fundraising target (Ihm, 2017). In addition, just like state officials, other institutions and television stations as a part of media company whose names are mentioned or written on the flyer are supporting actors who seek profit in different forms. Their appearance at the event is part of social media engagement and it is

related to their evaluation of advertisements (Voorveld et al., 2018) or, at least, their participation will have an effect on their positive brand image as an institution or a company.

4. Results

Several similarities occurred between the online fundraising initiated by Narasi Tv and the MPR RI. In addition, to utilizing digital platforms, both events also involve many celebrities and songs as a way to attract public attention. However, the response given by the public looks different. The comment column is a feature provided by the YouTube platform to accommodate the public's response as an audience. Writing comments on the YouTube channel is a form of active engagement (Oh, Choeh, 2021) and users of YouTube display and tinker with their identities, express themselves on all kinds of topics, invent new products and ideas (Harrison, 2013). Furthermore, it is important to read and analyze the comments as a way of assessing audience response.

Like another fundraising, Najwa Shihab, either as an icon or host of Narasi Tv, gave a brief opening remark for only 12 seconds at the beginning of the event. In the brief welcome, Najwa Shihab only emphasized that this event is a form of community way to strengthen and entertain each other. She used "strengthen" and "entertain" words rather than state-related dictions. Furthermore, visually, the background used in the video is just a photo collage of the young musicians involved in this event; no sponsor or state symbols are included. This is what makes this event is independent, spontaneous, simple, and initiated and driven by youth.

The fundraising initiated by Narasi Tv provides a different style from the fundraising initiated by the MPR RI. The event initiated by Narasi Tv shows the power of young people as a driving force. All the musicians involved represent young people, except Achmad Albar who popularized the song Rumah Kita (Our Home). The use of social media as the main medium is also in accordance with the character of young people who trust social media more as a place to communicate various issues in society (Vromen et al., 2015) and as a form of citizenship in the information era (Pantti, 2015; Walsh et al., 2018). By utilizing digital platform and YouTube as a fundraising medium, Narasi Tv has more opportunities to reach young people as the largest users of social media to participate.

From the other theatrical perspective, there are significant differences between the two fundraising concerts. In Narasi Tv, there is no dominant celebrity or party in the show. All musicians are given the same portion of time; on average they sing for two minutes. Even Najwa Shihab, as the host, only gave a very short introduction for 12 seconds. The song sung was same, Rumah Kita. A song that was deliberately chosen to be contextual with the purpose of holding a fundraising concert; keep Indonesia as a common home during the pandemic. In the end, none of the celebrities or any party became an icon in this fundraising event. This is what makes all parties involved in this fundraising concert are the main actors.

Musicians, as actors in this event, have at least two capitals that will accompany them; cultural capital and social capital. Both of these capitals contributed to attracting netizens' attention to become the audience then contribute. The greater the capital owned, the greater the opportunity to successfully influence the attention of netizens. In social media, there is also what is called online social capital as a result of accumulation of the number of followers and likes (Faucher, 2018). In other words, in this online fundraising, cultural capital, social capital, and online social capital owned by each celebrity will be converted into profits in the form of donations.

As a show, the musicians involved use the house as a stage in this online fundraising. Digital platforms, especially YouTube, as the main medium in this event showed how they made their house a concert stage with simple equipment. There is no supporting equipment as it should be used in a performance, such as adequate lighting or audio, which is used by musicians. Visually, the background is the house or part of the house where the musician lives, and this can be found in all videos. Moreover, artistically, the stage is left naturally built without any additional ornaments. This condition shows the consistency of this event in carrying the theme *#dirumahaja Dari Musisi Indonesia* (#stayathome from Indonesian Musicians).

From theatrical perspective, the presence of Joko Widodo as president and Megawati Soekarnoputri as former president virtually, the chairman of the MPR RI on stage, and state officials (Kompas Tv, 2020) who sang virtually, other than the musicians, were actors at this online fundraising. In addition, various parties outside state institutions, such as organizations, foundations, and television stations involved in this event are also seen as actors. These actors

utilize the stage to perform with the support of various symbols displayed artistically. Furthermore, various symbols and capitals owned by the actors will determine the achievements of this event.

Social, cultural, economic, and online social capitals are significant part of this event. The musicians involved in this event have, at least, the cultural capital and online social capital. All of this capital is created as an accumulation of their work as musicians or celebrities and as part of social media users. Meanwhile, the other actors such as Joko Widodo, Megawati Soekarnoputri, and all the politicians who were present at the fundraising stage had social capital and online social capital. All the capitals are accumulated from their position in society and their existence on social media.

The number of actors who play in this fundraising, such as in a theatrical event, can be divided into two groups; main actors and supporting actors. President, state officials, and the other political figures were the main actors in this event. In general, their time portion is not as much as the musicians and celebrities who appear on the studio stage, but their virtual appearance at the beginning and in some other parts actually shows a domination on the stage. Large social capital as public officials are converted into symbolic capital and this makes them easy to get the attention of the audiences or donors. In terms of political marketing, their presence on stage is another form of personal branding that is indispensable in political contestation.

Although both involve celebrities, what makes the difference is that the MPR RI involves state officials. The fact that the composition of the performers is different, it is very possible that the two events have different ideological implications. The presence and opening speeches of Joko Widodo and Megawati Soekarnoputri have their own points in the fundraising initiated by the MPR RI. Symbolically, these two figures represent political leaders in Indonesia, and at the same time their remarks can be interpreted as political legitimacy for this event. The background of the red-white flag lining behind the president Joko Widodo is not only a property, but can be seen as the other symbol on the stage. As the national flag of Indonesia, the red-white flag tries to convey the meaning that this event is a part of nationalism.

The opening remarks of Joko Widodo and Megawati Soekarnoputri have almost the same pattern. The using of "we" as pronouns used clearly position them, as presidents and political figures, with the public as the audience in the same place. Whereas their social position with the audience is clearly different, and this is also clearly seen in the fundraising event. As presidents and political figures, they clearly have different social capital. The special time at the beginning of the event to give a short welcome is another form of effort to utilize their social capital in the event. Furthermore, the painting of Soekarno, Indonesia's first president, who was holding a small child and became the background when Megawati Soekarnoputri gave her speech was a symbol that was placed on the fundraising stage. Soekarno, who during his leadership always emphasized *gotong royong* (mutual cooperation), is being brought back by painting with the aim of bringing back the spirit of *gotong royong*.

The presence of politicians and state officials in fundraising actually raises something hidden, which according to Zizek is called ideology (Zizek, 2012). The ideology hides behind the text contained in acts of communication, either verbal or nonverbal, carried out by politicians and state officials during this event. Implicitly, the act of communication of Joko Widodo's opening remark by saying that the Indonesia is a nation that is resilient, cares about others, and must show itself as a nation which able to facing COVID-19 shows the state's pessimistic attitude in helping its own people. It is as if the state is asking its people to help each other. Therefore, the state believes that the people must help themselves.

On the other hand, ideology no longer departs from the unconscious. Ideology is not just a set of ideas, but has also become a social world (Zizek, 2008). The pandemic condition that suddenly made people's conditions worse finally forced them to help each other. This is what Narasi Tv translates into the form of fundraising. The online fundraising event which is held independently is a response to the condition of the community who cannot expect much from government assistance. Furthermore, this Narasi Tv activity shows that mutual assistance among the community is an idea that must be realized in the midst of these uncertain conditions.

Public opinion and behavior are contrary towards the digital fundraising held by Narasi TV. This concert is hosted by Najwa Shihab, an Indonesian journalist who is currently has her own media company. While joined by Indonesia musician, the comments of this fundraising surprisingly are shown in positive way or even means as trust behaviors. The comment, "*Keterlaluan bagusnya.* Thank you *kak Nana sudah ngide buat konten seperti ini di kala Indonesia terancam terpecah karena adanya wabah*" (Outrageously good. Thank you, *kak* Nana,

for coming up with this kind of content when Indonesia is in danger of being divided because of the epidemic) shows a trust behavior. Trust is likely to be accompanied by a sense of confidence, security, perhaps even well-being, and it might inspire loyalty towards the trusted (Marien, Hooghe, 2011; Jennings et al., 2021). Moreover, this comment shows the audience's feeling that inspired by the action of Najwa Shibab who held the fundraising. The call "Kak Nana" is evidence that shows the emotional closeness between the audience and the host as well as a form of affirmation of the idea created by Najwa Shihab.

Furthermore, similar comment also appears from the other audience. The comment "*Merinding! Semangat semua! Badai pasti berlalu!*" (I have goosebumps! Good luck all! The storm will pass!) shows trust behavior as a well. O'Neil observes that trust is valuable only when directed to agents and activities that are trustworthy (Jennings et al., 2021). The audience feels confident about the crisis shall pass as she called it as "storm." She puts belief that Indonesian's people can unite and stay strong together against this pandemic after she watched the virtual concert #dirumahaja. Somehow, the virtual concert #dirumahaja motivates her to give the positive energy, not the opposite.

On contrary, this research found different kind of comments in MPR RI online fundraising that show distrust from the audiences. Distrust means a suspicious or cynical attitude towards others (Jennings et al., 2021). First, the comment "*Aku ingin pindah negara*" (I want to move to another country) can be seen as cynical attitude to the state institution as an organizer. In other word, his comment shows an incredulity to any governmental rules or statement especially that is related to the fundraising. Moreover, his comment can be interpreted that the action which come from the government especially what they present in the fundraising does not satisfy him, instead makes him feel desperate to become the citizen of Indonesia.

It happens also with the other comment. The comment "*Dia yang bikin acara gue yang malu nontonnya*" (The government is the one who create the event, but I feel embarrassed by watching it) shows the other distrust from the audience. In social media interaction, distrust indicates failure to influence audiences (Falcone et al., 2002) and the digital fundraising purpose is an open invitation in order to get financial resources and a form of support (Warapsari, 2020). However, the comment showed an attitude of refusing the invitation, and even the audience felt embarrassed. in other words, this shows the failure of state institutions to convince their audiences.

The comments above appear as a representation of the audience's assessment of the online fundraising event initiated by the MPR RI. The cynical impression that emerged from the event was a form of public distrust of the audience towards the event. However, these comments came after many politicians were present, either live in the studio or on video, at the event. In other words, various cynical impressions that are manifested in the comments column indicate that there is low trust or distrust in the audience. Low trust is defined as a lack of trust that is interpreted as an indication that the government is doing something wrong or that public services do not deliver, and it is cause for concern (Van De Walle, Six, 2014). The low level of trust cannot be separated from the existence of several state institutions involved in this event. The audience sees and connects state institutions as event organizers with handling COVID-19, and the responses that appear in the comments column can be understood as another form of audience disappointment in handling COVID-19. Furthermore, cynical comments that appear on social media are closely related to real conditions in society.

5. Conclusion

The fundraising conducted virtually by Narasi Tv and MPR RI involved directly a product of popular culture, particularly music. The high number of internet and social media access users in Indonesia plays a big role in this fundraising activity. In addition, it is important to involve musicians and celebrities in this activity as an important factor in attracting audience attention. This phenomenon demonstrates the connection between pandemics, fundraising, YouTube, ideology, and public trust. Eventually, online fundraising, in the context of the Covid-19 pandemic, in Indonesia is not only seen as a humanitarian event, but audiences seen as a means of political activity with the aim of instilling public trust in the Indonesian government. Similar to the online fundraising event held by Narasi TV, the online fundraising event by MPR RI also uses celebrities, even many politicians are involved in this event, to attract audience's attention. The phenomenon of celebrities in making donations in order to help people affected by the pandemic, obviously,

cannot be separated from the role of social media. Moreover, celebrities, with large followers on social media, will provide more affective power (Beta, Neyazi, 2022).

In theatrical perspective, president and the political figures become the main actors and the celebrities are only the supporting actors in fundraising event by MPR RI. Moreover, the stages also show that this fundraising event is part of nationalism. Therefore, this event is more visible as a political activity that is packaged in the frame of nationalism. On contrary, all the celebrities that involved in fundraising event by Narasi Tv are the main actors. They have the same portion of time in the event. Therefore, this fundraising looks more organic because it was initiated by the community without involving state or private institutions.

The comments that appear in the two events show the differences in audience responses to online fundraising organizers. Audiences are aware that the event is not only a fundraising issue, but they also consider the various parties involved in organizing it. The positive response given by the audience to the online fundraising event initiated by Narasi Tv shows trust. In addition, the positive response also shows that social movements initiated by the community are more likely to gain the trust of the audience. On the other hand, the negative response that appears in online fundraising initiated by state institutions, and involving the private sector, shows a lack of trust from the audience. Various state symbols that were shown with the aim of bringing the spirit of nationalism failed to form a positive image of the event, and the online fundraising failed to get the trust of the audiences.

6. Acknowledgments

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