Communication Audit as a Barometer for the Effectiveness of Indonesian Tourism Information Dissemination

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Abstract - The dissemination of information or publications with clear messaging and appropriate media selection is crucial. This research evaluates the dissemination of information or publications and the choice of communication media by the Ministry of Tourism and Creative Economy through their Instagram account @kemenparekraf.id, to ascertain its accessibility and comprehensibility across all sectors of society. To address this issue, the researcher employed the evaluative audit method using content analysis and readability study design. The selected audit method was Taylor's cloze test procedure. Data collection involved distributing questionnaires based on the selected publication texts or captions related to the "Bangga Berwisata di Indonesia" (BBWI) with the hashtag #DiIndonesiaAja. Research respondents included both followers and non-followers of @kemenparekraf.id on Instagram, selected through accidental sampling technique, amounting to a sample size of 100 respondents. This study found that the average readability score for the first caption was 35%, indicating the text was difficult to understand, while the second caption scored 50%, indicating moderate to understand. These findings suggest that readability levels remain low and need improvement. Efforts are necessary from the communication bureau or content creators to prioritize audience diversity, choose language that is easily understandable by all societal segments, add content aligned with the promoted programs, enhance creativity in content posts, and begin fostering two-way communication to their audience.
Keywords: Cloze test procedure; Communication audit; Instagram; Media richness theory; Readability

Introduction

The national tourism sector still plays a vital role in helping to accelerate the pace of the country's economy through contributions to regional income, absorption of investment and labor, employment opportunities, development of MSME businesses, regional development, and state foreign exchange earnings (Sunuantari & Klice, 2024; Utami & Kafabih, 2021). Through various policies, the government continues to improve and develop the management of the Indonesian tourism sector to be more advanced and global (Elistia, 2020).

The government's efforts continue to be encouraged, especially considering the endemic phase of Covid-19 in mid-2023, which undoubtedly poses a challenge to the recovery of Indonesia's tourism sector. Based on data from the Central Statistics Agency (BPS), there were 1.14 million foreign tourist visits in December 2023. This shows that there has been an increase of 20.17 percent compared to the same month in 2022 (year-on-year). Foreign tourists (tourists) who dominate the visits come from Singapore (16.41 percent), Malaysia (18.45 percent), and Australia (11.87 percent). Meanwhile, the

number of national tourist trips in 2023 will reach 7.52 million. This number has increased drastically by 112.26 percent compared to 2022 of 3.54 million trips (BPS, 2024).

To sustain and advance Indonesia's tourism sector, the government, represented by the Ministry of Tourism and Creative Economy (Kemenparekraf), actively promotes a range of tourism programs, activities, and policies through social media platforms, including Instagram (@kemenparekraf.id). Furthermore, this effort is bolstered by digital media platforms on the internet, highlighting social media's capacity to transcend spatial and temporal constraints, thereby becoming an increasingly favored and effective tool for disseminating information.

This is confirmed by data from the We Are Social report in January 2024, which shows that as many as 139 million Indonesians actively use social media, where Instagram is ranked as the second most used social media, reaching 85.3% (Annur, 2024). With the number of users increasing yearly, Instagram opens up great opportunities for business people to carry out promotional activities and disseminate information.

Regarding business promotions and disseminating information, social media has become an inseparable part of public relations. One of the roles of public relations is to be a communicator who must actively maintain the company's internal and external relations by dealing with various kinds of public. Consequently, the Ministry of Tourism and Creative Economy, whether through its communications or public relations bureau, is also trying to continue disseminating information regarding tourism in Indonesia to the broader community, both its citizens and foreign nationals. It requires public relations of the Ministry of Tourism and Creative Economy to have writing skills and visual abilities in managing information publications well. When a public relations or communications bureau can create practical and persuasive communication with the public, the organization's goals will be achieved (Kriyantono, 2016).

Moreover, the Ministry of Tourism and Creative Economy promotes tourism promotion for the National Movement (Gernas) Bangga Wisata di Indonesia (Proud to Travel in Indonesia) (BBWI) program with the tagline #diIndonesiaaja. BBWI is a movement that encourages Indonesian people to be prouder and more interested in traveling within their own country (Alfarisi, 2022). With this program, the public can enjoy various attractive tourism promotions and sensations while helping the government accelerate economic recovery through the domestic tourism sector. The existence of this national program requires the Ministry of Tourism and Creative Economy (Kemenparekraf) to continue to convey adequate information to all levels of society. Moreover, to evaluate the effectiveness of disseminating information uploaded by the Ministry of Tourism and Creative Economy (Kemenparekraf) through its Instagram account, it is necessary to consider a communication audit.

Communication audit is an in-depth analysis of organizational communication, both internal and external, designed to understand policies, needs, practices, and communication capabilities and to find data so that management can make economic decisions for organizational goals (Suwatno, 2019). In short, a communication audit is carried out to monitor and evaluate an organization's media, messages, and climate (Saputri et al., 2021)).

Various previous studies have been conducted on social media to promote and disseminate information effectively. These include research by (Atiko et al., 2016); (Novita, 2023); (Marta, 2020); (Muis, 2020); (Al Fathan et al., 2021); (Azmi et al., 2021), which on average shows significance and information disclosure on social media. Meanwhile, there are also research conducted in relation to communication audits by (Ramadani et al., 2015); (Suwatno, 2019); (Trisnawati et al., 2020); (Thadi, 2020); (Pandiangan, 2021).

Another audit research study by (Winkler, 2018) focuses on the organization's internal communication strategy. Meanwhile, (Tkalac Verčič et al., 2021) focus more on internal audits of the management of intangible assets through communication systems and organizational knowledge. Afterward, Rahman and (Rahman, 2024) used content analysis and observation methods; the results of their research focused on audits related to barriers to the messages conveyed. Another research study by (Lestari et al., 2019) was an audit of disaster information reporting by TVOne using the SMCR theory approach. Another audit by (Monica et al., 2023) was carried out using the SOSTAC audit method of the digital positioning and branding strategy of Universitas Muhammadiyah Kotabumi. The communication audit by (Saputri et al., 2021) also audited the Ministry of Tourism and Creative Economy's Instagram, but the research used the Npower Northwest audit method. This research shows that the communication process carried out by the Ministry of Tourism and Creative Economy via the

Instagram platform is based on the rules that apply in public communication, although several shortcomings occur.

Judging from various studies regarding communication audits and the use of social media in promotional activities and information dissemination, there appears to be no communication audit using the cloze test. This readability study is a method that comes from something other than communication science but rather linguistics. It has yet to be widely used to assist in communication audits. Therefore, this research needs to be conducted to evaluate whether all levels of Indonesian society can easily understand the dissemination of information in text or captions uploaded to the Instagram account @kemenparekraf.ri. Meanwhile, the urgency of this research lies in the communication audit carried out using a cloze test approach. With the Cloze test, the appropriateness message to multiple educational level readers is visible. Therefore, the purpose of the message can be achieved.

It is hoped that this research can provide valuable input to the public relations or communications bureau of the Ministry of Tourism and Creative Economy regarding the dissemination of educational information uploaded on Instagram @kemenparekraf.ri, as well as covering various programs, activities, and policies related to Indonesian tourism circulating in the community. The novelty of the research lies in its pioneering application of audit research to analyze the readability of texts or captions posted on social media accounts of agencies. To date, there has been no investigation into the assessment of writing appropriateness within public relations or communications agencies.

Theoretical Framework

The chosen theory in this present study is the Daft and Lengel's media richness theory. The richness of communication media is ranked based on: (1) face-to-face; (2) telephone; (3) personal documents; (4) impersonal written documents, and (5) numeric documents. According to to theory, the wealthiest order of media is the characterization of being able to provide feedback quickly or directly and conveying many signals in the form of natural language (Irawan, 2015). In the context of the richness of media, it shows the media's capacity to be able to carry large volumes of information and convey meaning, which means that richness refers to the media's ability to change a person's understanding to overcome differences in the conceptual framework or be able to explain the ambiguity of problems at the right time.

Furthermore, this theory explains how media is considered rich when it can provide feedback quickly or directly. Thus, the higher the media richness, the more information it can provide, reduce or suppress confusion, and reduce ambiguity and uncertainty among message recipients (Draft, 1986) The occurrence of message confusion accompanied by misinterpretation of message reception is when an organization uses media with characteristics that do not match the complexity of the message. This theory places media in stages based on the richness or perfection of the media. The richness here is based on the potential of the media to convey information in overcoming uncertainty and unclear messages. The content of the message conveyed by the media can be explicit or vague, depending on the richness of the media.

Public relations, or a communications bureau, seeks to create effective and persuasive communication to the public to achieve organizational goals (Kriyantono, 2016).Apart from persuasive communication, the Ministry of Tourism and Creative Economy (Kemenparekraf) must also choose and manage its communication media to disseminate information effectively. The choice of communication media must be appropriate to deal with the ambiguity and uncertainty of information circulating in society. In this way, the essence of the message or information is conveyed and well-received by all levels of society. Therefore, this theory emphasizes that the meeting between the level of complexity of a message and the choice of communication channels is the key to achieving effectiveness for a communicant or, in this case, an organizational leader (Putra, 2020).

There are four criteria in Daft and Lengel's media richness theory (MRT). The first is related to immediacy or the speed of feedback, requiring the media to be able to provide regular information with fast feedback. Second, multiple cues, namely the media, must be able to communicate verbal and non-verbal messages. Third, language variety leads to language variations to convey meaning through language symbols. This variation shows the ability to use different words to increase understanding. Fourth is the ability to personalize the message; the media must have a personal relationship. Ter relationships are related to the ability to show emotions or personal feelings of the individual communicating (Miller, 2011; Putra, 2020; Ritonga, 2005).

Based on this understanding, of course, to successfully convey information messages related to Indonesian tourism, the Ministry of Tourism and Creative Economy (Kemenparekraf) must be able to choose and utilize suitable media. The Indonesian public or people who are the target of messages, both followers and non-followers of Instagram @kemenparekraf.id, have various backgrounds, including education, age, employment, and socio-economic status.

There is a difference in the ability of followers to understand the text or caption of the publication. In such instance, there is concern that the published content might be too complex for people of all backgrounds to grasp, potentially hindering its intended purpose.

Materials and Methodology

Evaluation method with communication audit approach and readability study content analysis audit design was conducted. The audit chosen was the Taylor Cloze test procedure, for measuring the ability and understanding of reading texts (Sukarni, 2021). The subjects of this research were followers and non-followers of Instagram @kemenparekraf.ri. At the same time, the object was Instagram text or captions @kemenparekraf.ri, which related to programs related to the National Proud to Travel in Indonesia -- "Bangga Berwisata di Indonesia" (BBWI) Movement, with the hashtag #Diindonesiaaja.

The sampling technique was the accidental sampling technique. Researchers randomly contacted followers and non-followers of @kemenparekraf.ri to be willing to become research respondents. Anyone willing and included in the population was invited to be a respondent. The research sample was obtained using the Lameshow formula as the total population of followers and non-followers @kemenparekraf.ri cannot be ascertained.

$$n = \frac{Z^2 1 - \alpha/2 \, P(1 \, - \, P)}{d^2}$$

$$n = \frac{1{,}96^2 1 - 0{,}5 \, (1 \, - \, 0{,}5)}{0{,}1^2}$$

$$n = \frac{3{,}8416 \, .0{,}25}{0{,}01}$$

$$n = \, 96{,}04$$

Based on the results of calculations using the Lameshow formula, a sample of 96 was obtained, but the researchers rounded it up to 100 people. The data collection technique in this research used a questionnaire from the Instagram caption @kemenparekraf.ri. The questionnaire was based on samples of text or captions taken with the consideration that the captions are related to educational program information related to the National Proud to Travel Movement in Indonesia with the hashtag #InIndonesiaAja. The Instagram caption or text @kemenparekraf.ri was converted into a questionnaire with several stages.

First, the number of words in the selected caption was calculated, and the number of words left blank was determined as well; this was done by calculating 10% of the total number of words in the caption. Second, the interval was determined by dividing the number of words in the caption by the number of words left blank. Third, the first ten words were taken of the text, and the first word to be left blank was determined. The researcher conducted a lottery with ten selected words and then determined the first word to be left blank but not the opening or closing words of the text or caption. Fourth, the words that had been determined were emptied at intervals from the first number that had been drawn. The final step was for the respondent to answer the blank words, and the researcher counted the correct words. In this way, researchers obtained readability figures for the caption.

The data analysis technique used in this research was the Cloze Test Procedure; the calculation results were analyzed using the readability criteria for the Cloze test results. Afterward, the research results were distributed in a table based on educational background, age, and gender. The score was not only seen as a measure of the readability of the text but was also related to a measure of the reader's ability (Kleijn et al., 2019),which was also distributed in the table. The readability level criteria were divided into three categories, as shown in Table 1 (Imam, 2018).

Based on Table 1, it can be explained that the readability category "easy to understand" was included in the high readability level, the readability "medium understood" was included in the medium readability level, and the readability "difficult to understand" was included in the low readability level.

Assessment of test results was also interpreted as independent or free if the test score was >60%, instructional if the score was 41-60%, and frustrated category if the test score was <40% (Wibowo, 2018).

Table 1. Readability Categories based on the Cloze Test Procedure

Percentage Score (%)	Description
58 - 100	Easy to understand
44 - 57	Moderate to understand
0 - 43	Difficult to understand

Source: Imam (2018)

Result and Discussion

The Ministry of Tourism and Creative Economy (Kemenparekraf) is responsible for assisting the President in carrying out government affairs in the tourism sector, as well as government duties in the creative economy sector, as part of achieving national development goals. From these duties and responsibilities, Kemanparekraf faced the challenges of economic recovery after the Covid-19 pandemic. For this reason, in 2023, the government, through the Ministry of Tourism and Creative Economy, launched the national movement "Bangga Berwisata di Indonesia" (BBWI), which aimed to grow people's interest and pride in traveling within the country, aiming to achieve 1.4 billion visits. To achieve this target, the government was implementing four strategies, one of which was building awareness through an intensive campaign for the BBWI program.

Figure 1. Logo for the *Bangga Wisata di Indonesia* (BBWI) Program
Source: www.kemdikbud.go.id (2023)

The BBWI program awareness campaign was carried out through synergy with all ministries, institutions, regional governments, and tourism-supporting industries. Besides carrying out integrated cooperation, the Ministry of Tourism and Creative Economy utilized social media to disseminate BBWI information to the public. The information dissemination conducted by the Indonesian Ministry of Tourism and Creative Economy utilizes at least four social media platforms: Instagram, Twitter, YouTube, and TikTok. However, this research only focused on disseminating information via the Ministry of Tourism and Creative Economy's Instagram, @kemenparekraf.ri account.

This social media account was selected because the Kemenparekraf Instagram account had the most followers compared to other accounts that reached followers. This Instagram account had been used since 2015, with more than 1 million followers and until June 2024, it has 20.521 posts. Based on the observation, it was found that the average information posted every day was 5 to 10 posts. With an average likes per month of 2000, the most likes were 20,000, and the least were 190 likes. Meanwhile, the average monthly comments obtained were 45, with a minimum of 0 and a maximum of 45.

Interestingly, researchers only found 2.264 posts when they tried to look for posts related to the BBWI program campaign from June 2023 to June 2024. Apart from that, when a post with the hashtag #DiIndonesiAja was found, the information displayed was more focused on information about the event schedule or ongoing events. Meanwhile, there were still very few educational information posts about

tourism. Several posts were appropriate to the context of traveling in Indonesia but did not use the hashtag #InIndonesiaAja. Some #DiIndonesiaAja posts were inappropriate.

Thus, researchers took two captions based on the readability test criteria for captions or text of BBWI posts. The two captions chosen were related to the information about raising public awareness regarding the BBWI program.

Table 2. Instagram Post Data @Kemenparekraf

Year	Using #DiIndonesiaAja			Another post		
	Event	Information/ education/ entertainment	Tourist destination	Event	Information/ education/ entertainment	Greetings/ celebrations
2024 (January-10 June)	131	89	30	372	229	36
2023 (June-December)	282	165	46	523	294	67
Total	413	254	76	895	523	103
Total comparison	743			1.521		
Total of all posts	2.264					

Source: Processed Researcher Data (2024)

Interestingly, researchers found only 743 out of 2,264 posts when attempting to locate posts related to the BBWI campaign program from June 2023 to June 2024. The number of posts with the hashtag #DiIndonesiaAja also experienced a decline, with 493 posts in 2023 and only 250 posts in 2024. Out of the total 2,264 posts, 1,521 posts did not include the hashtag #DiIndonesiaAja. Moreover, when posts with the hashtag #DiIndonesiaAja were found, the information displayed was more focused on event schedules or ongoing events. In contrast, educational information about tourism was minimal. There were some posts relevant to traveling in Indonesia, but lacking the hashtag #DiIndonesiaAja. Some #DiIndonesiaAja posts were inappropriate. Therefore, the researchers selected two captions based on readability assessment criteria for BBWI captions or post texts. Both captions chosen were related to information about increasing public awareness of the BBWI program.

The first chosen caption contained information about the tourist guide for the public, such as how to go on a vacation in Indonesia. Then, the second caption or text was a post containing information on the President of the Republic of Indonesia's policy regarding visa-free provisions for foreign tourists (tourists) to attract foreign tourists to Indonesia. The researcher chose these two captions considering that both had information about the BBWI program, both for domestic and foreign tourists to come and travel in Indonesia, where both used the hashtag #DiIndonesiAja.

To test the readability of the caption or text of the two selected posts, researchers involved 100 respondents, both followers and non-followers of the Instagram account @Kemenparekraf.ri, to answer the cloze test questionnaire. Researchers contacted respondents randomly by distributing Google forms on various social media platforms. The respondents were then grouped based on gender, age, education, and occupation. 61.5% of respondents were female, and 38.5% were male.

The ages of respondents were ranging between 18 and 41 years, with 15.1% (14 respondents) 20 years old, 12.9% (12 respondents) 21 years old, followed by 29-year-olds 8.6% (8 respondents), 22 years and 30 years, each at 7.5% (7 respondents); for the ages of the other respondents, 23-28 years, 31-40 years, and 60-64 years, they were evenly distributed in the range of 1.1% to 6.5%. Furthermore, regarding the level of education, respondents had a bachelor's degree (S2) of 12.5%, a bachelor's degree (S1) of 71.9%, a diploma (D3) of 1%, and a high school/equivalent degree of 14.6%. Researchers also grouped respondents based on occupation, where the respondents' job types were very diverse, namely lecturers, civil servants, researchers, private employees, honorary teachers, entrepreneurs, consultants, BUMD students, guidance counselors, and housewives.

The readability test results for the first caption can be seen in Table 1, Readability of the First Instagram Caption. Table 3 shows that the readability score results for the first caption contained four respondents who could not answer the question. The data shows that most respondents could only answer two questions correctly, reaching 29 people. Meanwhile, five respondents were able to answer correctly. It can be seen in Table 4 that there were 83 respondents' readability of the first caption with a readability score in the range of 0-43%, which means that respondents found it challenging to

understand the caption. Followed by three respondents with a score of 44-57%, where all three could understand the caption and the remaining 14 respondents showed a score of 58-100%, interpreted as being able to understand the caption easily. To conclude, from the data in Tables 3 and 4, the average readability for the first caption is 35%. This indicated that the first caption of the BBWI program uploaded on the Ministry of Tourism and Creative Economy's Instagram took time to understand.

Table 3. First Text Readability Score Table

Numbers of Correct Answers	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Respondents' Readability Points	4	4	29	17	15	14	2	1	3	1	0	0	0	3	1	7
N = 100	Average Readability (%)				**35%**											

Source: Processed Researcher Data (2024)

Table 4. First Text Readability Table

No	Readability	Number of Respondents	Percentage Score (%)
1	Easy to understand	14	58-100%
2	Moderate to understand	3	44-57%
3	Difficult to understand	83	0-43%

Source: Processed Researcher Data (2024)

Different results can be seen in the second caption. In this second caption, more respondents understood the meaning of the information conveyed. The results of the readability calculation for the second caption can be seen in Table 5, Second Text Readability Table.

Table 5. Second Text Readability Table

Numbers of Correct Answers	0	1	2	3	4	5	6	7	8	9	10
Respondents' Readability Points	5	6	10	13	16	16	6	9	10	5	5
N = 100	Average Readability (%)				**50%**						

Processed Researcher Data (2024)

Table 5 shows that five respondents could not answer the question based on the readability score of the second caption. Then, on average, respondents were able to answer four to five questions correctly, 16 respondents each. Meanwhile, five respondents were able to answer correctly. In Table 6, there are 49 respondents' readability of the first caption with a readability score in the 0-43% range, which means that respondents find it challenging to understand the caption.

This was followed by 22 respondents, with the score of 44-57%, who could understand the caption, and the remaining 29 respondents, who could understand the caption easily, showed a score of 58-100%. In short, from the data in Tables 5 and 6, the average readability for the first caption is 50%. This indicated that the captions for the two BBWI programs uploaded to the Ministry of Tourism and Creative Economy's Instagram were moderate to understand.

Table 6. Second Text Readability Score Table

No	Readability	Number of Respondents	Percentage Score (%)
1	Easy to understand	29	58-100%
2	Moderate to understand	22	44-57%
3	Difficult to understand	49	0-43%

Source: Processed Researcher Data (2024)

From the overall data, the readability of the first and second texts was low, even having a readability rate below 50%. If we look at the two captions studied, it was clear that the first caption had a message content that was less familiar than the second caption. The sentence in the first caption showed that the choice of words still needs improvement and consistency. To be specific, the language and writing style were between slang or formal format. This showed that the captions created by the Indonesian Ministry of Tourism and Creative Economy still need to be understood by the various levels of society that make up the public. This also shows that the public from the Indonesian Ministry of Tourism and Creative Economy had a variety of educational backgrounds, different ages, and occupations.

In this study, the respondents' education level was divided into senior high school equivalent and tertiary education ranging from diploma, bachelor's degree, postgraduate degree, and currently studying at university. If we look at the research data results, it was indicated that educational background influences understanding a caption or text. In the second text with the highest readability compared to the first, respondents with higher education background or currently studying at university dominate with medium readability or "medium comprehensible" readability. Meanwhile, respondents with high school/equivalent education dominated the readability as "difficult to understand" or were in low readability. This is in line with what was expressed by Ritonga (2005), where the characteristics of a person's education can influence the understanding of a published text. For this reason, the communications or PR bureau of the Republic of Indonesia's Ministry of Tourism and Creative Economy needs to pay more attention to the audiences on Instagram, who are the targets for disseminating information. Ideally, publications created to educate should be able to be understood by all target audiences, regardless of education level, gender, age, occupation, and others.

Considering the research results that showed the public's low readability in understanding the content of the information published by the Ministry of Tourism and Creative Economy on its Instagram account, Communication bureaus, public relations, or creative teams should choose more common words so that many people can easily understand them. The written caption can be shortened, concise, clear, and straightforward. By using simple but meaningful captions, readers understand more easily. Another step that should be considered is to use visuals as one of the attractions of the post rather than having to write extended captions. Therefore, the Indonesian Ministry of Tourism and Creative Economy can optimize the creation of visuals, whether images or videos, that are more detailed to explain the primary information so that they are more interesting than posts with extended captions. Normally, when Instagram users are not interested in a particular post, they scroll to another post immediately.

This attraction is in line with the theory of media wealth. In this case, "rich" media have more ways of communicating. This means that the media used can enable verbal and non-verbal communication and receive feedback quickly so that the process of understanding information will be better. If we look at the present research results, the Indonesian Ministry of Tourism and Creative Economy has implemented four aspects of media wealth theory (Miller, 2011; Putra, 2020). Firstly, regarding freshness or immediacy, the Ministry of Tourism and Creative Economy's Instagram social media always provides the latest updates regarding events that will be held or are currently underway.

However, researchers see that the speed of feedback from Instagram communication media still needs to be improved. It can be seen that when a question is asked whether it is related to the post, the Indonesian Ministry of Tourism and Creative Economy does not provide an answer or response to the question. It is a shame when an Instagram account provides only one-way information without any interaction from the Indonesian Ministry of Tourism and Creative Economy to its audience.

The second aspect is related to multiple cues. Instagram can send various symbols in letters, videos, images, audio, or sound. In this way, the Ministry of Tourism and Creative Economy can provide more varied communication messages to increase the appeal of the messages conveyed to its audience. The third is related to language variety. Social media can use a variety of languages, and Instagram is no different. It is even easier for users to translate the captions used. The fourth aspect is the level of personal relationships. This fourth point relates to how social media can convey personal emotions to communicants. Social media creates a connection between followers and the account owner. There are no rules for providing messages on social media; this means that communicators can provide messages that suit what is needed and convey them in an informal style to show the closeness between followers and account owners.

This means that the information the Ministry of Tourism and Creative Economy provided to the target audience should be easier to understand. Researchers found that several things needed to be improved in distributing information carried out by the Indonesian Ministry of Tourism and Creative Economy via Instagram. Firstly, regarding optimizing Instagram as a "rich" media, it is necessary to start building two-way communication by providing feedback to followers. The second is related to writing captions to choose words that are more familiar to all groups. It is also necessary to consider more common language styles. Third, regarding the BBWI program information that is posted, there needs to be more information regarding education, entertainment, and related tourist destinations because, up to now, there are more posts that are different from the BBWI program, with the tag #InIndonesiaAja.

Conclusions

This present readability study indicates that post captions on the Instagram account @kemenparekraf.ri are still at a level that is difficult to understand for all levels of society as audiences, with only recording an average score of 35% in the first caption and 50% in the second caption. The highest score for the first caption was that 14 respondents had an easy-to-understand readability level, namely between 58-100%, three respondents were at a medium-to-understand level, and 83 others were at a difficult-to-understand level with 0-43%. For the second caption, 29 respondents had an easy-to-understand readability level, namely between 58-100%, 22 respondents were at a medium-to-understand level, and 49 others were at a difficult-to-understand level with a 0-43% score.

Instagram social media, which is a "rich" media, should be utilized better by the Ministry of Tourism and Creative Economy. There should be further optimization for communication bureaus, public relations, or content creators by paying more attention to the diversity of their audiences, selecting and using language that is common and easy to understand at all levels of society, adding content that is in line with the programs being promoted, increasing creativity in the form of posting content, and the need to start at least build two-way communication to the audience.

Acknowledgments

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