



ANALYSIS OF TOURISM CONTENT FRAMING ON TRAVELOKA YOUTUBE

Novi Anggraini¹, Abdul Rasyid²

^{1,2}Universitas Islam Negeri Sumatera Utara, Indonesia

*Corresponding Author: novi0603221036@uinsu.ac.id

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ABSTRACT

The development of digital media has made YouTube a strategic audiovisual platform in constructing the meaning of tourism and shaping audience perceptions. This study aims to analyze the framing of tourism content on the Traveloka YouTube channel through Robert N. Entman's framing model, which includes four analytical elements: defining problems, diagnosing causes, making moral judgments, and treatment recommendations. This study uses a descriptive qualitative approach with the object of study being the video "Itinerary and Budget Trip Sumba 5D4N" as brand content that combines tourism promotion, personal experience narratives, and digital travel services. Data were analyzed by identifying verbal narratives, visual scenes, promotional messages, and audience responses that represent the construction of tourism meaning. The results show that Traveloka frames Sumba as an exotic, challenging destination, yet remains easily accessible through travel planning supported by integrated digital services. The daily vlog format strengthens emotional closeness with the audience because it presents tourism as an authentic and personal experience. However, this framing still has limitations in accommodating the practical needs of Muslim tourists, especially regarding information on places of worship and clarity on the halal and non-halal status of food. Theoretically, this study contributes to the expansion of framing analysis beyond journalistic texts by applying Entman's model to digital tourism brand content on YouTube. Practically, these findings underscore the importance of developing tourism content that is more inclusive and responsive to audience needs.

Keywords: framing, tourism, Traveloka, YouTube, Muslim tourists

1. INTRODUCTION

The development of digital media has fundamentally changed the way people search for, consume, and interpret tourism information. Travel information, previously largely obtained through brochures, conventional travel agents, television, or print media, is now increasingly shifting to digital platforms that are visual, interactive, and easily accessible.

In the Indonesian context, the increasing number of internet users strengthens digital media's position as a primary source of public information, including for travel planning. Indonesia's 2025 digital data shows that internet penetration has reached a large segment of the population, making social media a crucial platform for information distribution, destination promotion, and shaping tourists' perceptions of a place (Riyanto, 2025). Social media not only accelerates the circulation of information but also enables audiences to construct imaginations, expectations, and travel decisions based on visual experiences constructed through digital content (Anik, 2020).

Among various digital platforms, YouTube holds a strategic position because it combines the power of visuals, audio, narrative, and audience interaction in a single audiovisual communication format. These characteristics make YouTube not just an entertainment medium but also a space for the production of meaning that can shape how audiences perceive tourist destinations. In the context of tourism, YouTube videos can bring travel experiences to life through landscapes, personal narratives, host expressions, background music, itineraries, and audience commentary. Therefore, tourism content on YouTube cannot be understood solely as a promotional medium, but also as a communication practice that frames the reality of tourism through the selection of perspectives, the emphasis on certain aspects, and the neglect of others. This aligns with the view that digital content in tourism plays a role in shaping the perceptions, imaginations, and symbolic experiences of potential tourists before they actually travel (Oktafiani, 2021; Sudrajat & Pertiwi, 2023).

One digital actor actively producing tourism content through YouTube is Traveloka. As a digital travel platform, Traveloka not only provides ticket, accommodation, and activity booking services but also produces brand content that combines promotion, entertainment, travel information, and storytelling. Through its YouTube channel, Traveloka builds a narrative that travel can be planned practically, efficiently, safely, and enjoyably through the support of integrated digital services. Content such as "Sumba 5D4N Itinerary and Budget Trip" demonstrates how tourist destinations are presented not only as objects to visit but also as experiences constructed through exotic visuals, interactions with local communities, service recommendations, and personal narratives from hosts. Within the framework of digital marketing communications, this practice demonstrates that brand content functions not only to introduce products but also to forge emotional connections between brands, destinations, and audiences (Khaerani & Prihatini, 2020; Agesti et al., 2024).

To interpret this construction of meaning, this study uses Robert N. Entman's framing model. This model is relevant because framing views the media as selecting, highlighting, and organizing certain aspects of reality so that audiences understand an issue through a specific framework. Entman explains that the framing process can be analyzed through four main elements: defining problems, diagnosing causes, making moral judgments, and treatment recommendations (Eriyanto, 2002; Ichwan Butsi, 2019). In the context of this research, these four elements are used to analyze how Traveloka defines the problem of tourism to Sumba, explains the causes of tourism challenges, provides a moral assessment of the importance of planned travel, and offers solutions through the use of Traveloka's digital services. Thus, framing theory is not only used to read news texts but is also

extended to analyze brand-based audiovisual content that combines promotional narratives, personal experiences, destination visuals, and audience responses.

Previous research shows that framing analysis has been widely used to examine media coverage, including tourism and environmental issues. Wayan Primayanti, Nuraeni, and Fitriawan (2016), for example, demonstrated that media outlets can frame the Benoa Bay reclamation issue from different perspectives depending on the interests, orientation, and social context of the media. Meanwhile, Purwitasari, Althaf, and Umam (2022) demonstrated that Entman's framing model can also be applied to YouTube content because digital videos construct meaning through narrative, visuals, story structure, and social representation. However, studies on Traveloka have focused more on promotional effectiveness, purchase intention, marketing strategy, and consumer behavior (Dinda & Rara, 2018; Karnesya, Ahmad, & Nabila, 2023; Rizki & Amalina, 2024). Studies specifically examining Traveloka's YouTube content as tourism brand content that frames destination realities through a framing approach are still relatively limited. This gap forms the basis for this research.

Based on this gap, this study offers a novelty by shifting the focus of the study from marketing effectiveness to the construction of tourism meaning in brand-based digital content. Conceptually, this study extends the use of framing theory from the journalistic realm to the realm of digital tourism communication, specifically on YouTube content produced by travel platforms. Empirically, this study analyzes how Traveloka frames Sumba as an exotic, challenging, yet accessible destination through digital travel planning and services. Furthermore, this study also highlights the limitations of tourism content framing, which has not fully accommodated the practical needs of Indonesian tourists, especially Muslim tourists, such as information on places of worship and clarity on halal and non-halal food. Thus, this study aims to analyze the framing of tourism content on Traveloka's YouTube channel using Robert N. Entman's model, while simultaneously providing theoretical contributions to digital communication studies and practical contributions for tourism content managers to be more inclusive, informative, and responsive to audience needs.

2. RESEARCH METHOD

This study uses a descriptive qualitative approach with a framing analysis method to understand how tourism content is constructed through audiovisual messages on the Traveloka YouTube channel. This qualitative approach was chosen because the study does not aim to quantitatively measure the influence of messages, but rather to interpret the meaning, symbols, narratives, and tourism representations constructed within digital content. The object of the study was the video "Itinerary and Budget Trip to Sumba 5D4N" uploaded to the Traveloka YouTube channel on August 15, 2025. The video was selected purposively, based on several considerations: the video specifically showcases a trip to Sumba, includes a narrative of the itinerary and budget, showcases the host's personal experience, demonstrates the use of Traveloka services, and presents audience responses through the comments section. With these characteristics, this video is considered relevant as tourism brand content that not only conveys destination information but also frames the travel experience through a combination of promotions, destination visuals, and personal narratives. In qualitative research, purposive object selection can be carried

out when the data is deemed most rich and relevant to answer the research focus (Moleong, 2017; Ardiansyah, Risnita, & Jailani, 2023).

Research data was collected through audiovisual observation, digital documentation, narrative transcription, and recording of audience comments. Observations were conducted by repeatedly watching videos to identify scenes, verbal narratives, destination visuals, Traveloka feature displays, host interactions with the local environment, and promotional messages that appeared within the video. Documentation was conducted by recording the video title, upload date, duration, video description, screenshots of key scenes, and audience comments relevant to the viewing experience, host assessments, perceptions of Sumba, and responses to travel information. The transcription procedure was carried out by systematically transcribing the host's verbal narratives and visual descriptions, then grouping them into units of analysis. The units of analysis in this study include: first, the host's verbal narrative describing the destination, accessibility, costs, accommodations, and travel experience; second, visual elements such as landscapes, transportation, hotels, tourist activities, and social interactions; third, promotional narratives presenting Traveloka as a travel solution provider; and fourth, audience comments indicating acceptance, appreciation, or the need for additional information. These units are used to understand how the reality of Sumba tourism is selected, highlighted, and interpreted in Traveloka's digital content.

Data analysis was conducted using Robert N. Entman's framing model, which encompasses four main elements: defining problems, diagnosing causes, making moral judgments, and treating recommendations (Eriyanto, 2002; Ichwan Butsi, 2019). In the defining problems stage, the study identified how the video defined travel issues to Sumba, such as accessibility, distance between destinations, itinerary requirements, and tourism service requirements. In the diagnosing causes stage, the analysis focused on how the causes of these issues were constructed, for example through Sumba's geographic conditions, limited transportation, or the need for thorough travel planning. In the making moral judgment stage, the study interpreted the values highlighted in the video, such as the importance of being a smart, planned traveler, being open to local experiences, and appreciating natural beauty. In the treating recommendations stage, the analysis focused on the solutions offered, particularly the use of Traveloka services for transportation, accommodation, tours, and tourism experiences. The coding process was carried out in three stages: data reduction based on key scenes and narratives, data categorization into Entman's four framing elements, and interpretation of the relationship between visual, verbal, promotional findings, and audience responses.



To ensure data validity, this study employed theoretical and source triangulation, comparing video analysis results, audience comments, and literature related to framing, digital tourism communication, and brand content. Validation was also conducted through repeated video observations to ensure the resulting interpretations remained consistent with the analyzed audiovisual data.

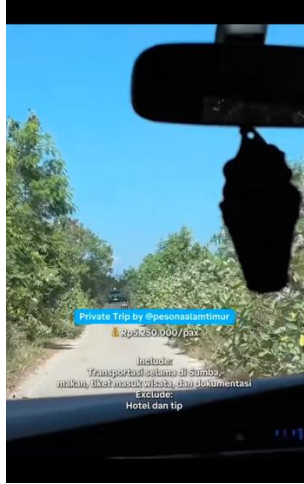
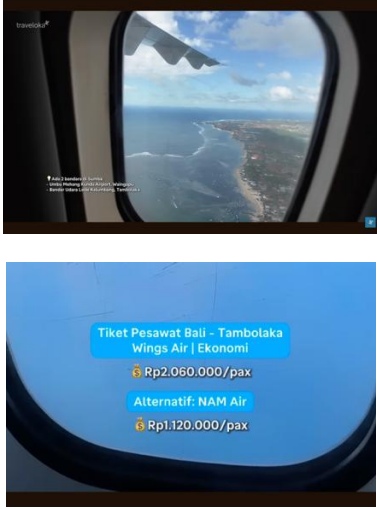
3. RESULT AND ANALYSIS

Tourism Content Framing Analysis

The analysis of tourism content on Traveloka's YouTube channel uses Robert N. Entman's framing theory, which includes four main elements: defining problems, diagnosing causes, making moral judgments, and treatment recommendations. The scene descriptions and narrative analysis are presented in Table 2.

Table 2. Framing analysis of Traveloka's YouTube channel content

Scene	Screenshot Scene	Framing Analysis
Transportasi & Aksesibilitas Sumba		<p>Define Problems The main problem identified is the challenge of accessibility to and exploring Sumba, both due to limited transportation infrastructure and the considerable distances between tourist attractions.</p>
		<p>Diagnose Causes The root of the problem lies in Sumba's natural geography, which is still relatively uncrowded and less crowded than popular tourist destinations like Bali or Lombok. Furthermore, the lack of public transportation makes it difficult for tourists to travel between tourist locations.</p>
		<p>Make Moral Judgment Visual and verbal narratives portray Sumba as an exotic yet challenging destination, appealing to adventurous travelers but still requiring careful planning. The moral value developed is the importance of being a smart and planned traveler.</p>
Layanan Tour Private		<p>Treatment Recommendations The solution offered is the Traveloka Xperience service, positioning Traveloka as a solution provider for travel logistics issues. By booking trusted tour packages available through the app, visitors can be assured of exploring Sumba easily and safely.</p>
		<p>Define Problems The need for trusted travel services to make travel more efficient and enjoyable.</p>

<p>Trip dan Traveloka Experience</p>		<p>Diagnose Causes Regional challenges and documentation requirements make individual travelers require professional support. In this context, the reasons are the complexity of exploring remote areas and the lack of public transportation information.</p>
		<p>Make Moral Judgment The host emphasizes the rational and wise decision of choosing a tour from Traveloka. Viewers are guided by the moral that "smart travelers" are not those who take risks, but rather those who rely on official platforms for efficiency and security.</p>
		<p>Treatment Rekomendations The video showcases the Traveloka Experience tour booking feature and transparent pricing (Rp 5,250,000/person for a private trip). This framing is solution journalism, emphasizing that Traveloka is not just a ticket provider, but a comprehensive travel partner.</p>
<p>Informasi Bandara, Tiket dan Akomodasi</p>		<p>Define Problems There's a lack of clear information about transportation and accommodation options in Sumba for new tourists. The low visibility of peripheral areas like Sumba on mainstream platforms makes it difficult for prospective travelers to plan their itineraries and budget.</p>
		<p>Diagnose Causes The low visibility of peripheral areas like Sumba on mainstream platforms makes it difficult for prospective tourists to prepare itineraries and budget.</p>
		<p>Make Moral Judgement Traveloka positions itself as a trusted information hub, allowing travelers to conveniently find all the details (two airports, ticket prices, and hotel options) in one app. This moral framing portrays Traveloka as an agent of modernization in remote tourism.</p>

		<p>Treatment Recommendations</p> <p>The video features real-time pricing and hotel reviews, as well as free amenities such as “free room upgrades, spas, and dinners,” encouraging viewers to use Traveloka to make their travels more comfortable and premium.</p>
<p>Eksotisme Hotel dan Pengalaman Menginap (Cap Karoso Sumba)</p>	   	<p>Define Problems</p> <p>The common perception is that remote destinations cannot offer modern and luxurious amenities.</p> <hr/> <p>Diagnose Causes</p> <p>The lack of media exposure to eco-luxury tourism in eastern Indonesia has given rise to the stereotype: "remote areas = simple/minimal facilities."</p> <hr/> <p>Make Moral Judgment</p> <p>Through visuals of luxurious resorts, spacious rooms, complete amenities, and beachfront views, Traveloka frames Sumba as a world-class destination that remains authentic. This reverses the stigma that eastern Indonesia's natural beauty must be accessed through "hardcore backpacking."</p> <hr/> <p>Treatment Recommendations</p> <p>Showing a hotel rating of 9.8/10 and a price tag of Rp10,890,000/night symbolizes the value of the experience. This framing reinforces Traveloka as a curator of exclusive experiences worth the price, not just a booking agent.</p>
<p>Format Daily Vlog & Gaya Naratif yang Personal</p>		<p>Define Problems</p> <p>The problem is defined not in terms of negative issues, but in terms of needs: online travel often feels informative but lacks emotion. Much destination promotional content simply displays data or pretty images without engaging viewers with the experience.</p> <hr/> <p>Diagnose Causes</p> <p>Traveloka believes that modern audiences (especially the younger generation) connect more with personal</p>

	<p>storytelling. Therefore, the daily vlog style is used to eliminate the distance between the host and make it seem as if the viewer is traveling with them, experiencing every moment.</p> <hr/> <p>Make Moral Judgement This approach fosters the moral value that travel is a life experience, not merely a commercial consumption. Hosts are not corporate promoters, but rather traveling companions who share warmth, spontaneity, and simplicity. Values such as gratitude, humility before nature, and the meaning of travel for oneself are part of the moral message.</p> <hr/> <p>Treatment Recommendations The strategy offered through this format is to make Traveloka not just a transaction tool, but a brand experience companion platform that accompanies viewers on their personal journeys from inspiration, planning, and reflection. The choice of the vlog format supports Traveloka's framing as a humanized brand, not just a travel marketplace.</p>
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The analysis in Table 2 reveals that Traveloka consistently views tourism through a digital paradigm that emphasizes convenience, safety, and unforgettable experiences. The four elements of Robert N. Entman's framework are integrated into messaging that portrays Sumba as an exotic destination and presents Traveloka as a modern solution for exploring Sumba. Through visual storytelling, a daily vlog style, and the personal involvement of hosts, Traveloka positions tourism not simply as a travel activity, but as a reflection of a warm, organized, and natural lifestyle.



Figure 4. Comments column for the YouTube video Itinerary and Budgeting Sumba (April 12, 2026) Source: YouTube @traveloka

According to viewer feedback in the comments section, Traveloka's YouTube travel content was well-received, particularly for its personal anecdotes and visual storytelling. Viewers praised the host's style, storytelling, and visual presentation, which effectively conveyed intimate and emotionally rich travel experiences, making them feel as if they were directly participating in the journey. This positive feedback indicates that Traveloka's content structure successfully constructs the meaning of tourism as an introspective and humane life experience, rather than simply promoting destinations. Within Robert N. Entman's framework, this response reinforces the moral judgment element, which emphasizes the value of travel as a meaningful and emotionally resonant personal process.

However, the analysis also revealed limitations in Traveloka's content structure. Specifically, there is a lack of useful information for travelers. While the content emphasizes the beauty of destinations, the accommodation experience, and the convenience of digital services, information about places of worship and food (whether halal or not) is not clearly presented. These aspects are crucial for tourists visiting Indonesia, especially Muslim travelers, when planning their trips. This lack of information suggests that religious and consumer needs are not recognized as key issues in the problem definition, and as a result, solution recommendations (treatment recommendations) still focus on transportation and the travel experience. This finding serves as a critical reminder that Traveloka's tourism framing tends to be emotionally powerful, yet still has room for development to be more inclusive and responsive to the practical needs of its audience.

Research findings indicate that Traveloka's YouTube content frames Sumba tourism not simply as a travel activity, but as a planned, safe, emotional, and lifestyle-valuable digital experience. Using Robert N. Entman's framing model, this construction of meaning is evident in how Traveloka defines Sumba tourism issues in terms of accessibility, distance between destinations, limited transportation, and tourists' need for practical travel information. However, these issues are not presented as daunting obstacles, but rather as challenges that can be overcome through digital planning. From a framing perspective, media not only conveys reality but also selects, highlights, and organizes certain aspects of reality so that audiences understand an issue from a particular perspective (Eriyanto, 2002; Ichwan Butsi, 2019). Therefore, the travel visualization, host narrative, Traveloka Xperience service display, pricing information, accommodations, and ease of booking create the meaning that distant and challenging destinations are still accessible if tourists use the right digital platform. This framing also demonstrates the function of digital tourism content as a medium for shaping travel imaginations, as audiences not only receive factual information but are also guided to feel an emotional connection with the destination before traveling (Oktafiani, 2021; Sudrajat & Pertiwi, 2023). Thus, Traveloka positions itself not merely as a travel transaction service provider, but as a communication actor constructing travel experiences symbolically, emotionally, and commercially.

Interpretatively, the strength of Traveloka's framing lies in its ability to combine brand promotion with personal narratives through a daily vlog format. This format makes the promotional message feel more natural because the host acts not only as a conveyor of information but also as a representative of the traveler experiencing the trip firsthand. This reinforces the moral judgment within the framing, namely that the ideal trip is one

that is intelligently planned, safe, and efficient, yet remains authentic and meaningful. In the context of digital marketing communications, this strategy aligns with the concept of brand content, where brands not only offer products but also build emotional closeness, trust, and symbolic experiences with audiences (Khaerani & Prihatini, 2020; Agesti et al., 2024). However, research findings also indicate significant limitations, particularly the lack of sufficient information regarding the needs of Muslim travelers, such as the availability of places of worship and clarity regarding halal and non-halal food. This shortcoming demonstrates that Traveloka's framing remains stronger on aesthetics, convenience, and premium experiences, but is not fully inclusive of the practical and religious needs of Indonesian audiences. Therefore, this discussion emphasizes that effective digital tourism framing requires more than just emphasizing exotic visuals and emotional narratives; it also needs to consider the diversity of traveler needs to make the content more responsive, informative, and inclusive.

4. CONCLUSION

This study shows that Traveloka's YouTube content portrays tourism as a planned lifestyle experience easily accessible through digital technology. Based on Robert N. Entman's framing model, Traveloka presents the challenges of Samba tourism as an attraction, emphasizes the importance of trip planning, and positions its platform as a practical solution for transportation, accommodation, and travel experiences.

The daily vlog format, which incorporates personal stories, fosters an emotional connection with viewers and provides an authentic travel experience, resulting in a positive response from the audience. However, this study also revealed limitations in Traveloka's content framing. For example, there is a lack of clear information regarding travelers' practical needs, such as the availability of places of worship or the distinction between halal and non-halal food. These results suggest that while Traveloka's framing is visually and emotionally strong, there is still room for improvement to make its tourism content more inclusive and audience-focused.

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