Analysis The Social Community Reception "We Care Community" on The Television Show "Berbagi Rizki" On Net TV

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ABSTRACT

Mass media such as television is an effective tool to influence how people think, one of the reason is because it's familiarity and how easy to access it. Television can be found in almost all households. Therefore as a communication media, it has the ability to accessed public and personal spaces. Television is an advance technology, it delivers messages in audio-visual form. How audiences receive broadcasts from NET.TV which previously air program that is new and fresh, then makes a program called Berbagi Rizki, which adopts existing programs that glorifying poverty such as Bedah Rumah, Uang Kaget, Mikrofon Pelunas Hutang, Orang Pinggiran, and many others. This research uses a qualitative approach with data collection methods in the form of in-depth interviews, document study, and observation. The researcher uses the concept of cultural studies and uses the theory of reception analysis. The result of this study, indicate that the majority of interviewees with 4 peoples tend to be in the position of the meaning of the negotiations. The interviewees interpret by negotiating, which means that the audience could accept or not accept the meaning of the message for a specific reason. For some of the reasons, it found that the audience wants programs such as Berbagi Rizki to be present to have more long-term effects and be more creative in terms of packaging of the program without being exaggerated or subtracted.

Keyword: Reception Analysis, Television, Cultural Studies

Background

The phenomenon of poverty in Indonesia today has the potential to be an object of attention because poverty is not only used by politicians in getting seats in the legislative council. It is unfortunate that today the media, especially television, are increasingly industrialized, with the nature of commercialization that accompanies and makes information a commodity. With such a character, the media, especially television, makes itself available to all members of the public. He will make his programs to the lowest standard of taste. That is mass culture, and entertaining culture, a culture that is poor in meaning, poor in aesthetics. There is the homogenization of tastes and tastes, there is no discrimination and cultural hierarchy.

Another phenomenon that can be noted is that television producers make programs always in viewing format. This happens in almost all programs, from news programs to soap operas to reality shows. In news programs, violent conflicts will be highlighted because of violence, for example, throwing stones at each other in a brawl, this is a spectacle. Dalam

sinetron, konflik kekerasan juga yang paling ditonjolkan. Agar terjadi konflik, di sinetron hanya ada dua sifat ekstrem manusia yaitu sangat baik dan sangat jahat.

The owner of the mass media, namely television, has looked at and made this phenomenon a commodity. Therefore, television programs were born in which poverty was the main theme and the poor as the main actors, such as "Shocked Money", "Ask for Help", "House Renovation", "Persons on the Outskirts", "Microphone Paying Debts", and others. other. These programs, which are better known as reality shows, are one of the television genre program content that has grown in Indonesia since the early 2000s. Reality show genre like that can be said as the commodification of poverty because by showing the object of poverty, seize opportunities for poor people to get as much profit as possible.

Commodification here is likened to a transformation of goods and services from their use-value into commodities that are oriented towards their exchange value in the market. According to Mosco (1996), the transformation that sells sadness in the mass media always involves the media crew, the audience, the market, and the state if each of them has an interest. As time goes by, the audience can judge for themselves what the purpose of the show is, especially after a long time such an event has never been seen again, now appearing on NET TV with a new concept bringing singer Rizky Febian to participate in helping the underprivileged. NET TV, with its slogan, today's television, has re-opened a program that had been dim, with the target audience being the millennial generation.

The media have their respective functions and dysfunctions for their audiences. The audience will consciously choose which media suits their wants and needs. Mass media is a tool in communication that is very easy to spread messages simultaneously, quickly to a heterogeneous audience. The term "mass media" is a description of a communication tool that works on a limited scale so that it can reach and involve anyone in society on a very wide scale. The term mass media refers to a number of media that have existed for decades and are still used today such as newspapers, magazines, films, radio, television, and the internet (Morissan, 2013, p. The advantage of mass media compared to other types of communication because it can overcome the barriers of space and time. Even the mass media is able to spread messages almost instantly at an unlimited time (Nurudin, 2007).

Television mass media has become a very effective means of influencing the human mindset because television has become a familiar medium. Almost every house has a television. So that television as a medium of communication has the ability to access the public to the private space. Television is a product of high technology (hi-tech) that conveys the message content in the form of motion audiovisual. The content of motion audiovisual messages has a very high power to influence the mental, thought patterns, and actions of individuals. Television is an audio-visual medium, which is a medium that can not only be heard but also can be seen in pictures.

According to McKee (2005) television has become a mass media that uses "public space" as a tool to spread messages, in this case, it raises one problem, namely trivialization.

Trivialization is a matter of "public space" in which information is exchanged and communications that occur within it are reduced to "trivial" information and communication messages (McKee, 2005). Even so, reality shows that make poverty the main object can get a fairly high rating. We can see this through data released by the Communications Executive AGB Nielsen Media Research, that in 2009 there were 2 programs, in this case, the reality show that had the highest rating, namely, "Bedah Rumah" with a rating of 4.57 percent, "If I Become" with a rating of 4.73 percent (Totona, 2010).

Judging from these data, the media producers make the poverty reality show program a superior program that can reap as many advertisements as possible. Advertisers also will not want to miss promoting their products on the sidelines of the reality show. This rating is used as legitimacy by media producers to determine high advertising rates for advertisers.

After the shows mentioned above, a new reality show on NET TV called "Berbagi Rizki" was introduced, which was hosted by young singer Rizky Febian. Not much different from existing programs, this show also tells about Rizky Febian who helps and gives some money to people in need. How audiences receive impressions from NET. TV which previously broadcast new and fresh programs then appeared the Sharing Rizki program whose program adopted from existing programs showing poverty such as Home Renovation, Shocked Money, Debt Paying Microphones, Outer People, and so on.

The research subject who will be the audience is the We Care Community, which is a community of teenagers who often share with those in need. This community consists of many students from various regions and from the many students who are members of this community, based on the theory of audience acceptance, researchers assume that they have different opinions about this Sharing Rizki show. Because according to Stuart Hall on audience acceptance theory, reception analysis refers to the study of meaning, production, and audience experience in interacting with the media. In this theory, Start Hall also says that in a message there can be differences. There are three hypothetical positions when audiences have different opinions in receiving a message from the media, there is a dominant-hegemonic position which occurs when they accidentally interpret a connoted message or dominate to have more power in their opinion on the show, the second is a negotiated position. is the audience who has been able to accept the dominant ideology or thirdly there is an opposite position, namely the audience can accept and have understood the connotations given but the audience encodes it very differently and this happens if one of the audiences in this community has a critical point of view and reject all forms of messages conveyed by the media and prefer to interpret them themselves. Because NET has the tagline "present-day television" and its target audience is young people/teenagers, the We Care Community community is suitable as the audience subject in this research.

Literature Review
 1. **Cultural Studies**

Cultural studies are not a monolithic collection of theories and methods. Stuart Hall (1992) explains it very clearly: Cultural Studies contains multiple discourses; this field contains several different histories. Cultural Studies is a set of formations; it records moments in the past and their distinct conjuncture.

'Culture' in cultural studies is defined more politically than aesthetically. The object of study in cultural studies is not a culture that is defined in a narrow sense, namely as an object of aesthetic superiority (high art); nor is culture defined in the same narrow sense as a process of aesthetic, intellectual, and spiritual development; rather, culture is understood as the text and practice of everyday life. This is a definition of culture that could include the two previous definitions; in addition, and this is very important, involving the study of pop culture can move beyond the social exclusivity and narrowness of this definition of culture. Although cultural studies cannot (and should not) be reduced to the study of pop culture, it is undeniable that the study of pop culture is central to the cultural studies project. (Story, 1996, p. 02)

Cultural Studies also considers that it is political in a very specific sense, namely as a realm of conflict and struggle. Cultural Studies is seen as an important site for the production and reproduction of social relations in everyday life. An excellent elaboration on this way of viewing culture may come from Stuart Hall (in Storey 1994). (Story, 1996, p. 03)

2. Encoding/Decoding

Stuart Hall (1932) was a British cultural theorist who contributed his thoughts to the study of media and culture. Hall reveals an analysis of media practice based on the perspective of the Marxist culturalist theory, namely by revealing the autonomy of the mass media and replacing the concepts of Gramsci (hegemony) and Althusser (media as ideological state apparatus) regarding the dominant ideology in the media (Woollacott, 1982, p.110).). According to Hall (1932), however, mass media tend to reproduce an interpretation to meet the needs of the ruling class, they also function as a field of ideological struggle. Thus, the media also functions to strengthen consensual views by using public idioms, claiming that they are voicing a public opinion. Hall reveals theoretically, how audiences interpret media texts, in contrast to Althusser who emphasizes more reach for the diversity of responses to media texts. He uses the terms encoding and decoding in expressing the meaning of the text that lies somewhere between the creator of the text and the reader. Although the author of the text has encoded the text in a certain way, the reader will decode it in a slightly different way. In his book Encoding/Decoding, he argues that if the dominant ideology is specifically suggested as preferred readings in media texts, this does not mean that it can be adopted automatically by readers.

The current social situation that surrounds readers/viewers/listeners will lead them to adopt media texts from different points of view.

The emergence of Reception Research in mass communication research goes back to Stuart Hall's Encoding and Decoding (1974) in television discourse. Reception Research in

media studies is linked to cultural studies and the Birmingham Centre, although it has since shown that reception theory has other roots (Alaasutari, 1999, p.2). The message reception activity begins with the decoding process, which is the opposite of the encoding process.

Decoding is translating or interpreting physical messages into a form that has meaning for the recipient (Morissan, 2013, p.21). Encoding refers to the production stage where the raw reality of an event that occurs in the field, is photographed, constructed, and framed in such a way, with language uses that tend to use the language of the dominant or preferred meanings. The formation of messages in the production stage also involves knowledge of how the recipients will be targeted, how their characteristics are determined, and how the form of the message is packaged so that it is attractive to the recipient. In this case, Hall cites Phillip Elliot's discussion that the audience is a "receiver" as well as a "source" of a media message. It is very clear that a message is produced through a series of processes that are not simple so that the message becomes a meaningful discourse that can be understood and accepted as a matter of course.

However, efforts have been made so that it can be interpreted the same as the original intention, but the decoding process can make the initial meaning received differently. These differences are influenced by perceptions, thoughts, and past experiences, which for everyone must be different. In addition, Hall also emphasized that the audience in this case not only receives the message but can also reproduce the message conveyed. Thus, Hall said that between encoding and decoding this has an asymmetric meaning structure. The degree of symmetry in this case is intended as the degree of understanding and misunderstanding in the exchange of messages, and this degree depends on the equality of the relationship formed between the sender of the message and the recipient.

In the reception theory by Stuart Hall, reception analysis refers to the study of the meaning or reception of messages, production, and audience experiences in relation to interacting with media texts. The focus of this theory is the process of decoding, interpreting, and understanding the core concepts of circuit reception analysis. This model has been criticized for its linear form (sender/message/receiver) which is emphasized at the message exchange level and the absence of a structured concept at the exchange level as a complex relationship structure.

In addition, the position of the encoder and decoder, if personified, becomes the message maker and message recipient. When the audience encodes behind the decoding in communication, there are three hypothetical positions, namely: 1. Dominant - hegemonic position, is the reading of messages that are close to or more like the actual meaning offered by the media. Hypothetically, it will occur if both the author or the reader of the text have the same ideology, so that there is no difference of opinion between the author and the reader. Furthermore, the value brought by the creator of the text is not only approved by the reader, it is further enjoyed and consumed by the reader of the text. Informants liked and agreed with what was conveyed by the object. Dominant-hegemonic position occurs when the audience accidentally interprets the connoted message. This position is said to be ideal in transparent

communication, where each individual acts on a code according to what is felt to dominate to have more power over other codes. 2. Negotiated position, namely when the audience has been able to accept the dominant ideology and they will move to follow it up with a few exceptions, namely, the message reader understands the meaning desired by the producer but the reader makes rules according to the context in which the reader is located and gives their suggestions or opinions. This reading occurs when the ideology of the reader is more involved in interpreting and negotiating the text. The reader prefers to adopt values or meanings that he thinks he can adopt while rejecting values or meanings that are not in accordance with the values he holds. There is a negotiation or neutrality in this concept. 3. Oppositional position, is the recipient of the message understands the meaning desired by the producer, but they reject that meaning and interpret it with the opposite view. In this position, the ideology of the reader is opposite to that of the author of the text. Opposition readers are generally characterized by a sense of dislike and disapproval of the discourse text that is consumed. when the audience accepts and has understood, both verbally and the connotations are given but the audience encodes it with the very opposite. This only happens when the audience has a critical point of view in rejecting all forms of messages conveyed by the media and chooses to interpret them themselves.

3. Audience Concept

The concept of "audience" in the context of communication has been known since ancient Greece. At that time the notion of audience refers to a group of people who watch a show (eg drama, or match). Thus, the understanding of the audience here is a group of people who are organized at a certain time and place, where each voluntarily comes to a place because they have the same attention and more or less the same goal, namely wanting to get entertainment.

In line with the development of the times, the definition of audiences mentioned above is no longer sufficient to describe the real conditions of the audience. Changes that occur in society, especially changes that occur in terms of communication technology have changed the audience's conception of its initial formulation.

Method

The paradigm used in this study is the critical paradigm, the critical paradigm was chosen by the researcher because it is considered to be one of the keys to assessing the role of alternative media and the superstructure in the media by using the point of view of the media's political economy. The critical paradigm is a scientific paradigm that puts the epistemology of Marxism criticism in all of its research methodologies. The critical paradigm is inspired by critical theory and is linked to the legacy of Marxism in its entire philosophy of knowledge. Critical theory on the one hand is one of the schools of social science based on the ideas of Karl Marx and Engels (Denzin and Lyncoln, 2009: 18). Research in the critical paradigm views reality as not in harmony but tends to be in situations of conflict and social struggle.

Lawrence Neuman (2003: 81) confirms the assumption of critical social research that social reality is always changing and that change is rooted in various tensions, conflicts, or contradictions in social relations or institutions. Critical social research is focused on change and conflict and is action-oriented. The goal of critical research is to change the reality that is always in an imbalanced and dominated relationship. Critical research is intended to provide criticism and transformation of social relations.

This study uses a qualitative approach because the researcher wants to see a phenomenon that occurs in its entirety, in accordance with the philosophy of postpositivism. Postpositivism is often referred to as an interpretive and constructive paradigm, which views social reality as something complete, complex, dynamic, full of meaning, and the relationship of symptoms is interactive. Then the researchers used the reception analysis method. According to Jansen (1999) reception analysis is a special part of audience studies that tries to examine in depth the actual process in which media discourse is assimilated through the practice of discourse and the culture of its audience. There are three main elements in the reception methodology which can explicitly be referred to as "the collection, analysis, and interpretation of reception data" (Adi, 2012, p.3). The three elements are as follows, first, collect data from the audience. Data can be obtained through in-depth interviews (both individual and group).

It should be emphasized that the reception analysis has the main concern in in-depth interviews which must rely on ongoing interviews to explore how the content of a particular media message stimulates the discourse that develops within the audience. Second, analyze the results or findings from the interview. After the next stage of the interview, the researcher will review the interview notes in the form of hundreds of interview transcripts, which can then be summarized in various categories of statements, questions, comments, and so on. In this stage, the researcher then does not just codify how many opinions are in line or which are not in line, but rather reconstruct the process of the occurrence of the dominant discourse and vice versa, viewed from various socio-cultural backgrounds of individuals. Third, at this stage, the researcher interprets the media experience of the audience. It should be noted that at this stage, a researcher does not just match the reading model as formulated in the theoretical reference, but instead elaborates on the findings that actually occur in the field so that a real model or pattern of acceptance emerges from the actual research context.

Furthermore, in this study, the audience is considered active and able to build meaning on media texts based on their personal experiences. The meaning of one individual to another will differ depending on their respective backgrounds.

In determining the research informants, the researcher used the purposive sampling technique. Purposive sampling often referred to as judgmental sampling is a sampling technique that relies on intuition or careful consideration from researchers with certain considerations and criteria. So the researchers have determined the criteria for research informants, namely, first, men and women who are members of groups or communities who often conduct media analysis studies and or have a mental illness. Second, be at least 17 years old. Third, have watched the Joker movie.

Then the data collection technique was carried out through, firstly, in-depth interviews, namely the interviews were conducted personally, either face to face or using other media such as mobile phones between the interviewer and the interviewed informants. Data collection through in-depth interviews was carried out in an unstructured manner where a list of guidelines and questions that had been prepared was not the main requirement because the interview would develop by itself depending on the informant. In in-depth interviews, researchers want to develop closeness with informants to explore the actual picture of receiving the informant's message. In-depth interviews were used by researchers as a reference source to collect primary data.

Second observation, the reason the researcher made the observation was to present a realistic picture of research in the field. Where the researcher went to the informant and made observations when the researcher watched the Joker movie with the informant or observed during in-depth interviews.

The three document studies, where the library sources in this research are books, articles, scientific works, theses, and internet searches that discuss the same problems as this research. Documents can be in the form of writing, images, and so on that have high credibility. In addition, researchers took the technique of taking documentation in various field notes, visual documentation of the Joker film, photo documentation in the field (to strengthen in-depth interviews and observations), as well as other additional data.

Result and Discussion

Communication is a field that is often used as a field for commodification practices, especially when talking about the media. Along with making the media a commercial company, it is not surprising that the practice of commodification has become the main weapon of the media. Commodification is something that every media company must do in order to survive and compete with other media.

According to Sobur (2009), the picture of the current state of the media is that the media is present in the midst of a situation full of conflicts, interests, and complex and varied facts. The mass media is used as a space to interpret ideology to subjugate the audience to the ruling group as well as an arena for competition or competition between ideologies. As Karl Marx said that at this time, commodification is made into an ideology by the media. This ideology is continuously interpreted through broadcasts and writings presented by the media. The commodification interpretation is carried out solely to attract the attention of the audience which will automatically increase the rating and bring in many advertisers. Culture or culture is an aspect that is often used as a commodity by the media, where the cultural reality of society is transformed into media reality.

The media change all these things not only as having a use-value but also an exchange value to bring the maximum profit for the owners of capital. Poverty is a reality that is often commodified by the media. As Robert said, the media represents poverty based only on the point of view of compassion and pity. So the media sells pity and pity to the public with the

aim of getting feedback in the form of ratings. Researchers assume that poverty can indeed be said to have a high exchange rate. It is proven that programs with the theme of poverty always manage to get a high rating. After the success of the Home Surgery program, NET. TV does not want to be left behind in producing programs with poverty content. Thus, the Sharing Rizki program was born. As the researcher has described in the sub-chapter of the research results, the Sharing Rizki program gets many views on how it should be.

Departing from McQuail's opinion, the media industry consists of three related things, namely the media, advertisers, and audiences. By concluding that the media market is divided into two, namely the market serving the audience, and the market serving advertisers (Nisa, 2014). In serving the audience, the media should carry out their functions properly and correctly in order to meet the needs of the community appropriately. However, from the four media functions mentioned by Onong Effendy (2004), namely providing information, educating, entertaining, and influencing, the researcher sees that only one function is carried out in the Sharing Rizki program, namely the entertainment function. When the program made Rizki Febian the host, Rizki Febian's fans were amused by seeing the idol. Researchers assume that the purpose of selecting content is only to entertain the public based on the interests of the owners of capital. It can even be said that the content of poverty is chosen without considering the interests of the audience and what is really needed by the community from the media based on the four existing media functions. Because at this time, the media considers that what can entertain the public is what they need and it can fulfill all the needs of the community from the media itself.

1. Commodification of poverty in social-themed reality shows

According to researchers, social-themed reality shows such as Sharing Rizki are a commodification of poverty that do not deserve to be made into a spectacle because the media benefit from what they show the public, including how life is far from enough and sells sadness to the public. Fiske asserts 'that the power of the audience as producers in the cultural economy is very decisive'. Audience power stems from the fact that meaning does not circulate in the cultural economy in the same way that wealth circulates in the financial economy.

Commodification according to Brokers is a process of making something that was previously not a commodity so that it is now a commodity. Barker defines commodification as a process of association with capitalism, in which objects, qualities, and signs are made into commodities. A commodity is something whose main purpose is to be sold to the market. In this sense, Marx gave the meaning as anything that is produced and for sale. There is no pure use-value generated, but only selling value, traded and not used. Commodification describes the process by which something that has no economic value is assigned a value and hence how market value can replace other social values. As a commodity, it is not only important to be useful, but also to be marketable (Karl Marx in Evans).

In the sense of commodification, something will only become a commodity, everything can become a product that is ready to be sold. The meaning of commodification is not only based on the production of goods and services that are traded but how the distribution and consumption of goods exists. As Fairclough stated, commodification is a process.

Social domains and institutions whose concern is not only with producing commodities in the narrow economic sense of the goods to be sold, but how they are organized and conceptualized in terms of the production, distribution, and consumption of commodities. In addition to the production and distribution process, the commodification of poverty content in the reality show Sharing Rizki also occurs in the consumption process.

The commodification of the consumption process referred to here is when media audiences are indirectly forced to enjoy shows that make one's poverty condition a commodity. Through the Sharing Rizki program and other similar television shows, the owners of capital indirectly instill and shape the public's mindset that showing and selling one's poverty condition is normal. The amount of media exposure makes the audience accustomed to watching and even enjoying the poverty that is being shown.

CONCLUSSION

Based on the results of the research and discussion conducted in the research entitled Analysis of the We Care Community Reception on Rizki NET sharing shows. TV, the researcher can draw conclusions into several things, namely most of the informants in this study fall into the category of negotiating position or negotiated position, which is acceptable when audience members create personal interpretations that are personally meaningful to media texts, then the audience is in a negotiated position. That is, the audience can accept or not accept the meaning in the message for certain reasons. For some reason, it was found that viewers wanted programs with this type of content to be present to bring more long-term effects and to be more creative in terms of packaging the show without exaggerating or understating.

In the consumption process, people are used to watching and enjoying television shows that present a person's poverty, in fact, there are many programs that prioritize poverty as content to be sold to the public. Many people realize that poverty like this should not be brought to the screen for all of Indonesia to watch, even though there are many people who still like to watch the program not only as entertainment but also as a medium for learning life. Programs with such concepts are able to attract audiences' interest in watching the elements of motivational values offered and indeed television programs with the theme of poverty are quite interesting to be watched by many people so that what is not realized is that audiences are "eaten" with similar shows and indirectly contribute to the success or failure of the program which can be measured through share ratings. It is not only poverty that becomes a

commodity to be sold to the audience, but unconsciously the audience is also sold to advertisers so that both of these things can be utilized as much as possible by media owners.

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