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# Creative Content Strategies of YouTube Vlogs in Yogyakarta (A Case Study of The Gedang Goreng 81 YouTube Channel)

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ABSTRACT

The development of social media, as part of new media, has transformed how the public represents and communicates social issues in the digital sphere. Along with the rapid growth of YouTube as an audio-visual platform, content creators are required to implement creative strategies to compete amid the high volume of content production. This study aims to describe and analyze the strategies and creative processes used by the YouTube account Gedang Goreng 81 in delivering social messages related to the issue of juvenile delinquency and efforts to prevent juvenile violence in Yogyakarta. This study employs a descriptive qualitative approach, utilizing a case study method that involves in-depth interviews, observation, and documentation. The results of the study show that the creative strategy includes planning content ideas, a production process that emphasizes spontaneity and local social realities, and consistent uploading of content relevant to the lives of teenagers in Yogyakarta. This strategy is supported by the utilization of YouTube's interactive features, which allow audience engagement. Through this creative process, the content produced not only attracts viewers' attention but also consistently attracts an audience, enabling it to represent the issue of juvenile delinquency in a contextual way. Furthermore, the content serves as a medium of social education for the community, while strengthening YouTube's role as an informative communication platform that raises public awareness.

## 1. Introduction

The development of digital communication technology has brought significant changes to the way society accesses, creates, and distributes information. This change is marked by the emergence of interactive, networked media that allow various message formats to be combined in one place. In this regard, social media serves as a communication platform that not only provides entertainment but also conveys information and shapes social meaning. The high level of internet usage in Indonesia, which exceeds 80% of the total population, indicates that digital media, particularly YouTube, plays an important role in influencing how people understand social reality. YouTube, as an audiovisual platform, enables everyone to be both producers and consumers of information (prosumers), thereby facilitating the broader, more participatory dissemination of social messages (Suryana, 2025).

In current development, many creators are using social media to convey information and entertain. However, with the abundance of content being produced, each creator needs to have a proper plan to compete and attract the audience's attention. Therefore, a creative approach becomes very important in the digital media world because it influences the success of content in attracting interest, building understanding, and increasing audience participation. This opinion aligns with Stephanie K. Marrus's statement in Kurniawan and Paramita (Kurniawan Pratama et al., 2023), which

states that a creative approach is an idea or plan used to help individuals or organizations achieve specific goals. In other words, a creative approach is the core concept or idea in designing a message intended to be effectively conveyed to the audience.

Numerous studies have explored the application of YouTube across diverse communication settings. Fauzi and Agustari (Fauzi & Agustari, 2022) discovered that YouTube functions as a medium for disseminating knowledge and experiences, especially within the automotive sector, highlighting the significance of creativity in fostering audience involvement. On the other hand, Sarahdiva and Ahmadi (Ratu Helga Sarahdiva & Ahmadi, 2024) examined digital marketing communication strategies through content management, audience interaction, and efforts to build and strengthen brand image through YouTube channels. Meanwhile, another article by Sylvie (Sylvie et al., 2016) reviews creative strategies in advertising videos using The Facets Model of Effects, which emphasizes the cognitive, emotional, and persuasive dimensions of message formulation. Moreover, the development of digital media studies shows that media convergence and user-generated content increase audience engagement while expanding the reach of messages across various digital platforms.

Nevertheless, most of the articles still discuss YouTube as a medium for entertainment, marketing, or information dissemination. As a result, there has been little discussion of how creative content strategies are used as a medium for social communication to raise public awareness. Furthermore, there are still limited approaches that link creative strategies with local contexts as meaning-makers of the message. In reality, visual and narrative creativity, as well as the underlying social realities of digital content, influence it. The phenomenon of juvenile delinquency occurring in urban public spaces is one such example.

This trend is apparent in Yogyakarta, where several YouTube channels have sprung up, documenting street life in a documentary format, particularly after dark. These channels go beyond just recording local events; they also reveal social realities, such as the involvement of young people in street violence. Gedang Goreng 81, a popular channel, uses visuals to showcase these events and convey an educational social message. The channel captures its audience's attention while emphasizing the importance of understanding the dangers of youth crime, using a distinctive communication style, informal language, and compelling visuals.

Unlike previous articles, this article shows that the creative content strategy on the Gedang Goreng 81 channel tends to be flexible. The content production process is not always systematically organized; rather, it evolves in response to the dynamics of real events that have informational value and social relevance. The produced content does not solely emphasize narrative construction or issue dramatization, but also captures events spontaneously and in real time as a direct representation of social reality in the community. This approach indicates a shift in creative content strategy from the previously planned to a more adaptive, contextual approach.

Based on these conditions, this article aims to explain the strategies for creating creative content implemented by the YouTube channel Gedang Goreng 81. In addition, this research also examines how the channel conveys social messages regarding negative behaviors exhibited by teenagers in Yogyakarta. The purpose of this article is to clarify the creative steps that form the basis of the content creation process

## 2. Method

This article employs a qualitative approach within an interpretive paradigm, utilizing a descriptive case study to thoroughly examine the strategies for creating engaging content on the YouTube channel Gedang Goreng 81, based in Yogyakarta. The interpretive paradigm was selected for its capacity to aid researchers in understanding the subjective meanings that individuals construct within social and digital contexts, as highlighted by Doolin (Doolin, 1998). Furthermore, the qualitative approach enables researchers to gain deeper insights into the social phenomena that are central to the study (Darke et al., 1998).

A case study type of research is used because this article focuses on a specific object, allowing for an in-depth analysis of the planning, production, and presentation processes for conveying social

messages, especially regarding juvenile delinquency in public spaces. The qualitative method is considered appropriate because it can provide a deep understanding of social phenomena and the meanings they contain, as explained by Sugiyono & Lestari (2021) and Creswell (Waruwu, 2023).

The object of this research article is the YouTube channel Gedang Goreng 81, which showcases the reality of street crime committed by several teenagers in Yogyakarta. The YouTube channel Gedang Goreng 81 does not just report on issues; it records them live in real time, without any manipulation. The subject of this research article is the content creator of the YouTube channel Gedang Goreng 81 itself. The creator handles pre-production through distribution for their content individually, without a team. Therefore, this source was deliberately chosen because they have a deep understanding of the content creation process from start to finish.

Data was collected through interviews, observations, and document recording. Interviews were used to obtain information directly from the creators; observations were conducted of the activities and content uploaded; and documentation served as supporting data. The collected data is then processed qualitatively through several stages: data reduction, data presentation, and conclusion drawing (Sugiyono, 2013).

## 3. Result and Discussion

In analyzing innovative digital content strategies, the AISAS model (Attention, Interest, Search, Action, Share) is a valuable analytical tool. The AISAS model is a digital marketing communication framework developed by Dentsu and introduced theoretically by Sugiyama and Andree (Sugiyama & Andree, 2011) in The Dentsu Way (2011). This model reflects the transformation of visitor behaviour in the digital world, where visitors are now more proactive in responding to received messages rather than being passive. This change is evident in the attention and interest stages as initial steps, which then continue to the search, action, and sharing stages, reflecting the active participation of the audience in the digital world (Qosim & Irbayuni, 2024). Therefore, the AISAS model not only illustrates how messages are received but also emphasizes the importance of interaction and the audience's role in information distribution.

Based on interviews with the primary source, Gedang Goreng 81, this study explores the creative content strategies implemented by referring to the AISAS framework and the concept of interactive media. However, the implementation of each step in the model does not fully adhere to traditional patterns observed in the marketing context. This is due to the content being inspired by social reality, which makes the creative process more flexible and adaptable to changes in field conditions. Therefore, the application of the AISAS model in this research reflects a conceptual adaptation, in which each step is interpreted contextually to facilitate more authentic message delivery and enhance audience engagement more naturally.

### 3.1 Production of Gedang Goreng 81

Content was created directly in the field, with a spontaneous approach rather than structured planning. The creators are always ready to record to capture live events, so the content search process is more focused on finding content than on designing a concept beforehand. Gedang Goreng 81 as a creator explain,

*"Every time I monitor the road at night, it is important to have the camera always on standby. I use a GoPro camera placed on my helmet. I usually start the opening by greeting the audience and sharing a bit about the night's conditions. Sometimes I also do not get good content, like chases and arrests, which can happen within 1 to 2 weeks. My focus from the beginning was not to create content, but to find content more precisely because it was unplanned."*

In evaluating whether an event is worth recording and uploading, the main factors are its appeal and informational value. The selected content usually involves events that have elements of tension, relevance to social issues, or the potential to attract public attention. Although during certain periods

creators do not always produce content considered strong, attention remains focused on real events on the ground, especially those related to road conditions in Yogyakarta.

There is no script or planned lighting setup during production, so the recording process happens naturally. Most videos start with an introduction that welcomes the viewers and gives them a short summary of what the video is about, giving them the background they need. The way the content is presented feels real, focusing on the events as they really happened and leaving out any fake dramatic parts. In the first few minutes of the video, especially the first 6 to 8 minutes, the creators made a conscious choice to leave out violence, chases, or sharp weapons that could be seen. This was done to avoid getting yellow dollar signs for breaking YouTube's rules.

The events are so intense and dynamic that the content keeps people interested. People usually stay interested until the end, especially if the show has tense scenes like chases, raids, or fights on the highway. The climax is very important for keeping the audience's attention, especially when the story is about social issues related to bad behavior by teens.

The creators edit everything themselves to make sure that the results match the message they want to send. The editing process is all about organizing the story so that it's easier to follow and understand, without changing what happens. After editing, the title of the video is chosen based on the story that was already set up. Meanwhile, the video description remains unchanged and is not a primary element in the content creation strategy. The thumbnail is not the main priority, considering that the visual character of the content is mostly recorded at night.

In addition, during the content creation process, creators also collaborate with friends in the field by exchanging information about ongoing events. This enriches the information obtained and strengthens the process of recording events.

The research results in the article are looked at using the AISAS theory at the attention stage. People usually look at thumbnails, titles, and descriptions before deciding whether to watch something. However, the results of this study suggest that we should change our focus and put less emphasis on optimizing these factors. For people who already know the characters, the content sets expectations that keep their attention by always showing very intense events. For new viewers, the platform's content distribution can still grab their attention. For example, videos that appear in algorithmic recommendations related to trending issues, and initial visuals that depict real-life situations on the ground, can do this.

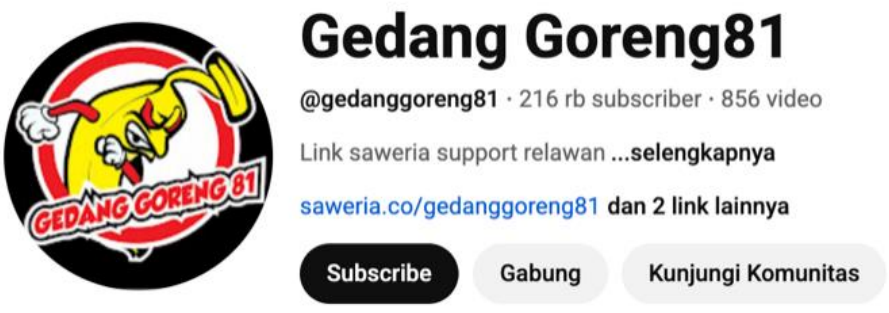



Figure 1. YouTube channel of Gedang Goreng 81

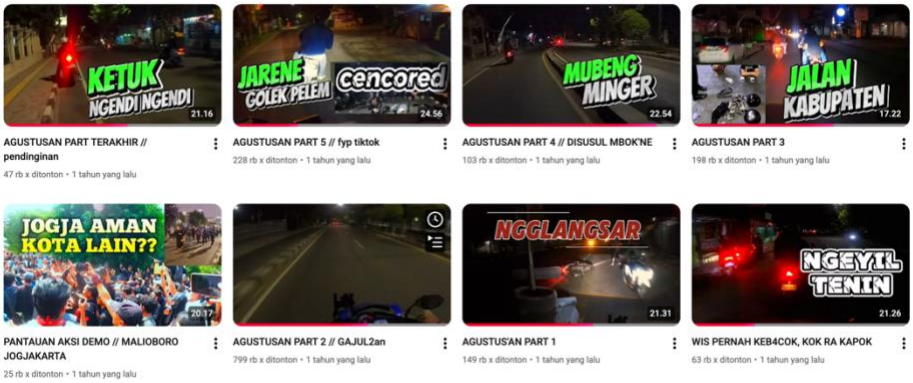



Figure 2. Thumbnail of some Gedang Goreng 81 content

Therefore, the audience's attention is not only determined by visual display strategies but is also influenced by the strength of the social context and the nature and characteristics of the presented content. This indicates that, in the context of reality-based content, the attention stage can be formed through a combination of algorithmic exposure, the issue's relevance, and the event's visual representation, thereby not entirely relying on traditional approaches based on initial display optimisation.

### 3.2. Audience Engagement and the Development of Gedang Goreng Content 81

Audience response Gedang Goreng 81 plays an important role in creators' development of future content. Gedang Goreng 81 as a creator explain,

*"There are many pros and cons about my content based on audience comments; some remind me not to use profanity because all ages watch the content, and others remind me about my safety on the road. It is indeed evident that there have been many changes from my first content until now."*

The audience's reaction of Gedang Goreng 81 will affect how the content grows in the future. We use feedback from comments to evaluate things, especially safety and how the content is presented. Creators and their audiences interact with each other in both directions. For example, creators can respond to comments, like posts, and highlight comments that they think are useful or relevant.




Figure 3. Comment on one of the contents of Gedang Goreng 81

The AISAS theory suggests that audience engagement grows when the topic's feels relatable & present in real-world contexts. That content shows street life and tend to resonate more viewers

because close to their daily experience. This method maintains viewer engagement and elicits numerous comments without resorting to drama. The content is expected to be disseminated during the sharing phase, as it depicts real-life occurrences in real time. The high number of likes and shares indicate that these features enhance the content's authenticity and encourage sharing among individuals.

From the perspective of media interactivity, the research results indicate that the relationship between content creators and viewers is variable but not very strong. In terms of variability, the audience can provide feedback through comments, and some of these responses are answered by the creator with replies or likes. The response not only serves as a means of interaction but is also used as a reference for evaluating the work, particularly regarding input on language use and safety-related matters. This evidence shows that the audience also influences the development of content over time.

However, in terms of the illusion of interactivity, the interactions that occur do not always fully influence each other. Although viewers can comment, like, or share content, creators do not always respond to all interactions that occur. This condition shows that the interactivity formed is only partial, where the presence of interactive features creates the impression that people are engaged, but not all of these interactions are directly responded to by the creator.

### 3.3. Distribution Content of Gedang Goreng 81

Distribution is handled without a set upload timetable. The timing of each release is flexible, not tied to a particular strategy. That said, when an event captures public attention or gains traction online, the editing and uploading processes are accelerated. This allows the content to quickly respond to the shifting interests and requirements of the community.

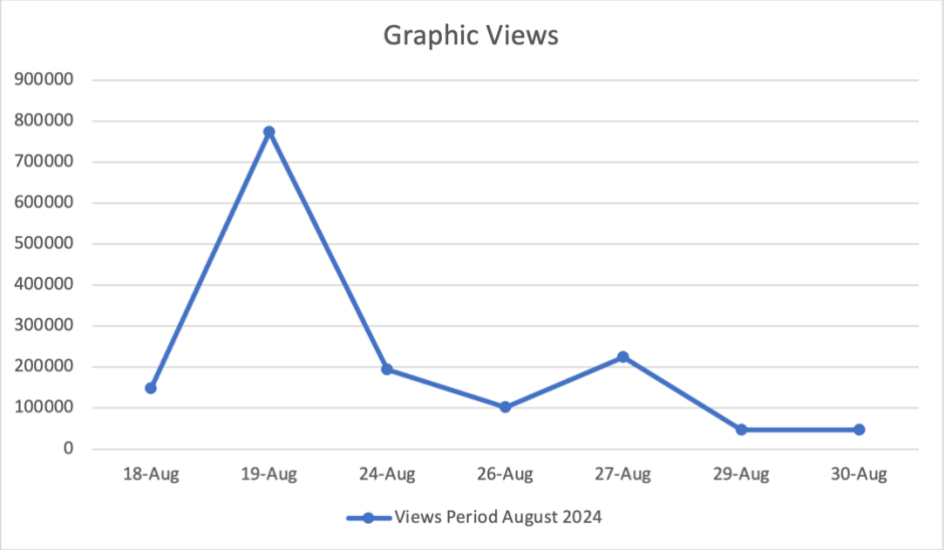



Figure 4. Graphic views content of Gedang Goreng 81

The graph shows that although the creator of Gedang Goreng 81 does not implement a consistent upload schedule and does not strategically optimise supporting elements such as thumbnails, titles, and video descriptions, the content produced still manages to attract a high number of viewers. This indicates that the main appeal of the content does not solely lie in the technical aspects or visual engineering, but rather in the substance of the presented material. Content that displays reality directly and in real time is considered more authentic, and therefore capable of attracting audience attention and encouraging greater engagement.

Analysis of the AISAS theory at the search stage: creators help the audience access and find information more easily through the use of elements such as hashtags and video descriptions. One of the strategies consistently applied is the use of the hashtag #jagajogja, which acts as a topic marker and a tool for grouping content within a specific context, namely security issues and social situations

in the Yogyakarta region. Using this hashtag can help increase the ease of content discovery by users within the platform's search system, making it easier for the audience to locate relevant videos, whether through direct searches or recommendations provided by the algorithm.

Additionally, the video description continues to serve as a means to convey additional information regarding the channel's identity, the purpose of the published content, and the general background or context of the video. Although the description is not routinely updated each time content is uploaded, it still plays an important role as an initial reference for users in understanding the background and theme of the content. Thus, the search stage in this research does not only rely on the search mechanisms actively conducted by the audience but is also supported by metadata elements consistently used by creators to enhance accessibility and understanding of the displayed content.

### 3.4. The Meaning and Social Message of Gedang Goreng 81 Content

In general, the generated content not only serves as a means of documentation and information delivery but also brings significant social impact to the community. The content provides an overview of the situations occurring in the surrounding environment, helps raise awareness of the importance of maintaining environmental security, and serves as a reminder for parents to pay more attention to their children's activities and engagements. Thus, the creative content strategy used demonstrates that the main strength lies in the authenticity of the events, social relevance, and the creator's ability to respond quickly and adaptively to the dynamics of the events on the ground.

Analysis of the AISAS theory at the action stage shows that the purpose of the content is not to encourage measurable direct actions, but rather to focus on raising awareness related to the product or service. This content is designed to convey information, remind parents of their role in monitoring their children's presence, and foster public awareness of the importance of maintaining safety in the surrounding environment. Therefore, the preferred approach emphasizes cognitive and emotional aspects, such as improving understanding and emotional engagement with safety issues, rather than focusing on immediate behavioral changes.

The main point of the article is that the strategy for creating content is more about making events clear, speeding up production, and responding quickly to real-time changes. This is a big change from what other studies have found. Most of the articles before this one was about planning content, getting people involved, marketing, and writing messages that are easy to read. The findings of this article, on the other hand, show a more flexible approach that is based on reality. It wasn't planned; it came from real events that happened, so it has value as information, tension, and relevance to society. This article is not just a way to have fun or share information; it's also a way to raise awareness of social issues, especially those related to juvenile delinquency. This article offers a new perspective, showing that new content strategies on YouTube can work not only through careful planning and message formulation, but also through spontaneous, authentic, and contextually appropriate methods.

## 4. Conclusion

Based on the article's objective to describe and analyse the creative content strategies used on the YouTube channel Gedang Goreng 81, it can be concluded that the strategies employed are adaptive, flexible, and grounded. The creative process does not start from structured content planning but rather from the creator's ability to spontaneously capture real events in the field, then package them into content that has informational value, tension, and social relevance. This approach emphasizes that the main strength of the content does not lie in technical aspects, such as image appearance, titles, or airing schedules, but in the substance of authentic events and the degree of alignment with the social realities faced by the community.

Furthermore, the article's findings indicate that the content strategy employed not only serves as a means of delivering information and entertainment but also acts as a social communication tool in raising public awareness. The presented content can attract attention, building interest, and encouraging the audience to spread the information. Additionally, the content also provides a clear understanding of the importance of ensuring environmental safety and monitoring adolescent

behaviour. The interaction between creators and the audience shows a dynamic relationship, where audience feedback participates in the process of evaluating and developing future content.

This article advances the discipline of digital communication studies by demonstrating that novel content creation strategies on YouTube do not require meticulous planning and complex message delivery; instead, they can develop organically in response to context through spontaneous, genuine, and experiential methods. These findings enhance our comprehension of digital content creation, particularly regarding street vlogs that address social issues within the community. Subsequent articles should continue to examine the lasting impacts of reality-based content on alterations in audience behavior. When creating and sharing digital content, it is important to consider the ethical, safety, and legal issues that arise.

## 5. Acknowledgement

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