

Conceptual Study of The Phenomenon of Celebrity Private Life in The Perspective of Media Audiences

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ARTICLE INFO

DOI: 10.38043/commusty.v3i1.5040

Article history:

Received 2023-12-09

Revised 2024-03-14

Accepted 2024-05-22

Keywords:

Audiences;
Media Audiences;
Active Audiences;
Uses and Gratification;
Fandom;

ABSTRACT

Audiences in the media are viewed through two perspectives, namely passive audiences, and active audiences. Through the following conceptual paper, the author reviews the two perspectives of the media audience with the personal life cases of celebrity couples who are consumed by the media and the activeness of the audience in responding to the formation of fandom of the couple. the active one. The media audience is considered a commodity that is carried out by the media for news or TV programs regarding the pair Lesti Kejora and Rizky Billar. The audience in this phenomenon also contributes to the formation of the personal image of celebrities Lesti Kejora and Rizky Billar as audience objects in the mass media, the phenomenon that occurs is a communication strategy that appears to build public opinion. In contrast to these assumptions, there is an idea that the audience has the authority to choose the media regarding the couple and the authority to join a virtual community of Leslar fandom. Active audiences can provide interpretive and respond to the media content they choose. If it is examined more deeply, this can also be a criticism of the media because it raises anti-mainstream phenomena for public consumption, especially when viewed from the perspective of uses and gratification. This study is expected to be able to contribute knowledge about the perspective of media audiences in more depth, especially how the audience's perspective on the phenomenon of celebrity personal life. Further research on the two perspectives of the media audience in other research methodologies using interpretive or scientific can also enrich the study of media audiences.

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1. Introduction

When discussing a media study, it will not be separated from the discussion about the reception of information conveyed through the media. Media is seen as a tool that can generate audiences. Through the message conveyed, the producer creates information that is trying to be transmitted to be able to produce other feelings from the audience. These assumptions are ideas that are generated when looking at the media that has a role to its audience.

Audiences, who are consumers of media products, are also an integral part of the media business, which will later become a commodity to generate profits for the media. Therefore, the media is competing to be able to provide comfort to its audience, both to maintain its audience and to attract new prospective audiences. This sometimes makes the media often not consider the audience as an individual.

In contrast to this assumption, some ideas oppose the passivity of the audience towards the media. The audience is considered to have full authority over itself to be able to respond to the media

it chooses to consume, the audience is no longer a product produced by a media. The activities carried out by audiences towards the media have various forms, starting from interpreting the meaning of the media consumed, giving reactions to the media consumed, protest actions carried out, to acting as prosumers, where there is a dual role of consumers as well as producers. This assumption can be further researched about active audiences based on several appropriate theories, one of which is uses and gratification which discusses how audiences actively choose the media consumed, fandom in understanding the form of media audiences, and virtual communities as a form of active interaction of media audiences (Long & Wall, 2012).

One of the interesting case implications when discussing the media is how media audiences interpret what is displayed by the media, one of which is about the personal lives of celebrities. Today's media, either television or the internet, provides a series of programs, one of which is an entertainment program in the form of infotainment. The infotainment program is considered interesting by the audience because it displays various problems of celebrities' personal lives in news full of sensations (Pratiwi, 2014). The media displays celebrities' lives as if there is no privacy because it has become a commodity that can generate profits for the media. This is commonly done by the media to attract the attention of its audience so that the audience will consciously actively choose to enjoy and respond to the material exposed by the media.

Recently, there has been high-exposure news about the personal life of Indonesian celebrity couple, Lesti Kejora and Rizky Billar. Through the Google News search engine, 185,000 search results were found describing the personal lives of Lesti Kejora and Rizky Billar. Initially, the news about their personal lives was preceded by one of Indosiar's TV programs, Tukul Arwana One Man Show. The two were deliberately paired in the TV program given the similarity of the two, namely being left married by their closest person. Since the TV program was broadcast, the news of the two has been increasingly discussed, the audience is active in providing responses and interpretations of the couple's relationship until the audience actively forms its fandom community, called Leslar.

This is interesting to review various theories and concepts from the perspective of media audiences to discuss how the media actively presents information about Lesti Kejora and Rizky Billar so that the media produces audiences. In addition to the mass audience perspective, it can also be analyzed how audiences consciously choose media that discuss the personal lives of Lesti Kejora and Rizky Billar using the Uses and Gratification theory, then audiences actively respond and provide interpretations of the couple's personal lives from various media consumed to the formation of fandoms over the couple and virtual community activities formed on Instagram social media.

2. Method

The author will conduct a study in the form of a conceptual paper to provide a deeper understanding of the two perspectives of media audiences, specifically applied to the case of celebrities' personal lives, namely Lesti Kejora and Rizky Billar. The study includes how the case is reviewed based on the views of previous authors on media audiences, both media audiences that are considered passive, leading to various effects for audiences, what audiences can do with the media, and theories that view audiences as active. It is hoped that the following study will provide a broader understanding of the two perspectives of media audiences that have been described, especially with the implications of celebrities' personal lives in the media.

3. Results and Discussion

Mass Audience, Media Audience and Mass Media

Audiences are commonly referred to as recipients, targets, readers, listeners, spectators, audiences, decoders, or communicants. The audience is one of the factors in the communication process. Therefore, audiences should not be ignored because the success or failure of a communication process is determined by the audience (Changara, 2010). Similarly, the story between Lesty Kejora and Rizky Billar is becoming increasingly popular. This is certainly very much motivated by the massiveness of the Leslar fandom to continue creating their stage. In popular terms, this audience can be referred to as "netizens".

For communicators, communication is said to be successful if the message that is informed through a channel or media can be received, understood, and responded to positively by the target audience, in the sense that it matches the expectations of the communicator (Sendjaja, 2005). As we know, the beginning of the development of the story of Lesti Kejora and Rizky Billar was initiated by the story of heartbreak that occurred between the two of them because they were left married by the idol. However, the heartbreak that occurred did not turn out to be an eternal disaster for them because it created its own "market" for them thanks to the help of communicators as netizens.

From this story, netizens then linked the two of them got the same fate and deserved to be matched. For the interpretation used universally in communication, the party to whom a message is delivered is referred to as the receiver, audience, or communicant. However, the audience is only a temporary role. In the next turn, the recipient of the message will initiate the delivery of a further message and at that time the audience has changed its position as communicator. The same notion applies to the communication that took place between the phenomena of Lesti Kejora and Rizky Billar. The party previously known as the communicator or channel can also be identified as the recipient of the message. The audience is the receiver of the message sent by the source or communicator using the media. In communication research, audiences can take the form of people, groups, or citizens (Changara, 2010).

According to the data we found, modern mass media audiences share some characteristics but are very different in some ways. Mass media audiences are interested in the supply of content to fulfill satisfaction rather than being created in response to performance or periodic interest (McQuail, 2012). The netizen's actions have finally triggered support for the development of the follow-up story of Lesti Kejora and Rizky Billar, which continues to be a byword in the community. From the events that occurred, even netizens as audiences also initiated their sad story into a setting. This is established because audiences arise from the mass communication process even though mass communication does not mean for everyone. In the process of mass communication, selection is always tucked away to create an audience for certain issues. That is, the media and audiences together make selections to determine the media agenda and the audience agenda (Rivers et al., 2003). In addition to determining the "setting", the result of this whole process is profit for certain parties, both in terms of economics and unstoppable popularity due to the power of the audience and mass media.

The audience itself can be detailed based on the relationship with the media accessed by the audience (Nasrullah, 2015), namely: (1) audiences tend to be individuals who often share experiences. On the other hand, in social relationships, he is influenced by other individuals. This social relationship is the reason why audiences have an awareness of choosing media; (2) audiences tend to be heterogeneous, which also consists of various social layers/categories; and (3) audiences tend to be spread across several target areas. The diversity of the audience is what causes not all content produced by the media to be accepted by the audience. This is a factor in Leslar's story that is interesting to discuss because of the emergence of fans who support and oppose them being together because it intersects with the suitability of Indonesian artist couples in general.

Some communication scholars (Littlejohn et al., 2016) divide audiences into passive and active audiences. The audience in the view of the media is the target of messages that tend to accept what the mass media convey. Audiences have almost no choice but to determine the form of media content. Based on this understanding, the power of mass media can still be trusted by the communicator itself. What is needed is the maximum possible utilization of the media for the benefit of public opinion. Supporters of Lesti Kejora and Rizky Billar use a variety of media and message forms to introduce their role models to the public. As a new couple matched by netizens, these efforts are expected to create changes in the audience, both at the cognition, affection, and behavior levels.

Active Audiences

From the perspective of the role of active audiences in Indonesia, one example that is currently emerging is the audience highlighting the lives of artists Lesti Kejora and Rizky Billar. Following McQuail's categories, the audience, or fans of the two artists are not only involved in the surveillance aspect, namely by following the development of the romantic relationship of the two artists, including taking part in online chats on social media, which are picked up by gossip reporters but also commenting and giving an assessment of the plans of the two artists who will hold a wedding. They generally provided supportive comments through their Instagram accounts. The

audiences who became fans of Lesti and Rizky naturally joined their fan "communities", in the online forum on the Instagram platform, and had personal identities as fans of Lesti and Rizky, as well as personal relationships with fellow fans in the Instagram online forum.

Initially, the study of media audiences discussed television as the most productive media in considering audiences in the media, but in its development, it was not limited to television, but other media to internet users (Long & Wall, 2012). The idea of an active audience first emerged as a contradiction to the ideologically dominated idea of mass audiences. The idea of an active audience provides a belief in one's authority regarding the media one chooses to consume and is not easily influenced by the media (Croteau, 2003). The personal lives of celebrities, especially in the relationship between Lesti Kejora and Rizky Billar, were first aired on a television program, the Tukul Arwana One Man Show, which was eventually widely discussed on social media. This is by Long & Wall's (2012) statement, which explains that television is one of the most productive media in generating audiences, but later expanded to the internet. The audience, which was originally a mass audience, then became an active audience in discussing the relationship between Lesti Kejora and Rizky Billar due to the authority and awareness of each audience who chose to respond to the information on the couple Lesti Kejora and Rizky Billar until it finally became a news that was widely discussed both through television and online media.

In contrast to media effects theory which places mass audiences as passive and assumes changes in audience behavior as a media effect, James Lull (Long & Wall, 2012) sees from the perspective of the audience as an active party, which positively influences the media experience. (Long & Wall, (2012) argue that the relationship between audiences and media that includes the participation of audiences has a relationship that is more than just being a spectator, but there is participation from the curiosity and curiosity of audiences. Audiences tend to 'talk to media texts'. The activities performed by the audience require more action than just changing television channels or surfing the internet. One of the roles of the audience is to make choices and then re-enjoy the chosen show. The audience is not only an active spectator consuming content from the couple, but out of curiosity, the audience 'talks' to the media texts of Lesti Kejora and Rizky Billar. The audience commented either on the couple's social media or on content from social media that discussed Lesti Kejora and Rizky Billar. Other forms of participation include audiences actively engaging in discussions about the couple's relationship, and expressing that audiences get carried away in content about Lesti Kejora and Rizky Billar.

Croteau prefers considering the audience as an active reader rather than a passive recipient. Croteau views the meaning of media texts as something that active audiences construct rather than something that is fabricated by media producers. Croteau formulates the concept of audience in this way, firstly how the audience feels the information received corresponds to the audience's experience as a media consumer and as a member of the audience. The second suggests that media audiences are active interpreters of the media (Croteau, 2003). Although the content about the personal relationship between Lesti Kejora and Rizky Billar is fabricated by the media, the audience has full awareness to become active audiences and provide interpretations of the constructed media texts. Based on Croteau's conceptualization, audiences become active audiences because they feel that the content delivered is by the audience's experience, due to the context of the couple's first meeting in the television media due to the common fate of both being left married by their closest people, so the audience feels an emotional attachment and even feels a similar fate to the couple Lesti Kejora and Rizky Billar.

Then the concept that the media audience is an active interpreter of the media, explained that although the media actively presents content about the couple Lesti Kejora and Rizky Billar continuously, there is no response or interpretation from the audience, then it is useless because it is considered that the media is actively translated by the audience. One of the implications of active audiences responding to media texts is described as follows.



Figure 1. Lesti Kejora's Instagram Comment

Based on the following figure, the audience actively responds to the content uploaded through social media, the audience has an emotional attachment to the media texts that are aired. The definition of active audiences is based on three basic ways in which media audiences have been seen as active: through individual interpretation of media products, through collective interpretation of media, and through collective political action (Croteau, 2003). One of the most recent studies on media audiences is the analysis of the ways in which people can be said to be active in shaping their media culture, contributing to the shaping process or co-constructing their material and symbolic environment. Currently, such research has a major focus, one of which is on the interpretation of media content (Livingstone, 2003).

a. *Interpretive:*

The first type of audience activity is interpretive. The meanings of media messages are uncertain; they are constructed by audience members. This construction comes from some kind of engagement with media texts, generally through routine acts of interpretation. There is nothing necessarily heroic here, nor do interpretive activities require some special skill set. This is part of the process by which media messages mean something to audiences; it is how we derive pleasure, comfort, excitement, or various intellectual or emotional stimuli.

The meaning of the messages conveyed by the media producers is not definitive, the media producers do not explicitly explain that they are regulating the relationship of the couple Lesti Kejora and Rizky Billar, but this is interpreted by the audience. Audiences are actively able to interpret the media texts about the couple and thus derive feelings from the content presented by the media producers.

This interpretive activity is very important because it is in the process of audience reception that media texts take on meaning. Producers construct complex media texts, often with a very clear idea of what they want to say. but this intended message is not simply dumped into the minds of passive audiences. Instead, audiences interpret the message, assigning meaning to its various components. Sometimes there will be a very close correspondence between the intended meaning and the way a particular audience interprets the message. This correlation may be the result of good craftsmanship on the part of the producer, the use by producer and audience of a shared interpretive framework, or just plain luck (Croteau, 2003).

The meaning created by the audience about Lesti Kejora and Rizky Billar is shaped by interpretation. Producers who present content about the couple are not ignored by passive audiences, but as active audiences who interpret the content presented. For example, if the content presented shows that the couple does not greet each other cheerfully as usual, it can be interpreted by the audience that something is not good between the couple.

b. Collective interpretation of media

Audiences are active in the sense that they interpret media messages socially. That is, audiences do not simply watch. Read. or listen to media texts. Rather, media are part of our social lives. and we engage with media in social settings. At other times media use is initially an individual activity but then becomes part of our wider social relationships (Croteau, 2003).

Interpretation activities that were originally carried out individually by audiences can become collective interpretation activities and create a social relationship between active audiences. The same active audience can discuss the content obtained about Lesti Kejora and Rizky Billar either directly or through cyberspace and can also build a community of fans of both, which will be explained in the discussion of fandom and virtual community.

c. Collective political action

Audiences sometimes organize collectively to make formal demands on media producers or regulators. Whether they are outraged by images they see in popular movies, distressed by the exclusion of their point of view from the news (Croteau, 2003). If the audience interprets things that are not expected by the audience regarding the couple Lesti Kejora and Rizky Billar, through their authority the audience can collectively protest and even make demands to the producers. As an audience that supports the couple, it would be unpleasant if media producers aired content that paired either Lesti Kejora or Rizky Billar with someone else. Audiences will protest so that media producers respect the relationship between the couple.

While the argument for an active audience of traditional media may have been widely alluded to, interactive technologies now coming to market increasingly place such interpretive activities within media use (Livingstone, 2003). With the advent of the Internet and the continued growth of digital and interactive media, the boundaries between media producers and media audiences are sometimes blurred. New terms such as "producer" and "prosumer" - to describe the hybrid experience of being a producer and a user or consumer of media simultaneously.

One of the developments of the internet is that audiences have a role as prosumers, as well as active audiences of media texts about Lesti Kejora and Rizky Billar. Through cyberspace and the anonymity provided by cyberspace, one form of prosumer is to produce fan fiction. Cultural production today is about 'user-generated content' which is an important participant as 'prosumers', i.e. producers and consumers of cultural products. Among other things, they are busy creating fan works (stories, drawings, movies) based on material that has already been published (Olin-Scheller & Wikström, 2010). Through audience-produced fan fiction, romance stories are explained with reference to the couple Lesti Kejora and Rizky Billar.

Real people with lives, histories and social networks are the audience for mass media products. The idea of an active audience brings these real people into our model of the media and social world (Croteau, 2003). Audiences are seen as very active rather than passive people waiting for organization by media institutions or direction by media messages. This is in line with one of the theories that governs the activities performed by audiences, namely the Uses and Gratification theory. Through Uses and Gratification theory, audiences are explained to consciously make decisions on something that audiences choose.

Uses and Gratification

The Uses and Gratification theory proposed by Herbert Blumer and Elihu Katz explains that the audience has all the power in data selection. This theory focuses on what people do with media. Consuming media is a planned option designed to fulfill certain needs. Media do not have a uniform impact on viewers; the impact varies according to the audience's motives for media use (Griffin et al., 2018). This theory refutes the statement that the media provides data, and the audience receives it all passively. Blumer and Katz's theory says that media users play an active position in sorting and using the media and emphasizes a more human approach in viewing mass media. That is, humans have autonomy, the authority to treat the media. Blumer and Katz believe that there are many alibis / motives for audiences to use the media (Nurudin, 2011).

The uses and gratification theory explains the active nature of audiences in media consumption so that they can be selective in sorting out media messages that aim to fulfill the needs

of the audience. The selection of media that audiences try is one method of fulfilling their needs in receiving data. Audiences consume media driven by certain motives to fulfill their needs. The essence of uses and gratification theory is the selection of media in audiences based on satisfaction, desire, needs, or motives. Basically, the main communication in the mass media does not have the power to influence the audience. This theory assumes that audiences are active and selective in choosing media, giving rise to motives in using media and satisfaction of these motives. With such diverse and unlimited motives, these motives are broken down into 4 motives, including: data motives, individual self-evidence, social integration and interaction, and entertainment. Each person has different motives in using the media, because each person has different needs that they want to fulfill through the media.

The main concept of this research is the concept of motives, namely the motives of audiences using mass media. Motive is an impulse generated by individual desires to meet various needs of an object that causes individual behavior (Rakhmat, 2004). Uses and gratification in mass media are motives that encourage individuals to achieve satisfaction or demands (satisfaction sought) in it. The Uses and gratification model is an interest in individual behavior in the media. McQuail, Blumler, and Brown (in West & Turner, 2008) say that there are four motives that encourage the fulfillment of the needs of everyone, these four motives include.

a. Surveillance, where the use of media is to fulfill the need for knowledge of what is happening in various parts of the world, in accordance with the audience's status as political citizens needing insight and guidance on any aspect for the continuity of society. This need is usually met by consuming actual news and novelty from media forms. But on the other hand, as social creatures of today, audiences want to understand the media as an object of discussion. For example, audiences take part in online chats on social media, related to scandals of public figures or celebrities, which are picked up by infotainment reporters.

b. Personal Identity, shown by how the media defines the audience, by looking at the information preferences chosen, indirectly the media classifies the audience into which category. Therefore, the choice of taste of the audience consumes information, helping to determine and define an issue as a reaction to media forms, both factual and fictional. For example, in television talent shows and dating shows, or 'clothing disasters', and lifestyle shows audiences are invited to comment, judge, and criticize.

c. Personal relationship. Audiences use media forms as a basis for action in personal situations. Knowledge of media types and consuming media types can pave the way for forming personal relationships. For example, when audiences join fellow moviegoers or concertgoers, or fellow games fans in an online forum, these media forms may offer us a substitute for sociability, offering relationships by interacting through the media, by displaying personalities on the screen.

d. Diversion or diversion motives when audiences consume media. The main reason people listen to music, for example, is to get pleasure and distract from daily life. Sometimes they also enjoy the fear of watching horror movies or enjoy the fantasy of killing aliens in video games (Long & Wall, 2012).

The theory proposed by McQuail, Blumler, and Brown is then used in this study to describe the audience's motives in consuming information from Lesti Kejora and Rizky Billar. The news about the couple Lesti Kejora and Rizky Billar has become a hot topic of public discussion. Even the names of Lesti Kejora and Rizky Billar are being searched by many people today. This is due to the fate of the two who are thought to be the same. Rizky Billar was recently left married by Dinda Hawu. On the other hand, Lesti Kejora was left married by Rizki DA. The similar fate experienced by both seems to be sustainable and has received various kinds of responses from netizens. In the surveillance motive, audiences seek information on Lesti Kejora and Rizky Billar to satisfy their curiosity about something. The audience saw the news of Lesti Kejora and Rizky Billar as one of the interesting events that occurred among young people where they both had the same fate, namely being left married by their closest person. This unique event piqued the audience's interest to find out more about their relationship status.

The second motive that reaches the point of audience satisfaction in the news of Lesti Kejora and Rizky Billar is to increase understanding of oneself. When a TV program featuring the couple

Lesti Kejora and Rizky Billar presents their love story or the same experience they had of being left behind by their ex, although it is important and interesting to them, it does not change their mindset or how they act. In fact, many audiences just treat this as information. The third motive found that the audience made the news of Lesti Kejora and Rizky Billar a matter of daily conversation. The personal relationship motive encourages individuals to use mass media to establish personal relationships with other people and social groups. This is in line with the concept of social needs proposed by Maslow (in Purwanto, 2007), that there are five levels of basic human needs, one of which is social needs. These needs include the need to be loved, seen as a person, recognized as a group member, loyal to friends and cooperate.

Similarly, with the diversion motive, it was found that audiences follow and read information about Lesti Kejora and Rizky Billar to gain inner satisfaction and fill spare time. For this reason, the audience actively formed the Lesti Kejora and Rizky Billar Fan Club. The purpose of this fan club is to form an association of fans who have similar interests and interests in the romantic relationship between Lesti Kejora and Rizky Billar. The reason people join the fan club is because they like the simplicity shown by Lesti Kejora and Rizky Billar, they think that this couple is somewhat different from other couples who seem rather elite.

Fandom and Virtual Community

The term fandom does not only refer to the relationship with mass media. It seems that one can be a fan of anything Long & Wall (2012) explain that their consumption is compared to the habits of fans. A useful way of thinking about fandom further is as one way of consuming media within a whole set of possible and dynamic relationships. As such, one way of defining fandom is through 'taste' relationships. In fandom, for fans at least, their taste for and commitment to the object of their devotion is what marks them out from other consumers and forms the fan community.

Based on the following phenomenon, for a group of people who are members of the fandom of the couple Lesti Kejora and Rizky Billar, the content about the couple in the media is a consumption that is usually enjoyed. Through a common 'taste' relationship, fans of Lesti Kejora and Rizky Billar join a fandom called Leslar. The fans' appetite for content about the couple and commitment to continue supporting the couple's relationship is a sign that the Leslar fandom is moving away from other forms of consumption and forming a fan community.

Meanwhile, fandom has taken on a higher visibility in the age of digital media and the internet. fandom as a particular identity that influences and shapes its members in ways beyond shared media consumption. While looking at fans individually, it is the community and social interactions that are built, both as essential characteristics of fandom members and as two structural models that social networks now feature heavily.

Through the development of the internet and various social media, Leslar's fandom activities are increasingly being displayed, due to its easy access to find fans of each other, form forums and discuss together. Although audiences initially decided to become fans individually, by joining the Leslar fandom, social interaction will be built to form a community, especially on social media. On the other hand, since fans and fan communities exist on a more general spectrum of media consumption encompassing all audiences, findings about fans stand to tell researchers a lot about audiences. Looking at the way these communities have changed over the past four decades and how they both anticipate and respond to current technologies (Nightingale, 2011).

Leslar fandom and fans who are members of a community are a form of understanding how audiences who actively like content about Lesti Kejora and Rizky Billar specifically form a Leslar fan community. The development of technology itself has contributed to the active form of the Leslar fandom to interact through online media even to other fans who have never met at all, this is an implementation of virtual community interaction. Howard Rheingold in Long and Wall defines virtual communities as groups who may not meet face-to-face, and who exchange words and ideas through the medium of bulletin boards and computer networks. In this case people will do what others do when they are together. Nessim Watson adds that such an environment depends not only on communication and shared interests, but also on the attributes of communion. So online communities, like fandom groups or favorite forums, can create among themselves agreements, values and characteristics that make them distinct (Long & Wall, 2012).

When audiences who are fans of Lesti Kejora and Rizky Billar actively provide comments and ratings on Instagram accounts, as an online forum, they are forming 'communities', meanings, and identities. Therefore, people who do activities together online are forming virtual communities and social networks (Long & Wall, 2012). Through the virtual world, people can connect without any spatial limitations, which means that a group of individuals who used to not know each other can interact because of a common interest, namely being fans of the personal lives of Lesti Kejora and Rizky Billar. Through social media, Leslar as the fandom of Lesti Kejora and Rizky Billar formed fan community accounts and interacted with each other, either uploading posts about the couple's relationship, leaving comments, or creating deeper social relationships.

3. Conclusion

Based on the following explanations regarding the perspective of media audiences, it is explained that basically, it is not only the formation of public opinion through mass media that makes Leslar a hot topic in the media, but also the approach they always show to the public. This media communication strategy is also considered appropriate to win the 'hearts' of the audience because it can become the main value in the mass media communication process. This arises because it is the positive opinion of the audience that forms a positive image, as well as the reverse.

Whereas in the active audience perspective, activities carried out by active audiences include the interpretation of media texts about the couple to obtain feelings from the content presented by media producers. Then collective interpretation where there is a discussion of the content obtained about Lesti Kejora and Rizky Billar either directly or through cyberspace. In addition, collective political action, if the audience interprets unexpected things about the couple Lesti Kejora and Rizky Billar, through their authority the audience can collectively protest and even make demands to the producers.

As a researcher, there are several supporting theories and concepts to analyze active audiences, namely uses and gratification, fandom, and virtual community. The motives behind the audience consuming the news of Lesti Kejora and Rizky Billar are the Surveillance motive, which means that the audience seeks information on Lesti Kejora and Rizky Billar to satisfy their curiosity about something; the Personal Identity motive, which means that the audience follows the news of Lesti Kejora and Rizky Billar to increase their understanding of themselves; the Personal Relationship motive, which means that the audience consumes the news of Lesti Kejora and Rizky Billar as daily conversation material; and the Diversion motive, which means that the audience follows the news of Lesti Kejora and Rizky Billar to obtain inner satisfaction and fill spare time.

For a group of people who are members of the Lesti Kejora and Rizky Billar couple fandom, content about the couple in the media is a consumption that is commonly enjoyed. Through a common 'taste' relationship, fans of Lesti Kejora and Rizky Billar join a fandom called Leslar. When audiences who are fans of Lesti Kejora and Rizky Billar actively provide comments and ratings on their Instagram accounts, as an online forum, they form a 'community', meaning and identity.

Through this study, the author suggests that future studies can continue to provide a more in-depth explanation of media audiences, especially on the media effects caused to audiences through celebrities, as well as audiences as a fandom. Further research on both perspectives of media audiences in other research methodologies either with an interpretive or scientific approach can enrich the repertoire of studies on media audiences.

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