

Comedy Content Creation of COVID-19 Awareness on @arditerwandha's Social Media Platform

Adinda Berliani¹, Anathasia Citra^{2*}

¹President University, Cikarang, Jawa Barat

²President University, Cikarang, Jawa Barat

Email: anathasia.citra@president.ac.id

Abstract. To spread awareness about Coronavirus disease (COVID-19), content creators create social media content. Ardit Erwandha, a stand-up comedian, is one of the creators who uses humor in Social Media Content (SMC) about the Coronavirus. This study aims to understand why Ardit Erwandha used comedy in his SMC related to COVID-19 and the process he does to create the content. Furthermore, this study utilizes humorous communication theory because this theory explains the function of Humor (comedy) beyond its common understanding as an entertainment source. This qualitative research uses the Interpretivism paradigm and utilizes a case study. In addition, the researchers use in-depth interview as a primary data-collecting technique and collects literature reviews for discussion materials. The results of this study indicate that the humor approach in Ardit's SMC is used to convey criticism, relieve anxiety, and ease tension while representing people's feelings in terms of relatability. Ardit Erwandha goes through the following stages when creating content: goal setting, audience mapping, content ideas and planning, content creation, content distribution, content amplification, content evaluation, and content improvement.

Keywords: Ardit Erwandha, Comedy; COVID-19; Social Media Content

Introduction

The year 2020 is memorable because there were many unexpected situations that impacted various fields, including health, economy, education, lifestyle, and many more. Since the end of 2019, the Coronavirus has infected the world, killing millions of lives. The World Health Organization (WHO) describes the outbreak of the SARS-CoV-2 virus (originally known as 2019-nCoV) as a severe global threat. Therefore, the Indonesian government has disseminated knowledge regarding the Corona virus. Apart from that, several Indonesian social media influencers are also creating content related to COVID-19 and exceeding public attention, especially stand-up comedians or what are known as Comics. They, like Bintang Emon and Ardit Erwandha, convey awareness through their comedic content.

The media and public were excited by Bintang Emon's content discussing the virus of the corona. Quoted from the Kompas.com article, "Many have criticized Bintang's ability to express his anxiety through tiring tirades about the dangers of the Corona virus. Because of this video, many netizens have suggested that Bintang become one of the government's spokespersons regarding the corona virus." One of Indonesia's well-known presenters, Najwa Shihab, once conducted a virtual interview with Bintang Emon in the television program Mata Najwa which aired on TransTV on June 4 2020. Najwa Shihab said, "We must often see situations from a comedy perspective so we don't get too stressed. and our immunity will also increase."

Furthermore, Ardit Erwandha took the same approach as Bintang Emon. He makes comedy-based videos warning the public, especially his followers, to comply with the government's obligations. He posted several videos warning his followers on Twitter. He also created five types of video content related to the pandemic. Then, he used statistical data and important information packaged in light comedy. Several previous studies have discussed humor in communicating social issues (Brindha, 2020). However, their study addresses the content itself. Meanwhile, this study highlights Ardit Erwandha, the comedy content creator, in how he produces his content through social media. Content creators will most likely create content with light comedy to get their message across. For example,

Ardit Erwandha posted several videos related to COVID-19 during the pandemic on his social media @arditerwandha and received much attention. One video dealing with true stories according to social customs during the pandemic reached 290K views and more than 120K likes on Twitter.

Therefore, the research question is: why does Arditya Erwandha use comedy to spread awareness about COVID-19? And how does Arditya Erwandha create comedy content for COVID-19?

This study can help parties provide other ways to convey messages that are diverse, easy to accept, and follow the current era. Then, this study will enable parties to open their minds about Humor (comedy), not only for laughs but also to communicate deep messages and social criticism. Finally, the study could use comedy, government, and comic content creators or aspiring comics as a resource for learning how to create content related to severe social issues.

According to The Encyclopedia of Communication Theory, Humor is an intentional or unintentional message that is perceived as entertaining or causing laughter. Humor is thus a communicative form that is subject to the understanding of the recipient. In other words, humor is a contrast of layers of meaning; which gives prominence to humor, which makes something funny (W. Stephen, 2009). Humorous communication theory is the central theory that contains three theories of humor, according to Lynch (2002). Two categories of humor literature are the individual level and the cultural level. Individual humor literature focuses on personal reasons for humor development and perception. There are three main humor theories within the unique category of humor research: superior theory, relief theory, and incongruity theory.

Those theories explain three motivational ideas on why we use Humor. First, in Superior Theory, superiority humor is generally synonymous with laughing at other people's perceived inadequacies, essentially rendering a parody of the target based on a consistent scorn. To put it another way, to send aggressive messages verbally, to demean others, to control others, to defend the ego against potential attacks, and to set others up. Second, Incongruity Theory asserts that something is amusing when it is contradictory, paradoxical, illogical, incoherent, fallacious, or inappropriate. Laughter results from the recognition that something is inconsistent with the perceived environment's expected reasonable existence. In other words, to provide insight into another's state of mind, adapt to a new position, ease tensions over new knowledge and circumstances, express feelings, and avoid revealing information. Finally, Relieving Theory states that humor for anxiety relief refers to the use of jokes or laughter to relieve tension or stress. In other words, it disarms potentially aggressive people, reduces hostility and anxiety, shares sensitive information, and enables others to deal with difficult situations.

According to *Dick Gauter* in his book "*The Humor of Cartoon*," humor can be used as a means of persuasion to facilitate the delivery of information or messages to be conveyed as something serious and formal. Comedy may be a form of social critique in the media. Somebody may criticize social issues or whatever happens in the world through humor. Comedy helps people criticize respectfully, although the review is simultaneously hard, intense, and entertaining (Rahmanadji, 2007).

Sujoko, as cited in Rahmanadji (2007) argues that humor can be used to carry out all desires and goals of ideas or messages. It teaches people to see problems from different perspectives, entertains, waging thoughts, makes people tolerate something, and teaches people to understand complicated issues. Therefore, content creators will most likely create content with light comedy to deliver their messages.

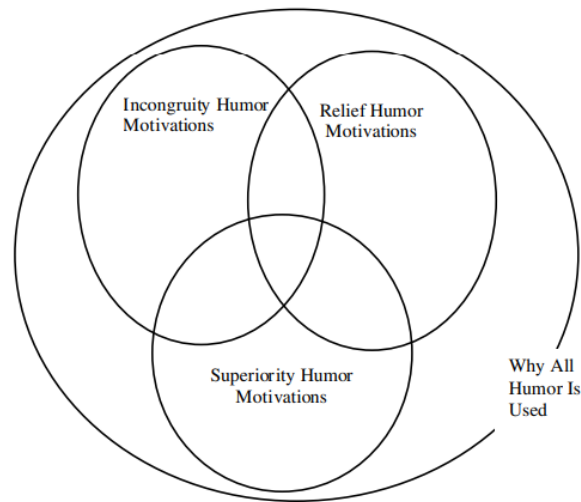


Figure 1: Humorous Communication Theory

The second half of the 20th until the 21st Century has been the age of the stand-up comedian, a performer who offers comedic material. However, in the last 70 years, the mutation of comedy from art or entertainment has undergone growth, according to Struges (2015). Since the mid-20th century, this transitional phase has occurred. Comedians introduced their comic material to musical theater in the 19th century; the audience consists primarily of comedy consumers. Various forms of entertainment moved to radio after the British Broadcasting Corporation (BBC) was founded in 1923. Social networks offered another possibility, allowing comedians to connect with a larger audience. Comedians of the 21st century argue that their jokes are credited to them, and their talents and technical abilities are well known (Struges, 2015).

There is a need for comedians to acknowledge their jokes as their creations (or authentic) and the media setting that made comedy productions. FIVE WAYS can be strategic in public engagement about a serious social problem (in a comedy way) (Chattoo, 2016): Gaining Attention, Feeling, Discussing Social Issues, Breaking Down Social Barriers, and Communicating with other people.

The internet has combined to create an environment with low manufacturing costs, relatively low requirements for technical expertise, minimal regulatory requirements, and low-cost distribution so that ordinary citizens can reach large audiences (Lim, 2017). As digital courses, social media provide global platforms for disseminating information, material, and opinion and facilitating social interaction between personal organizations and governments (Mills, 2015). Regarding the post-truth era, social media may still be the best way to disseminate information because people exchange news from reputable sources on social platforms. Social media is websites and applications that allow users to create and share content with networks (i.e., friends, followers, etc.). For example, Twitter is a popular social media network that allows users to post 140-character text "tweets" that can include links to other websites or photo/video files. Instagram was launched in 2010 and works similarly to Twitter in that users choose what they want to follow, but rather than 140-character posts, they upload aesthetically-filtered images or videos.

It takes strategic leadership, sustainable development, and awareness of best practices in the field to build digital content. Creators acquire valuable skills in projects during digital content development. Resources for producing such born-digital content can include simple word product creation or advanced multimedia content creation and

production tools (Mahesh, 2008). Confidence in the ability to do things on the Web will affect the willingness to create content (Correa, 2010). Grant Blank's book titled *Information, Communication & Society, discussed "Who Creates Contents?"* discussed STRATIFICATION AND CONTENT CREATION ON THE INTERNET (Blank, 2013). He divides contents into three stratifications and explains who usually makes each of the criteria, and the research utilizes Oxford Internet Survey as a dataset and measurement. He divides content into three stratifications; Political content, Social and Entertainment content, and Skilled content.

In publishing content on social media, creators have stages or steps in marketing their content (product). It starts with *Goal Setting*, where creators should describe their goals clearly before undertaking a material journey. The next step is *Audience Mapping*, where creators decide the target audiences or markets. Afterward, creators make Content Ideation and Planning, these two components, to select the right concept. The following stage is *Content Creation*, when the creators produce the content continuously, followed by distributing it to the fittest platforms. Content creators may use three main types of media channels: proprietary, paid, and earned media. After that, creators would need to follow up by participating in discussions until the material has been intensified, known as Content Amplification. This is followed by Content Evaluation to measure content performance and follow-up by participating. Finally, content creators conduct granular analysis and detection of improvement opportunities; performance monitoring is beneficial, and this stage is known as Content Improvement (Kotler, Kertajaya, & Setiawan, 2019).

Usage of the word 'digital content creator' implies the common term that should be used by all users creating and uploading content, irrespective of the outcome, to catch Attention (Statista, 2018). Therefore, not all content creators are influencers, but all influencers are content creators that attract attention and build social capital. Social Media influencers (SMIs) are various types of users who have gained social media exposure, implying that these content creators have a group of followers (Booth et al, 2011). Unlike celebrities in the past, Social Media Influencer (SMI) no longer depends on industry gatekeepers to choose who is given a chance in the spotlight (Heam et al. (2016). Alexandra Ruiz Gomez (2019) classifies the SMI in terms of audience size:

SMI	Audience Size
Micro-Influencers	They usually have around 99k followers on SM (Markerly, 2015).
Macro Influencers	Macro (Advanced Level): They usually have over 500k and up to 1 million followers on social media (Booth et al, 2011). Silver: They usually have 100k-500k audiences (social media followers) (Chen, 2013).

Mega influencers (Considered Social Media Celebrities)	<p>Gold (YouTube Creator Academy, 2018): a mega influencer usually has over 1 million audiences on their platform.</p> <p>Diamond (YouTube Creator Academy, 2018): They usually have over 10 million audiences on their platform.</p>
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Social media management involves developing strategic action plans to achieve organizational or individual goals, such as raising brand awareness and maintaining reputation (Montalvo, 2011).

According to Montavlo (2011), there are two main strategies that users should focus on creativity and collaboration. Creativity plays a role in creating the management analytical reports which invite you to review. Furthermore, innovation is required when communicating social media values and keeping engaged with others. Social media is users' collaboration; consequently, social media management is also a collaborative venture.

Kahn et al. (2005) state that Human Coronaviruses were found in 1960 and attack most of the respiratory tract, which happens to children. Sohrabi et al. (2020) mention that Coronavirus, well-known as Novel Coronavirus (2019-nCoV), which caused a pandemic, and Coronavirus Disease 2019 (COVID-19), is now affecting millions of lives worldwide. Medical professionals and experts use social media to communicate directly with the public, exchange relevant information, and address knowledge, protection initiatives, and new science. Community members are using it to create public service networks to support communities (Garza, 2020). The World Health Organization (WHO), as the Center for Disease Control and Prevention, a high proportion of healthcare associations and journals routinely publish and update information and advice through various online media (WHO, 2020). The WHO works with Facebook, Twitter, Pinterest, TikTok, and Tencent to provide accurate time information to the public and minimize misleading information (Sohrabi & Catrin, 2020). The coronavirus disease is not the first pandemic to occur in the social media era. In the past decade, at least three other pandemics have occurred: the H1N1 virus (swine flu) in 2009, the Ebola virus in 2014, and the Zika virus in 2015. According to Cinelli and Quattrociochi (2020), the effect of this current information environment can be seen in the case of the COVID-19 epidemic. The spread of knowledge has the potential to significantly affect people's actions and alter the efficacy of government countermeasures. In this regard, mechanisms for predicting virus transmission are beginning to consider the population's behavioral response to public health measures and the contact dynamics that motivate content consumption.

Method

This study used qualitative research analysis. The methodological objective of qualitative research is to produce reports of lived experience through various methods, including in-depth interviews or taped conversations between individuals or groups (Decoster et al. ,2007). Furthermore, this qualitative research employs a Case Study approach. A case study collects data about a specific case, such as a person, place, process, etc. (Davies, 2020). This means that the researcher is applying the Interpretivism research paradigm. As mentioned before, this research utilizes the Case Study approach and Qualitative research method (Morgan, 2007).

The findings of this study came from one informant. This study aims to understand how and why creators create comedy content on social media, researchers collect

information from one of the famous stand-up comedians who creates SM content related to COVID-19. This study appointed Ardit Erwandha as an informant. He is a famous stand-up comedian who is considered to be actively creating SM content. He got a lot of compliments on social media during this pandemic. Ardit Erwandha often posts comedy content related to the Corona virus on Twitter and Instagram.

This study applies an In-depth interview as a primary data-collecting technique to accomplish the data needed, especially the researcher utilizing semi-structured interviews and analyzing written materials such as previous studies (books and journals) for discussion material. The researchers analyzed the data by transcribing audio recordings of the interview because this study only had one informant and thought it was easier. This study also utilized methodological triangulation (between methods) as a form of triangulation. The researchers used multiple-data collection techniques in the same case by methodological triangulation and analyzed in-depth interview findings and literature reviews.

Results and Discussions

The researchers found that Ardit Erwandha used humor in his social media content regarding COVID-19 with several values and functions based on the findings of the data collection process. In today's society, people should use social media wisely to disseminate continuous, consistent, and credible information to promote transparency and understanding, which will help to eliminate uncertainty and panic. Social networking is the easiest and quickest way to exchange news and brings COVID-19 news from individual states, countries, and areas of the world to anyone who can access it (Duraismy, 2020). The researcher found that Ardit Erwandha's social media platform uses step-by-step content creation

Reasons why Ardit Erwandha uses comedy (Humor) approach to COVID-19 awareness in his Twitter and Instagram account @Arditerwandha

Social media comedy content regarding Coronavirus awareness, according to Warnerz, humor in the healthcare industry is an essential communication ability and coping mechanism for patients and healthcare providers. In medical settings, patients and caregivers may use humor to "suggest that things are not as urgent or institutional as they might seem" (Wanzer et al., 2005). Because this study is about Ardit Erwandha, this research employs humorous communication theory, which includes three broad theories about why humor was used. Within the individual category of humor research, there are three main humor theories: superior theory, relief theory, and incongruity theory (Lynch, 2002).

Ardit Erwandha states, "all comedy needs a victim, now in a phase like this, we are all the victims." This statement proves that in real life, laughter arises when the victim is being laughed at by the superior, aligning with the theory that humor functions to demonstrate superiority (Lynch, 2002). In this awful time, we all act as both sides, superior and laughable parties. We laugh at our current tragedy for our condition. The condition when the whole wide world was at its lowest point from many aspects, not attacking some parties but the entire communities.

Comedy or humor is used to communicate a new era for society (the new quarantine era and the new normal era). "Humor is funny when it is unusual (recent or inappropriate). In other words, humor provides insight into other states of mind, adapts to new positions, relieves tension over new knowledge and circumstances, and expresses feelings," according to W. Stephen (2009). Some of Ardit's social media content related to COVID-19 to educate and lead the public regarding the pandemic. Thus, social media content in a comedic way will help provide insight to the public to adapt to current

conditions. It aims to reduce insecurity and increase societal awareness with minimum tension and stress.

According to the Encyclopedia of Communication Theory (2009), humor is intentional or unintentional messages that are considered funny or cause laughter. Humor serves to eliminate anxiety, refers to people, to entertain, and is an absolute necessity for humans to undergo a survival cycle, according to W. Stephen (2009). Comedy consumers receive positive feelings to reduce tension and heal from negative things that happen, laugh, reduce depression, and eliminate anxiety. Ardit Erwandha stated, "We do Stand-Up to please the heart; we make content like that to make happiness." He said that humor can be the best "medicine" because everyone feels "dizzy" with everything that is happening right now.

According to James Anandjaya, "The most prominent feature of humor, namely as a means of channeling feelings that inhibit oneself. That can be caused by different issues, such as social inequality, political rivalry, economics, race, nation or gender, and restrictions on freedom of movement, sex, or freedom of speech" (Rahmanadji, 2007). Regarding this challenging time of the Coronavirus pandemic, the expressed feelings are anxiety and restlessness. Ardit said, "Actually, we as stand-up comedians express our feelings (restlessness) through comedy, a feeling that everybody faces in this situation when the real anxiety is there." Related to the other core of comedy, correlation, and relatability, comedians express their feelings through humor as a representation of people.

Comedy has been satire since a long time ago. It is considered a language to express allusion to a situation or person, usually packed with parody, sarcasm, or irony. Humor is also part of the process of creating social contact between people in addition to being a way to convey criticism. The medium of humor will speed up the opening of the door of intimacy in the contact stage (Rahmanadji, 2007). Ardit Erwandha mentions that comics often tease social problems, and the audience understands the red line through comedy. In this pandemic era, everyone is exhausted, and humor can be good medicine since formal ones are toxic. By wrapping humor in a serious form, it allows people to approach sensitive issues and certain things that are considered taboo (Cox, 2002). Comic conditions their comedy material close to daily life, shake their audience's senses, and lift their audiences to a new cultural awareness (Koziski, 2000, as cited in Cox, 2002).

The Creation of Ardit Erwandha's comedy content about COVID-19 awareness on his Twitter and Instagram account @Arditerwandha

Ardit Erwandha is a Stand-Up Comedian who also creates comedy content on social media, active on Twitter and Instagram. However, he mostly posted his comedy content regarding COVID-19 on Twitter. He used a similar strategy and formulation in creating social media content in his comics material. He believes there are only slight differences besides the limitation, separation, and engagement when he does comedy on TV and Social Media. "We're just moving to social media, and it's not unusual for us to do that." According to Kotler et al. (2019), in creating social media comedy content regarding COVID-19 awareness, Ardit Erwandha has some stages related to Step-by-step content marketing (content creation).

In creating comedic social media content related to COVID-19 awareness, Ardit aspires to become a representative of the people in expressing feelings of anxiety and anxiety as well as being an educational medium while spreading positivity and happiness among others. Ardit said, "Actually, as stand-up comedians, we express our feelings (restlessness) regarding the pandemic through comedy on social media to achieve massive message dissemination." The internet and social media are viewed as resources for finding health information (Murray, 2019).

In mapping the audience, Ardit targeted the consumer of comedy content. Unfortunately, by interview results and social media observation, he is not targeting his audience specifically by gender or age. However, this approach will increase the probability of millions of people seeing the same messages consistently while accessing different platforms (Duraisamy, 2020). For COVID-19 SM content, it is necessary for those who need a comedy approach to understand the issue better.

According to Montalvo (2011), social media management requires the creation of strategic action plans to accomplish organizational or individual objectives, such as raising brand visibility and maintaining reputation. The video contents are storytelling relevant to what comics usually do as a stand-up comedian. The approach is also one of the efforts and plans made by Stand Up comedians to maintain their reputation by creating social media comedy content, especially regarding the Coronavirus. Chattoo (2016) mentions a few things that are required to increase public engagement, with these statements relating to public engagement strategies that use comedy to address serious social problems. Chattoo (2016) firmly states, "Relatability is the key" this statement conforms with one of the strategies, which is how the comedian catches the feelings of people (feels) because humor is more about emotion, love, and understanding than about persuasion. He states, "People's approval is what stand-up comedians were looking for. When people agreed with the issue, no matter what, people will understand it. Again, relatability is most important".

Montalvo (2011) states that there are two main strategies for creating social media content: creativity and collaboration. 21st-century comedians say they are credited with their jokes, and their technical talents and expertise are also properly known (Struges, 2015). Therefore, comedians need to understand their jokes as their creation (or authentic) and the media context in creating comedy productions. Ardit likely creates his content alone and divides it into four stages: facts, opinions, solutions, and conclusions. Usually, he will see the case and facts for observations that use data, give ideas and answers, and then conclude. This formula might be different for each comedian. Ardit said, "There are different perspectives and ways of comedy or material delivery from each comedian. For example, we might use the same material to discuss Coronavirus, but each comic's opinion must be different. Even people can tell from hearing the voice what the comic is because each comic is different. Like comic A is using satire, etc." This statement proves that each comedian is authentic and creative (they have a uniqueness in their performance. Regardless of what he has to say, it is undoubtedly very personal and sincere). He has no specific time to create his content. Instead, he chooses the content category and gets the idea or issues he would like to discuss aligning with his persona as comics. There are three categories of social media content, according to Blank (2013), which are Political content, Social and Entertainment content, and Skilled Content.

Ardit's content falls in the Social and Entertainment content category. Ardit packaged these Coronavirus-related issues with humor in his SM Contents. Therefore, social and entertainment content significantly increases the possibility of getting hugely positive feedback.

Ardit Erwanda distributes his content more often on Twitter rather than Instagram. Ardit said, "most comics love to write; that's why we often use Twitter rather than Instagram, but, nowadays, most of his content uploaded on Twitter becomes viral." According to him, the point is if someone wants to know some information, it will be obtained faster on Twitter, but later what is on Twitter a day later will spread on Instagram and grow even more significantly. According to Matthew et al. (2016), individuals preferred images to communicate because they easily conveyed emotions or circumstances. Therefore, image-based networks may potentially communicate feelings of connectedness and satisfaction similarly. Ardit Erwandha actively acts as a social media content creator and influencer

on Twitter (joined in 2009) and Instagram, and each platform has different followers. On Instagram, he has 380 K followers, and 296,3 K on Twitter. Therefore, he is instafamous, according to Gómez (2019). Instafamous are influencers who use Instagram as their platform, usually gain profit from endorsement, and of course, they have many followers on Instagram. According to Hatton (2018), the two platforms (Instagram and Twitter) made Ardit Erwandha a Macro Influencer (Silver Category).

Regarding the algorithm of Twitter, people are allowed to have a conversation by replying to or quoting the tweets. This feature helps Ardit as a creator to converse with his audiences to amplify his content. Twitter encourages interaction to various degrees, relying on the user's interpersonal orientation or the influential account they follow on Twitter (Frederick, 2012).

According to Struges (2015), humor is often part of establishing social interaction between people. Following this pandemic era, people are often exhausted and overwhelmed by the knowledge that is necessary for the protection of everyone. The mutation of comedy from art or entertainment has experienced development in the last 70 years, and the transformation has taken place since the mid-20th Century. Comedians debuted their comedic material in a musical theater in the 19th Century, entertainment moved to radio after the formation of the British Broadcasting Corporation (BBC) in 1923, and now in this digital Century of technology, comedy has appeared on social media. On the positive side, there is a new space for expression, and it can reach more people. But the negative is that people can comment freely on social media, and the responses also vary; Some agree some don't. According to Ardit, on Twitter, the movement of information is faster but more massive on Instagram. The point is that information spreads quickly on Twitter, but later what's on Twitter a day later will spread on Instagram and grow even more significantly.

Content evaluation and improvement are essential. To the researchers' observation, the content improved, such as in content material or issues discussed. The material in it depends on what trending topics are at that current time, such as *Jangan mudik* or *di rumah aja*. Improvement should occur immediately after evaluation. Digital content development requires strategic leadership, a sustainability strategy and an awareness of industry best practices. Creators gain valuable skills that are used in projects during digital content development. Resources for producing such digital-born content could include simple word product creation or advanced multimedia content creation and production tools (Mahesh, 2008).

Conclusions

The humorous approach at Ardit's SMC has an important role and function in spreading awareness of COVID-19, and also has originality and stages in creating its content. Humor, as part of the process of social communication, is defined as social contact as a way to convey criticism while helping people to understand better, dispel anxiety, and relieve tension. At the same time, it represents people's feelings of connectedness. In creating content, the following stages (steps) need to be followed: goal setting, audience mapping, content idea and planning, content creation, distribution, amplification, evaluation, and improvement. He always stated that "Relatability is the key" to catching feelings, gaining people's attention by communicating with people in discussing serious social issues such as COVID-19, and breaking down social barriers because comedy covers all circles.

Moreover, humor is more about emotion, love, and understanding than persuasion. The content aims to spread awareness and knowledge regarding COVID-19 and entertain people during the pandemic. COVID-19 SMC by Ardit Erwandha can be enjoyed, especially for those who need the comedy approach for better understanding. He

often posts his content on Twitter, but the content will be massive after the audience shares the content on Instagram. Comedian in the 20th Century has their authenticity in creating their humor. In creating his content, he usually makes four stages: facts, opinions, solutions, and the conclusion. This formulation is one of his strategies for maintaining his social media reputation towards his creativity and collaboration that he usually does with other stand-up comedians who are also social media content creators.

As social media active users, people in this era of technology can spread information quickly, so it is good to employ comedy in announcing news and gaining awareness. In addition, humor evokes laughter, helps in understanding issues better, and reduces tension in hard times like the era of COVID-19. Giving a sense of humor is also applicable in government warnings toward the crisis. For future researchers, you may do similar research with a different method to measure the impact of comedy content on people's behavior.

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