

Children Exploitation in Disruptive Technology Era; Child Endorsers in Indonesia

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ABSTRACT

It is impossible to ignore the fact that social media as powerful marketing too in this disruptive era. The user, transform and claim themselves as a content creator, such as endorser and social media influencer. Meanwhile, children are also included in this social media endorser phenomenon. Children are juvenile and not capable of making decisions for themselves. This study aims to map how child exploitation in social media platforms, such as Instagram and YouTube, are conducted. Using the case study method, we observe various child influencer accounts. Based on the research, we found that there are several parties related to child exploitation in social media. Social-media platforms, advertisers, state agencies, followers or subscribers, parents, and children are the parties related to the case. Social-media platforms, verifying the underage accounts. Advertisers are those who choose the children endorser; State agencies as the lawmaker who let this kind of case slip without any further action; Follower or Subscriber who support the contents; Parents who play their power role to use their children; and children as the labor. These findings lead to conclude; children are regarded as workers who generate profit from investments made by their parents.

KEYWORDS

Children
Exploitation;
Content
Creator;
Technology
Disruption

ABSTRAK

Di era disrupsi teknologi saat ini, sulit untuk mengabaikan fakta bahwa media sosial adalah alat pemasaran yang berpengaruh. Pengguna, mentransformasikan dan mengklaim diri mereka sebagai pembuat konten, seperti endorser dan influencer media sosial. Sementara anak-anak juga termasuk dalam fenomena pendukung media sosial ini. Penelitian ini menemukan bahwa anak-anak sebagai endorser sebenarnya adalah bentuk eksploitasi anak terbaru. Anak-anak tidak mampu membuat keputusan untuk diri mereka sendiri. Penelitian ini bertujuan untuk memetakan bagaimana eksploitasi anak-anak di platform media sosial, seperti Instagram dan Youtube, dilakukan. Menggunakan metode studi kasus, kami mengamati berbagai akun influencer anak. Kami menemukan bahwa beberapa pihak terkait dengan eksploitasi anak di media sosial. Platform sosial-media, pengiklan, pemerintah, pengikut atau pelanggan, orang tua dan anak-anak adalah pihak yang terkait dengan kasus ini. Platform sosial-media, karena memverifikasi akun di bawah umur. Pengiklan, adalah mereka yang memilih penggunaan anak-anak; Pemerintah sebagai pembuat hukum yang membiarkan kasus seperti ini bergulir tanpa regulasi; Pengikut atau Pelanggan yang mendukung konten; Orang tua yang memainkan peran kekuatan mereka untuk menggunakan anak-anak mereka; dan Anak-anak sebagai pekerja. Temuan ini mengarah pada kesimpulan, anak-anak dianggap sebagai pekerja yang menghasilkan laba dari investasi yang dilakukan oleh orang tua mereka.

KATA KUNCI

Eksplorasi Anak
- Anak; Kreator
Konten; Disrupsi
Teknologi

INTRODUCTION

Social media nowadays, in many ways, succeeded in transforming our daily life. It goes along with how technology evolving. One of the signs is shown in the rapid growth in social media applications. They all serve a similar purpose, as an existence proof of one human being. They also serve as a bridging tool to connect people.

However, their service is widening. Their nature, as a public sphere, is a place to also conducting marketing activities. Where seller and consumer meet, supply and demand are in one place—also, promotion is needed to be the market leader. Therefore, the service of ambassador service is inevitable.

There is a distinctive term of a brand ambassador in social media today. They are not coming merely from a well-known background offline since online interaction gives another chance for anyone to be internet famous. Furthermore, the research conducted in 2018 (Sadrabadi, Saraji, & Monshizadeh, 2018), cyberspace provide new tools to improve efficiency by doing interpersonal communication with potential consumer online. The paper also mentioned how the ambassador affected the effect since it can stimulate electronic word of mouth advertising.

A 2019 research conducted by Jin, Muqaddam, and Ryu found that the current trend shows that Instagram influencers are more reliable than traditional celebrities (Jin, Muqaddam, & Ryu, 2019). Their quantitative method aimed to test the effect of two types of influencers, Instagram influencers and traditional. Traditional is defined by their portfolio where the career is launched by being active in people's sight being an athlete, actor, politician, musician, et cetera. The research focused on source trustworthiness, brand attitude, envy, and social presence.

"The results indicate that consumers exposed to Instagram celebrity's brand posts perceive the source to be more trustworthy, show a more positive attitude toward the endorsed brand, feel a stronger social presence and feel more envious of the source than those consumers exposed to traditional celebrity's brand posts." (Jin, Muqaddam, & Ryu, 2019)

Becoming an Instagram influencer is not easy. Ordinary people ought to build their personal brand from nothing. An article written in influencermarketinghub.com has six simple steps to become Instagram famous (InfluencerMarketing, 2018).

First, one has to define the central niche of their account. By doing so, they will gather a particular type of audience who has similar interests. Then, it will also help them grow their account and brand by developing ideas from the chosen niche. However, this article also stated that it is possible to focus on more than one niche as long as they are related to each other, fitness enthusiasts, and a healthy lifestyle, for example. Deciding the main aesthetic tone for the account is listed as second. Aesthetic is related to the main tone

used in photos since Instagram is mainly about images. A hashtag is also playing an important role to reach a wider audience. Another step that will crucially affect one's account is posting consistently. By posting consistently, the account will become a more visible and higher chance of impression to attract followers. The fifth step is engaging with their follower. In order to make the follower loyal, one has to create a connection by replying to comments, responding to direct messages, or creating a mutually beneficial relationship with followers. Last, the 'call to action' message will drive more engagement to posts, because according to the article, asking a relevant question and invite them to answers will lead the followers to feel more connected.

Moving to the Youtube platform, a 2018 research had a similar result as Instagram. Xiao, Wang, and Chan-Olmsted stated that scholars consider Youtube influencers' success is a matter of trust perception (Xiao, Wang, & Chan-Olmsted, 2018). Therefore, their heuristic-systematic model revealed that trustworthiness, social influence, argument quality, and information involvement are influential factors affecting consumer perceived information credibility on YouTube. This research also stated that a strong and positive correlation between perceived information credibility and brand/video attitudes.

A further paper by Mlodkowska titled "Influencers on Instagram and Youtube and Their Impact on Consumer Behaviour" disclosed that Instagram and Youtube influencers are perceived as a credible source of information (Mlodkowska, 2019). Their followers or subscribers tend to see them whenever they need a product review. The positive reviews on Instagram and Youtube are also the consumer's consideration when choosing to buy the products.

Another research from Yuan and Lou, the relationship between influencer and their followers is very important in maintaining the marketing potential (Yuan & Lou, 2020). The relationship appeals to corporates and brands, who become the potential business partner. Followers' perceived attractiveness of influencers, similarity to influencers, procedural fairness, and interpersonal fairness of their interaction with influencers are positively related to the strength of their parasocial relationship with influencers, which further mediates the effect of the factors above on followers' interests in influencer-promoted products.

Hence, it proves that Instagram and Youtube are a powerful marketing tool. It is transforming social media into a marketing tool because it is effective. Mlodkowska also stated that collaboration with influencers could result in gaining new customers, sharing positive information about new products, and increasing sales (Mlodkowska, 2019).

Indonesia is no different in this trend. Nowadays, it is rather easy to classify influencers by their follower or subscriber number. In an article written by Ismail in 2018, social media influencers are defined as mega, macro, micro, or nano (Ismail, 2018). A mega influencer typically has more than a million followers or subscribers, and often, they are

just famous people than influential. They usually are the traditional celebrities who opened social media accounts. The audience is diverse, and the relationship is distant with their followers.

After mega, there is a macro influencer. Their follower or subscriber should be between 100,000 to a million. The macro usually an internet-made famous by their viral posts. Notch down from macro, and we talk about the micro-influencer. They have between 1,000 to 100,000 followers. In micro-influencers scope, they tend to focus on a specific niche or topic since they are an expert in that issue. Micro influencer usually has a closer bonding with their followers or subscribers, often uniform audiences.

The newest breed in the influencer term is nano. They might have the lowest number of followers or subscribers, less than 1,000. They are close to you and mere ordinary people. A sense of intimacy is what the product seeks. Nano influencers can be a community leader, priest, or local government leader.

There are various success stories in Indonesia, from zero to a hero by being a social media influencer. Unlike the article stated above, it is possible for someone to be a mega influencer just because they are famous on the internet.

Atta Halililantar on the Youtube platform, for example. By now, his subscribers reach more than 23 million. He was not a celebrity initially. He was a young businessman and first became popular with people because his mother was a book author of "Kesebelasan Gen Halilantar: My Family My Team." Where she wrote about her family of 13 people (11 children, two parents) went on various worldwide vacations without any helpers.

On Instagram, there is Karin Novilda (@awkarin), who has more than 5 million followers. She built her account since 2011 when Instagram is still limitedly known in Indonesia. Amid controversies she created, she still one of the famous Instagram influencers.

Halilantar and Novilda, are privileged with their parent's wealth to begin. They happen to gain their profit through social media. There is also another story of a successful influencer who once poor. He is going by the name Reza 'Arap' Oktovian, a famous Youtuber in the gaming segment. He once had 2,3 million subscribers (Ekarista, 2018) before decided to donate his account to a cancer organization. Although, he is now back to Youtube-sphere with his 'YB' account and regained more than 1 million subscribers ever since. He is also known for his slump background before arose and achieving his top influencer status.

Those various background stories of Instagram and Youtube famous create a tale that everyone can also be popular on the internet. However, in those cases, we have to acknowledge that those people made their accounts consciously. Their account is made by themselves, knowing the purpose and consequences.

When they have the liberty to choose for themselves, they are not likely to become an exploitation object in social media. Nonetheless, the adult is not the only group who enter the ambassador and influencer industry. Even there is always a certain age limit to make an account, children account also sneaking in and be the player in the industry. For baby and toddler accounts, we found that they cannot read and write, let alone making an email address and signing up for an account. As their social media platform, they are a tool for adults to boost followers and subscribers by being a star on Instagram and Youtube. When they gain thousand or millions of followers and subscribers, next, it becomes money for whom managing the accounts. There are social media stars who are underage, be it in Indonesia or around the world.

For example, there are @babymoonella, who has more than 1.3 million followers on Instagram, or @queenarsy, with more than 6,7 millions follower; she is also the daughter of a famous Indonesian public figure. They both have their account using their names, with mothers as the primary account's admin. In Youtube, Lifia Niala account has 2,18 million subscribers. Based on their 'About' section in Youtube account, "Lifia Niala is a sibling from Pekanbaru, Riau. Lifia is still 10 years old, while Niala is only 7 years old, and Elsa is the smallest 4 year old sister. This channel displays a variety of children's activities and reviews of children's toys, for example, Mandi Bola, tries mermaid costumes, plays playdoh, count, learning, learns colors, open packages, unboxing, eggs surprise to vlog. Of course, Lifia and Niala videos have an education and safe to watch family and positive moral messages for early childhood." There is also Little Princess Shinta account, which stars Shinta an 11 years old girl from Palangkaraya, as the main actor. Little Princess Shinta's account joined in 2015, or approximately since Shinta was 6 years old and per June 2020 reaches 2,42 million subscribers.

Underage children who become internet stars in Indonesia, age vary between newborn (usually they are the babies of public figures); baby; toddler; and kids below 12 years old. Surprisingly, many are making underage accounts for economic purposes, as they see on their descriptions on how to contact them and endorse them. By giving access to monetize the account, the account holder, mainly parents, is actually playing a role in children exploitation.

Exploitation is the term fit its condition because, according to UNCHR, "Exploitation is the abuse of a child where some form of remuneration is involved or whereby the perpetrators benefit in some manner – monetarily, socially, politically, etc. Exploitation constitutes a form of coercion and violence, detrimental to the child's physical and mental health, development, and education." (UNCHR) The act of making them famous by giving the world access to their world is clearly violating their nature, to play and observing their world without the need to give their parents money.

Based on UN Conventions on the Rights of Child, article 31 (UN, 1989),

"That every child has the right to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts. Those member governments shall respect and promote the right of the child to participate fully in cultural and artistic life. They shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational, and leisure activity."

By giving them the burden to be on camera and broadcasted to generate income, it is violating the conventions above. There are several forms of children exploitation (Rahmiaji, 2016); body exploitation, economic exploitation, exploitation of growth and development, exploitation of leisure time, and exploitation in the access to education.

This study aimed to map how the children's exploitation in social media platforms, such as Instagram and Youtube, are conducted. We seek to find how adults are exploiting children. Using case study methods and observing various children influencer accounts.

Nowadays, it is rather simple to make somebody famous through the cyber world. One only needs their smartphone and internet connection. If your content is inviting enough for the people, they will organically be your fans. They will like or love what you do and support you, no matter what. According to Smith (Smith, 2013), what makes someone become your fans is 3 rhetorical tradition of analyzing it: ethos, logos, and pathos.

Ethos is choosing the message source. The audience is considering accounts to support by seeing 3C, credibility, charisma, and control. While credibility and charisma is only their perception, control is heavily related to the content creator. It brings us to logos or choosing the content, it has to be clear and straightforward, to make the audience understand. There are four propositions of the message, a formula to produce the text: factual (the fact), conjunctive (probable logic), value (positive values related), and policy (rules). The last is pathos, or emotional approach, either in a positive or negative way. The positive emotional approach includes love, values, humor, and sex. Negative ones are fear and guilt.

From that reason, we see how the content creator behind the children accounts are using the kids to attract by using their charisma, a childish cuteness, and misusing their control by giving access to the children's daily life. The creators are also choosing to juggle upon those 3 propositions, (exclude policy) to entertain the audience. A positive emotional approach is also included in their posts by showing the humor, values, and love.

Children, in their natural state, are known to be very pure. They are still human beings who act according to the surrounding, so the famous quote of "Children see, children do" is valid. They do not know how social media works, but the parents who introduce them. They do not know the urgency of likes and love for their life but the surrounding telling them. They were also clueless that they are famous, but people recognizing them and goes wild when meeting them. One case, once uploaded by an account on Instagram,

@retnohening (account with the mother's name), who is famous with her daughter, Kirana back in 2015. She was telling the audience to stop going to their family's house while they were in Indonesia because her child was feeling overwhelmed and uncomfortable seeing strangers. She claimed that her daughter was happy if the intention was only for playing, but Kirana was angry when all the guest's main priority was taking pictures and videos of her (Hening, 2015).

When you are an Instagram or Youtube famous, it is rather easy to generate money. According to our observation, there are several methods to monetize accounts. First, for some micro-influencer, they just open for endorsement without any fee. The account owner is going to receive brand products. In return, the brand will receive promotions in arranged images, or be included in a video where they were purposively using the product and rate them good. Second, influencers would also add an endorsement fee to promote them. Therefore, products are sent, and influencer is paid to compliment and promote the brand. Third, we also found, mainly in Indonesia, hard selling is also used by influencers, where they open for paid promotion. The paid promoting system is slightly different from an endorsement. Paid to promote is where the influencer receive paid promotion fee and using content made by the brand, including the captions, and all the influencers need to do is posting them. There is also a form of collaboration where the influencer gets their share whenever anyone is using their code to purchase the initiated product. In Youtube, you also gain money per 100,000 views you get in one video.

This business process is where the children are the primary influencers smiling in front of the camera and their parents (managements or other adults included), and the brand is similar to worker commodification. The difference is merely from its form. It is now emphasizing in social media. Rahmijati (2016) stated that children commodification happens related to power relations, jointly and mutualist form a system of production, distribution, and consumption of resources, including communication resources. She also added that resources, in this case, is child labor. Then, the political economy can explain how power relations influence the production process that exploits child labor. We also found that social media exploitation is also the reposition of children as a worker commodification in disruptive media.

Commodification happens ever since people understand what it takes to be a capitalist in an economic system. Appadurai in Ertman and Williams (Ertman & Williams, 2005) proposed that commodification is a term used when goods, services, ideas, and people as objects to be traded (commodities). Shortly, it is "anything extended for exchange." In this paper, we are emphasizing the people as commodities.

People as commodities mean that they are turned into mere objects where there are economic needs. For a long time, we recognize people as commodities in the communication business are found in the media industry. They are the worker whose rights have been violated by their company. For their time, payment and individual

consent are taken for granted (Tuckman, 2005). For Meszaros, commodification today is expanding to the level of intimate aspects of life; every part of our life is a profitable commodity (Meszaros, 2020).

Concerning social media influencers, a paper by Natalia Krzyżanowska explored the commodification of motherhood, and this research found that contemporary practices of commercialised self-mediation by "celebrity mothers" increasingly normalise a strongly commodified and consumption-driven vision of motherhood (Krzyżanowska, 2020). Drawing on the affordances of mediatization and self-mediation embedded on the broader neoliberal and celebrity culture mindset, the article analyses how motherhood becomes increasingly linked, in public discourses, to economic relations of acquiring or gaining material goods-rather than being viewed as a socially or individually significant process or role. This shows how powerful the commodification in mass media is shaping the audience.

However, children commodification is rather an issue in various topic around the globe. Petrie in 2015 wrote an article titled "'Commodifying' Children: the Impact of Markets in Services for Children in the United Kingdom' (Petrie, 2015), the issue when children's well being is at stake because political trajectory. Children become object whom being consider with use-value commercial exchange in internal and external market. Hence, this paper is focused on how children are becoming laborers who generate income for adults.

The dissertation of Rahmiaji (2016), titled "Commodification of child labor on soap opera industry in Indonesia naturalization exploitation of child labor in the soap opera titles Raden Kian Santang," also focused on children as the main object. It found that in Indonesia, child labor exploitation is seen as a natural and taken for granted. The research also stated that it is the result of power relations which involves various stakeholders and interest in the television industry. This entanglement of various parties (television stations, production houses, advertisers, agencies, state agencies, schools, parents, and children themselves artists) make exploitation continued through the naturalization process.

Using the political-economic analysis, this study found how power relations, jointly and mutualism form a system of production, distribution, and consumption of resources, including communication resources. In this case, is child labor. The political economy side can give a further explanation on how power relations influence the process of production that exploits child labor. It is proved significant for developing countries, in this case, Indonesia. Related to the educational, income, and the level of legal awareness and implementation of public policies that affect the level of exploitation and the success of the industry is doing mystification or owners of capital.

This study showed that child labor commodity is experiencing double mystification, reification, and naturalization. Rahmiaji (2016), explained that naturalization, as part of the mystification is the industry's efforts run more systemic and well-planned. Naturalization can not be done only by industry but is also supported by the parties associated with the production process. Naturalization is responsible for eliminating the production process, domination, and exploitation industry. Here the mass media play a vital role in disseminating naturalization exploitation.

Today, its form is changing from conventional media, television, to digital. Furthermore, the digital space is creating a 4.0 sphere, with social media as the environment where people are actually free. Hence, like any media invented before, it also becomes a place to gather potential monetary benefits.

METHOD

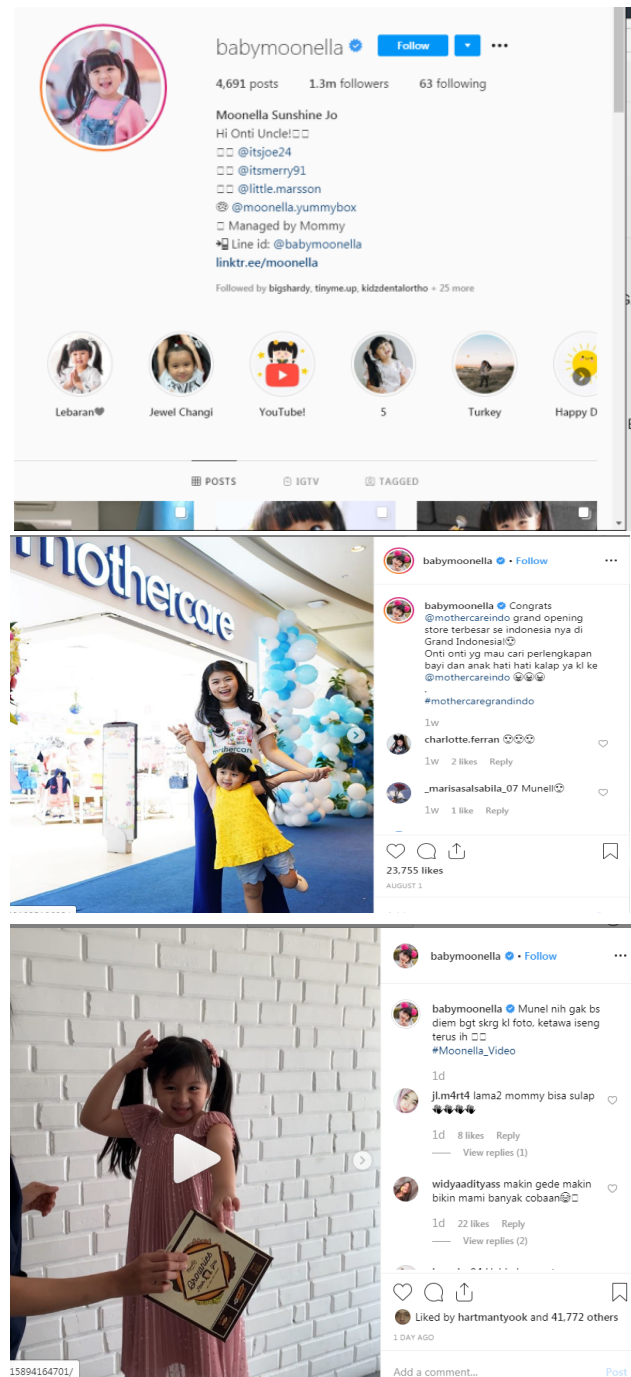
This study aimed to map how the children's exploitation in social media platforms, such as Instagram and Youtube, are conducted. To seek whether the result is identical to children exploitation in television. We ought to prove that there is a shifting phenomenon in children exploitation through social media. In Instagram platform, we conducted this research by listing accounts with minimum a million followers, the children are toddler (12 – 36 months) and kids (above 3 years old and below 12 years old), stated clearly they monetize the account, post regularly with the children's face as the main focus, and also posting their product placement from time to time. While on Youtube, we focused on the number of subscribers, usual views, and the main focus of the story within the content. In both of the platforms, we seek upon all package of its content, the photo, video, also the captions.

In this matter, we chose a case study method to examine this matter, since we need to use a flexible method to get the expected result. Based on Rahim, Norhayate, and Daud, it is common for social science researchers using case study method to investigate contemporary real-life situations and provide the basis for the application of ideas and extension of methods (Rahim, Norhayate, & Daud, 2015).

It is necessary because the resources may not come merely from one media to enhance the result. In addition, we acknowledge that this is still an initial paper upon children exploitation in social media. Therefore, this case study as a third-generation qualitative method is suitable to conduct the research (Bennet & Elman, 2008). This results in a descriptive study upon the matter. We conducted a case study that enables the researchers to get a feeling for potentially essential variables and to describe the phenomenon in the appropriate contextual things. Yin (2014) defined a case study as an empirical inquiry that investigates a contemporary phenomenon (the 'case') in-depth and within its real-world context.

RESULT AND DISCUSSION

Picture 1. The Findings in Instagram platform (per June 2020) Moonella Sunshine Jo (@babymoonella)

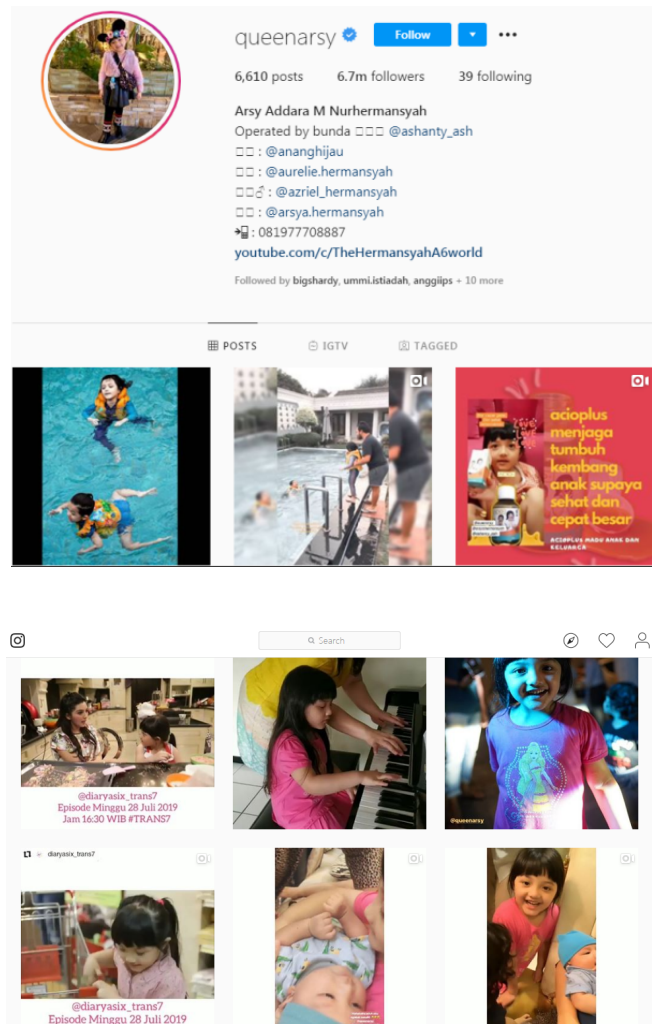


Source : [instagram.com/babymoonella](https://www.instagram.com/babymoonella)

Moonella Sunshine Jo (@babymoonella) account uses the real girl name. Per June 2020, the account has 1,3 million followers. She is defined as kids because her current age is 5 years old. The account clearly says that it monetizes the account by giving direct access to endorsement offer for her.

This account is mainly capturing Moonella and her daily activities along with product placements in posts. Moonella's mother is the one behind the account. Moonella related family accounts and business is also mentioned in her bio. Interesting fact, this kid's account is verified by Instagram.

Picture 2. The Findings in Instagram platform (per June 2020) Arsy Addara M Nurhermansyah (@queenarsy)



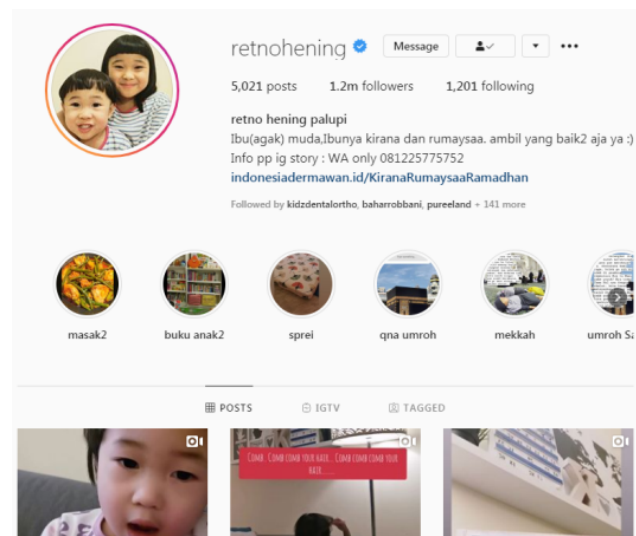
Source : [instagram.com/queenarsy](https://www.instagram.com/queenarsy)

Arsy Addara M Nurhermansyah (@queenarsy) account uses the girl's real name. Per June 2020, the account has 6,7 million followers. She is defined as kids because her current age is 5 years old. The account clearly says that it monetizes the account by giving direct access to endorsement offer for her. She is the daughter of a popular public figure.

This account is mainly capturing Arsy and her daily activities along with product placements in posts. Arsy's mother is the one managing the account. Arsy's related family

accounts and business is also mentioned in her bio. Interesting fact, this kid's account is verified by Instagram.

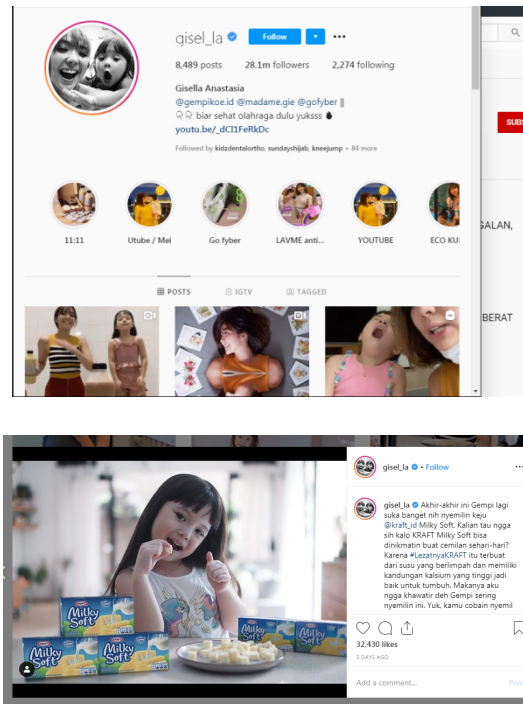
Picture 3. The Findings in Instagram platform (per June 2020) Retno Hening Palupi (@retnohening)



Source : [instagram.com/retnohening](https://www.instagram.com/retnohening)

Retno Hening Palupi (@retnohening) is actually the mother's account. As per June 2020, the account has 1,2 million followers. She has two daughters, yet who makes the account famous is her firstborn, 'Kirana.' Kirana is 6 years old, making her a kid in our definition. Retno used to merely post her daughter's activities and not mentioning any paid promotion through her account. However, it began when one of their loyal followers had a financial issue, and she used her platform to do paid promote to help them. The paid promote remains still until now. However, unlike the two accounts above, she is not opening any endorsement. The monetization only comes from paid promotion. This account is also verified by Instagram.

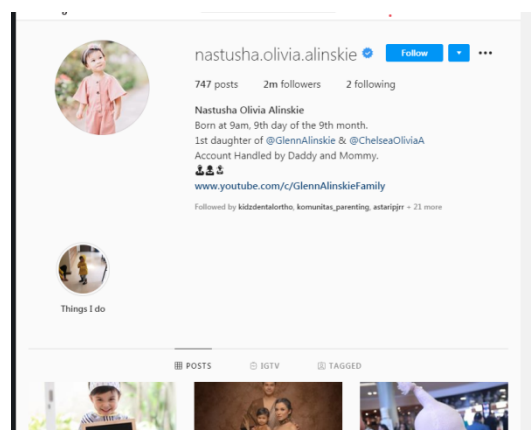
Picture 4. The Findings in Instagram platform (per June 2020) Gisella Anastasia (@gisel_la)



Source : [instagram.com/gise_la](https://www.instagram.com/gise_la)

Similar to @retnohening, this account belongs to the mother. She is a famous singer. As per June 2020, this account has 28,7 million follower. Her daughter made the headline since she was born. Her daughter, 'Gempi,' is also one of the main subject in her account to place endorsement. Her face found in the majority of Gisella's post. Gempi is classified as a kid because she is merely 5 years old. This account is verified by Instagram.

Picture 5. The Findings in Instagram platform (per June 2020) Nastusha Olivia Alinskie (@nastusha.olivia.alinskie)





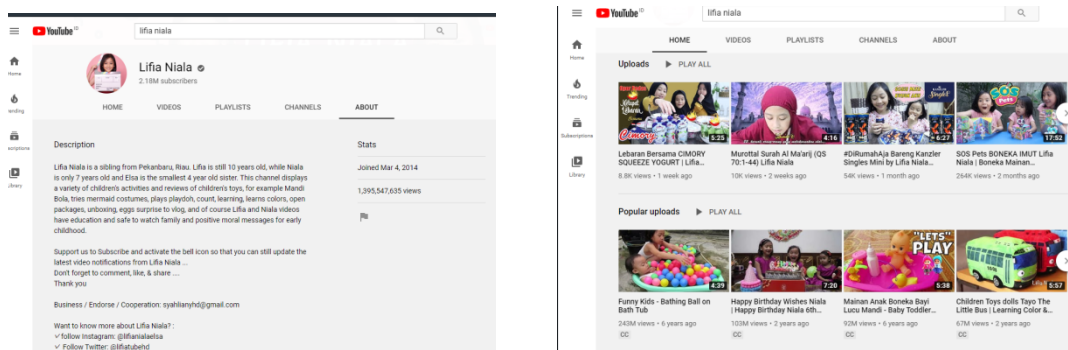
Source : [instagram.com/nastusha.olivia.alinskie](https://www.instagram.com/nastusha.olivia.alinskie)

Nastusha Olivia Alinskie (@nastusha.olivia.alinskie) account is different. It mainly capturing Nastusha's daily activities. She is a 4 years old daughter of Indonesia's popular actors. There is no endorsement or paid promotion activities in this account. However, when we track down to her mother and father's account, posts use her face to endorse various kinds of products. Instagram also verifies this kid's account.

We conclude that the various accounts on Instagram show how the guardian is making the children the main attraction. Give followers an up-close, and personal photo, video, or captions of their children face, and daily activities, along with their favorite things. The endorsement is made clear by giving ways to reach the account owner in their bio. Except for Nastusha's account where the endorsement is directed to her parents, her account is clear from any product placement. It is interesting to find, despite the age limit given to make an Instagram account, those kids' accounts are all verified, such as @babymoonella, @queenarsy, and @nastusha.olivia.alinskie.

After we observed the Instagram-sphere for kids influencer, we also did the same thing with Youtube accounts. Shown below is the table for Youtube accounts in Indonesia, we choose to see the number of subscribers, the photo used, description, and also the views in one video from various identity.

Picture 6. The findings in Youtube platform (as per June 2020) Lifa Niala

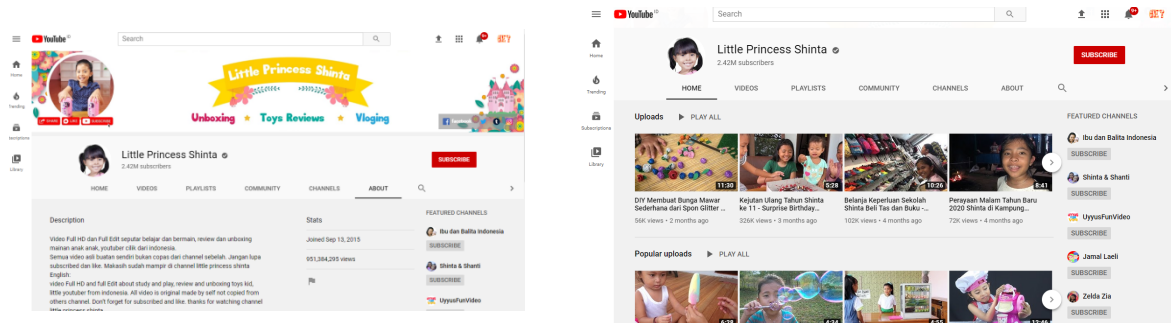


Source: <https://www.youtube.com/user/LifaTubeHD/featured>

Lifa Niala is a leading Youtuber whose account consists of three siblings. Based on their description, Lifa is the oldest of them (10 years old), Niala is the middle child (7 years old), and Elsa the youngest (4 years old). They all classified as kids. Per June 2020, they reach 2,18 million subscribers since they joined 6 years ago. The account clearly says that it monetizes the account by giving direct access to business and endorsement inquiries for them. It also shows in their content. Children in this account follow around the script to review the endorsed product.

This channel focuses on various children activities, toy’s reviews, and besides those, they also stated that they provide educational videos with a positive message for children. This account is verified by Youtube.

Picture 7. The findings in Youtube platform (as per June 2020) Little Princess Shinta

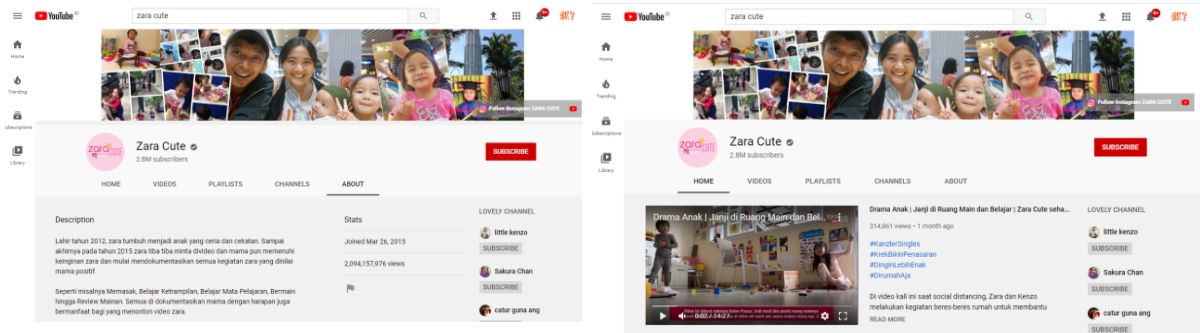


Source: <https://www.youtube.com/channel/UCgrynn8JD4-ZWDXxuUbaC1Q/about>

Little Princess Shinta account uses the real girl name. Per June 2020, the account has 2,42 million subscribers. She is 11 years old and lives in Central Borneo. She mainly does unboxing, reviewing, and vlogging. Unboxing is a trendy word nowadays. It is an act of removing a new product from its packaging and examining its features. Unboxing is filmed and shared on social media. Therefore unboxing and reviewing are the same.

This account is mainly capturing Shinta and her daily activities along with product placements in posts. Most of her videos' comment section is turned off. This account is verified by Youtube.

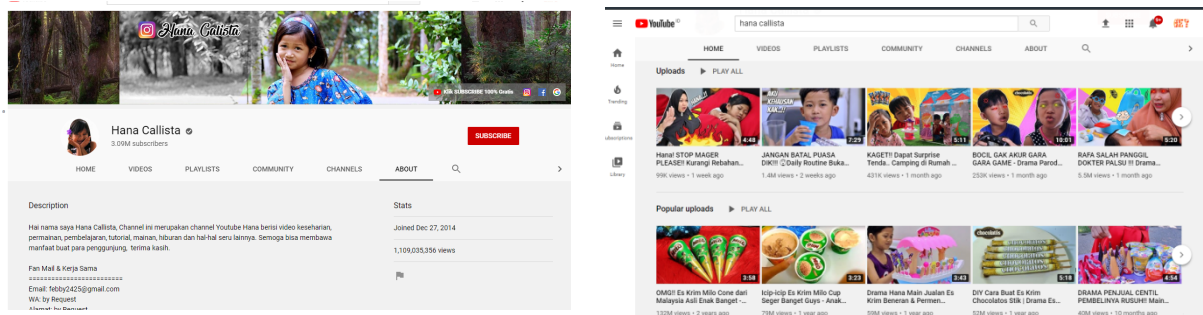
Picture 8. The findings in Youtube platform (as per June 2020) Zara Cute



Source: https://www.youtube.com/channel/UCBOSOWt_VXm_XBWNbTMDwnw/featured

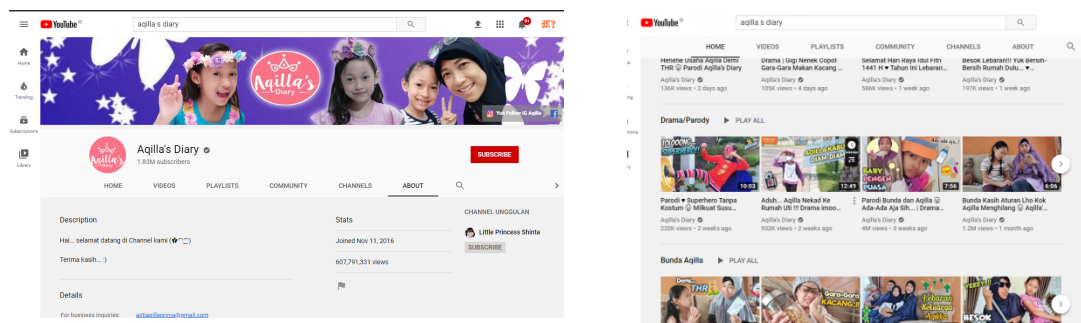
The girl, Zara, is 8 years old. Her mother manages this account. As Per June 2020, the account has 2,8 million subscribers. The content provides daily homeschooling activities and educational videos. Interestingly, this account is the only one to promote separate family accounts, her little brother, and their mother. This particular account is also monetizing the account from endorsement and viewers. Youtube also verifies zara Cute.

Picture 9. The findings in Youtube platform (as per June 2020) Hana Callista



Source : <https://www.youtube.com/channel/UCVv-NJTqYHKp-j3S7Efp4A/featured>

Hana is the name of the main Youtuber. She is a 6 years old girl. Among others, based on our observation, she is the most hefted with product placements in her videos. It is also publicly shown where to contact regarding the business inquiries. The account put the placement in a drama-like story or challenge. She is also the most popular among our samples. She has 3,09 million subscribers per June 2020. This account is verified by Youtube.

Picture 10. The findings in Youtube platform (as per June 2020) Aqilla's Diary

Source : https://www.youtube.com/channel/UC_WUCjT0d97YiX-9E078Zkw/featured

Aqilla is a 7 years old girl, who mainly does the video with her mother. Aqilla is classified as a kid based on her age. This account's subscriber, as per June 2020, is 1,83 million subscribers. The account joined Youtube in 2016 and monetizing the account by views and endorsement. Based on our observation, this account uses a drama-like story to convey its message and put the product placement as the main storyline. Aqilla's type of content is similar to Hana. Youtube also verifies Aqilla's diary.

In Youtube, we found that most of them identify the account using the child's name. However, parents are heavily contributed to their videos because we found that the videos posted are mostly scripted and conscious product placement within. Views are counted to be money on Youtube. Thus money-generating comes in various ways. All of the about sections on Youtube are all included in the contact if anyone interested to do business with the account. Those underage accounts are all verified by Youtube.

After observing those 10 accounts, in both Instagram and Youtube, we found two kinds of accounts performing children exploitation; (1) Accounts with parents' names endorse are addressed to the children via their parents' account; (2) Accounts with children's real names, endorsements are directed to their name.

Both kinds of accounts are using children as the main attraction. To entertain the people by looking cute or performing their daily life. Not aware of how their wellbeing is threatened by the adults, or in this case, their parents.

Accounts name are essential because we can gather the information, whether or not the adults are violating the social media rules. Because, for babies, toddlers, and kids, it is impossible to make themselves an account under their real identity. It is also supported by the basic regulations made by the company. Instagram stated in their official FAQ, "Instagram requires everyone to be at least 13 years old before they can create an account (in some jurisdictions, this age limit may be higher). If your child is younger than 13 and created an account on Instagram, you can show them how to delete their account." While Youtube, requires account holders to be 18, but a 13-year-old can sign up with parent's permission. Still, nothing allowed kids below 12 to enter their connecting world. Funny

enough, both on Instagram and Youtube allow those underage accounts to be verified by them.

Being verified in the Instagram platform, based on the official explanation by Instagram's team, is "A verified badge is a check that appears next to an Instagram account's name in search and on the profile. It means Instagram has confirmed that an account is the authentic presence of the public figure, celebrity, or global brand it represents." Hence, it only proves that its account holder is a public figure, regardless of their underage situation, which clearly violating their term of service.

In Youtube's situation,

"If a channel is verified, it's the official channel of a creator, artist, company, or public figure. Verified channels help distinguish official channels from other channels with similar names on YouTube. To be eligible to apply for verification, your channel must reach 100,000 subscribers. After you apply, we'll review your channel. We verify channels that are authentic: Your channel must represent the real creator, brand, or entity it claims to be. We'll check different factors to help verify your identity, such as the age of your channel. We may also ask for more info or documentation. Your channel must be public and have a channel banner, description, channel icon, and content, and be active on YouTube. In some cases, YouTube may also proactively verify channels with fewer than 100,000 subscribers that are well-known outside of YouTube."

Once again, underage accounts are passed the verification. Even though the main Youtuber is still children, breaking their own rules.

We acknowledge that emails are made using the adult's identity. Nevertheless, the verification process from Instagram and Youtube's team should also look to the content created, who is the main attraction in the account?. Kids are not eligible to enter the social media sphere with their own account based on the rules. Accordingly, a broken system is actually created from the platform provider, Instagram, and Youtube. This system hole is used by the adults around the kids to use and monetize the account on behalf of their children.

These findings lead to conclude; children are regarded as workers who generate profit from investments made by their parents. Although most of the parents or account owners stated that they never force the children to pose, having a rate card ready to be given to potential business partners is an indicator of how they use the kids' innocence as one of the aspects to be traded.

Based on the research, we also found that in children exploitation cases in social media, the stakeholders are different from the previous paper on television found. Advertisers, state agencies, followers, or subscribers, parents, and children are the parties related to the case. Advertisers are those who choose the children endorses; State agencies as the lawmaker who let this kind of case slip without any further action; Follower or Subscriber who support the contents; Parents who play their power role to use their children; and Children as the labor.

Followers or subscribers make exploitation continued through the naturalization process. Since seeing there is a broad audience for individual child endorsers, advertisers following the wave and contacted the parents to collaborate. Children are powerless. Here is the missing place which supposed to be played by the state agencies, protecting them.

CONCLUSION

Children exploitation is widespread in social media, especially Instagram and Youtube. This research mapped that account using children as the main attraction is either using their name or their parent's name, posting their faces or activities regularly, and monetizing from the accounts by selling their account as open for endorsement. However, consent is not lawfully given since they are still juvenile. Children are juvenile and not capable of making decisions for themselves. They jumble upon their face and innocence are being sold as an influencer. Adults, as their guardians, intentionally using them to generate income.

Unfortunately, this is actually controlled by the platform, Instagram, and Youtube, as they verified all underage accounts when they meet a certain number of followers or subscribers. Not by double-checking the account holder, which by their terms of service is violating the age limitation.

Advertisers are those who choose the children endorser, are also becoming part of this exploitation—state agencies as the lawmaker who let this kind of case slip without any action. There are no rules regarding social media usage for underage or else protection for kids' influencers.

Followers or subscribers who support the contents and unconsciously helping them grow bigger and keep using the kids to finish business deals. Parents who play their power role to use their children and children as unprotected labor.

These findings lead to conclude; children are regarded as workers who generate profit from investments made by their parents. We found that children are positioned as the powerless labor who need to be saved by clear regulations to protect their rights. In Indonesia, such actions to protect them is not yet to be found.

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