

**Framing Analysis:  
Portrayal of Infotainment-Indonesian Television Program in 2020**

**Lambok Hermanto Sihombing<sup>1\*</sup>, Angella Tiara Gabriella<sup>2</sup>, and Ivanna Maria Eveline<sup>3</sup>**

<sup>1,2,3</sup>Department of Communication

**President University**

\*Corresponding author, email: [lambok.president@gmail.com](mailto:lambok.president@gmail.com)

**Article History**

**Received:** 16/05/2021

**Revised:** 28/06/2021

**Accepted:** 30/06/2021

**Published:** 30/07/2021

**Abstract**

Infotainment has been a part of Indonesian mainstream media segmentation for a long time. The celebrities divorce case is one of the storyline examples that infotainment often covers with specific framing in order to gain more reaction from the public. This study aims to uncover how a media framed and constructed Aura Kasih divorce case that was being reported by Insert, one of the infotainment television programs in Indonesia. This study used Robert Entman's framing, which focused on how the public viewed and constructed Aura Kasih divorce case. The dataset was taken in 2020 from television and social media such as @insertlive, Insert infotainment, Intens Investigasi, and Trans TV Official. This study indicated that constructing and framing Aura Kasih divorce case drove people to make their conclusions as framing that media had constructed affected viewers' perception and opinion.

**Keywords:** *Celebrity, Divorce, Framing, Infotainment*

**Introduction**

Now in the era of globalization, the dependence on information in the media becomes essential. The information that is actual, accurate, and interesting and the speed of news seem to demand people today (Arifin, Muh., Iskandar and Sobari, T., 2020). In the media, writing a piece of news is constructed from a thing called reality, but sometimes it is constructed not by the existing reality, in which news that is constructed is not by the results of its construction, which means the news delivered in the media turns out to save the author's subjectivity and not neutral (Eriyanto & Diahloka, 2015).

Nowadays, people can access much information from many media platforms such as television, printed books, tabloid press, the internet, or social media. According to Postman

(2005), television (we can add here social media) infecting us with a growing appetite for nonsensical amusement. Therefore we are losing ourselves in amusement and becoming distracted, diverted intellectually and emotionally, in the spheres of political and social discourse. Today's societies live in a new world created by popular culture forms, which are encouraged by mass media tools. In the modern social structure where social relations have undergone fundamental changes and during these changes, television played an essential role by fulfilling many functions for the society as for the individual. Thus, television has become a significant part of our life. Postman (2005) adds that television alters the meaning of "being informed" by producing a type of information that should be referred to as disinformation. False information is not the same as disinformation. It refers to misplaced, irrelevant, fragmented, or superficial - information that gives the impression of knowing something but leads one away from knowing. Gerbner and his colleagues have developed a theory for the effects of television, which they have dubbed the cultivation theory (Gerbner & Gross, 1976; Gerbner, Gross, Morgan, & Signorielli, 1994; Morgan & Shanahan, 1996). According to them, the more people watch television, the more likely they are to see reality as depicted on television.

Media such as television has a role in attracting people's attention. According to Entman (2010), the need to attract and retain mass audiences drives television, particularly but not exclusively print, to simplify and dramatize many events' expositions and encourages reporters and editors to play up stories that offer stereotyped novelty new instances of culturally resonant symbols. These characteristics provide audiences with the pleasures of recognition and comprehension. Moreover, they appear to help keep audiences coming back for more, at least according to journalists (Entman, R.M., 2010).

However, current information can be found and seen in print and television media and in online media. The public is now starting to take advantage of online media because the information obtained is more easily accessed anytime with an internet connection using a device that can be taken anywhere compared to conventional media, which still has limited time and place (Arifin, Muh., Iskandar and Sobari, T., 2020).

People nowadays can find out much information such as news and infotainment in any media platform. The transformation of information into infotainment has a long tradition. If we look at the historical evolution of infotainment chronologically, it can be traced back to the nineteenth century. It begins with the 'penny' press around the 1830s and carries from the yellow press to tabloid press, from cinema to television and internet (Thussu, 2007: 17). Thussu also

stated that today's information channels increasingly use the objects of entertainment. Therefore this new form of information flow in the media is mainly called 'infotainment'. The term infotainment is formed by combining the two concepts: "information" and "entertainment". Infotainment term is used to describe news that is both informative and entertaining. Furthermore, it also refers to the blurring of traditional distinctions between information-oriented and entertainment-based journalism and political communication genres.

People are increasingly tuning out traditional forms of news coverage in favor of lighter alternatives (i.e., infotainment), or they use these new news formats in addition to traditional news consumption. According to the uses-and-gratifications theory, people consume media (including news programs) to gain information, be entertained, form opinions, and be prepared for future social interactions (Boukes, M., 2019).

The term "infotainment" refers to the fusion of entertainment and journalism within various media genres. Infotainment, a linguistic fusion of information and entertainment, can be understood as two related developments: (a) news becoming more entertaining and (b) entertainment addressing political issues. As a result, infotainment should not be regarded as a distinct news genre. Instead, infotainment is an umbrella term for various genres that offer a softer form of political communication by combining information and entertainment in a single outlet (Otto, Glogger, & Boukes, 2017).

Infotainment has the distinct core of reporting information with a flair of specific distinction towards sensationalizing or focusing towards particular parts of said information that is most likely done to generate more views or increase in reaction from the public. As in the book *'News as Entertainment: The Rise of Global Infotainment'*, Thussu (2007) stated that entertainment is the most crucial aspect to gain more recipients in the reporting world.

According to Syahputra (2006), within entertainment in delivering the news (information), its purpose is to raise their popularity towards the viewer. Mursito (2011) explained that the trademark of Indonesian infotainment on television is the essence of gossip about public figures' life. People that are labeled as entertainers (actors, actresses, singers, presenters, comedians).

Within the context, Hennayake (2017) explained that a celebrity is a person or individual with public recognition because of an image that they have that makes the public interested in knowing them more. A person can be called a celebrity when they have great wealth, participating in the entertainment industry (like presenters, singers, actors/actresses, comedians,

etc., influencers, and political figures that do something and become viral and get the public attention). Jenner and Greg (2020) stated that celebrity is a unique persona made widely known to the public via media coverage and whose life is publicly consumed as dramatic entertainment. Becoming a celebrity makes them have to be willing and not heavy-hearted to let their lives become public consumption. Also, as a celebrity that needs to maintain their image, in some cases, they must share their life to make the public know about them and help them to get the public's attention and engagement between the celebrity and the public. They usually do that on their social media accounts, but besides their social media accounts, television, and other media platforms are also tools for the public to know everything about the celebrity.

Infotainment will become a platform to spread any information about a celebrity's life that the public will consume. As Mursito explained, Indonesian infotainment has a trademark like that because of its content and the way the infotainment portrayed that content. Indonesian infotainment tends to provide content of the celebrity's life, especially about celebrity divorce cases. This is due to the public's curiosity about the celebrity's life.

Erfgen et al. (2015) mentioned that celebrities are well-known, resulting in more accessible representations in memory. When a phenomenon occurs in celebrities, it is easier to remember and access for the public to represent. That is why celebrities' lives are always portrayed in Indonesian infotainment since it can help the infotainment provide their engagement rate and public attention.

Framing analysis is a different type of analysis that can reveal the secret behind all media differences in revealing facts. According to Entman (1993) and (2004), framing is a pervasive process in politics and policy analysis. It entails choosing a few aspects of a perceived reality and connecting them in a narrative that promotes a specific interpretation. Frames can serve up to four purposes: they can define problems, specify causes, convey moral judgments, and endorse solutions. In addition, through priming, framing works to shape and alter audience members' interpretations and preferences (McCombs and Ghanem, 2001; Scheufele, 2000). Frames, in other words, introduce or enhance the availability and apparent importance of specific ideas for evaluating a political object.

According to Eriyanto (2002), framing is a creative art form that allows for the interpretation of reality. It is also used to dissect the media's methods or ideologies when constructing facts. This analysis looks at the selection strategy, highlighting and linking facts in the news to make them more meaningful, interesting, meaningful, or memorable, in order to lead

the audience to the appropriate perspective. In other words, framing analysis is a method for determining how a journalist's perspective or perspective is used when selecting issues and writing news. This viewpoint ultimately determines which facts are taken, which parts are highlighted and which are omitted, and where the news is taken (Santosa, 2016).

The frame is initially interpreted as a conceptual structure or set of beliefs that organize political views, policies, and discourse, providing standard categories for appreciating reality. Goffman expanded on this concept in 1974, assuming frames as strips of behavior that guide individuals in reading reality (Alex, 2015). Furthermore, framing refers to the practice of considering news items and story content within a familiar context. It explains how the media constructs this frame by introducing news items with predefined and limited contextualization. Frames can be used to improve understanding or as cognitive shortcuts to connect stories to the bigger picture (Arowolo, S., Olasunkanmi, 2017). Arowolo also stated that framing refers to "drawing attention to certain attributes of the objects of news coverage, as well as the objects themselves" (op cit). Frames can be defined as organizing ideas or themes, connecting stories historically, and building up a narrative over time and across political space; it is related to the agenda-setting tradition, but it broadens the research by focusing on the essence of the issues at hand rather than on a specific topic. The media focuses attention on specific events and then places them within a field of meaning, according to framing theory ((Mass Communication Theory (Online), 2017).

To achieve current success, frames must recall congruent elements of previously stored schemas. Schemas are defined by Fiske and Taylor (1991: 131) as "cognitive structures representing knowledge about a concept or type of stimulus, including its attributes and the relations among attributes." Schemas help new perceptions fit into an existing knowledge organization. People's prior knowledge, stored as schemas, enables them to make sense of new information by deciding (consciously or unconsciously) how the new material fits into their worldviews and feelings. They form an interpretation and attitude toward the new information based on this (Castells, 2009, chap. 3 for a summary; cf. Lakoff, 2008; Westen, 2007). According to Entman (1991), news framing aims to create a cognitive shortcut, oversimplify news, distract the public from important issues, limit the audience's ability to think outside the box, and activate the magic bullet effect of a cognitively shaped audience.

In this study, the researchers viewed framing can occur to people involved in the media's occurrence, which is a celebrity. Celebrity presence has an impact on social and cultural society

and media innovations. The public consciousness that celebrities crave can be obtained through the appearance, status, image, and visibility they have (Suwan, 2018). Suwan also added that the public often sees those things through publication content or information provided by infotainment and social media. It makes the celebrity even more impactful for Indonesian infotainment framing because the infotainment frames the celebrity life as their content material. Media shares it based on the public's interest.

In some cases, celebrities also do the framing by themselves on their social media account. Before the Indonesian infotainment receives the celebrity's information, it can also be the celebrity deliberately framing their personal life first to provoke the public's attention and boost their popularity. Suwan (2018) quoted Marshall's statement, "it is important for a celebrity to continuously draw attention from the audience to maintain the celebrity status". The purpose of framing in celebrity is to increase the fame of the celebrity by publications. It shows that celebrities deliberately give out material information framed and given to the infotainment to publish.

The use of framing by celebrities does not only impact the wrong image of the celebrity. It could also bring advantages to the celebrity that can help them to attract the public's attention and increase their popularity. The effect of framing is most likely due to the factors that show how the receiver makes decisions and responds differently from what has been presented by the media. It is a significant factor carried out by receivers and connoisseurs of media who have free power with what they want to capture from the media presented.

Based on Moy et al., (2016) intake on framing in news originated from Robert Entman Framing Theory describes a frame as something that could be categorized as the content of the news itself, spans into certain phrases, words, or in visual context; images. Framing can also be said of how the media reports an event that uses a personal point of view and there may be facts that are intentionally highlighted, there are even facts that are deliberately discarded.

The celebrities divorce case is one of the storyline examples that infotainment often covers. Media reports celebrity divorce case with certain framing to amplify parts of the story to gain more reaction from the public. It was seen on Aura Kasih case that was being reported by Insert Trans TV in the form of video, pictures and articles. At this moment, in this study, the researchers analyzed how the infotainment-television program, Insert Trans TV framed and portrayed Aura Kasih divorce case on media.

## Method

This research analyzed the portrayal of Aura Kasih divorce case reported by Insert Trans TV as one of the infotainment-television programs in Indonesia. The primary sources were taken from television and social media such as Instagram and Youtube. From television, infotainment program titled 'Insert', except, these segmentations (Insert) were observed through their Youtube accounts: 'Intens Investigasi' and 'Trans TV Official' respectively. On Instagram, we decided to use these accounts: @Insertlive and News Media from Insertlive. We decided to choose the content of celebrity divorce cases posted in 2020 since those contents are considered popular news. Several stages have been done in order to collect and analyze the data.

First, the researchers choose and collect the content provided from the selected media. All contents were related to Aura Kasih divorce case.

Second, the researchers starts to analyze how the content was tailored and produced. We search the sense of framing within each information reported from the selected media.

Third, the researchers analyze the content by applying Entman framing analysis. We take people's comments, the existence of *netizens*, or public interpretation towards the Aura Kasih divorce case.

The last, the researchers take the conclusion of how the public shared their interpretation of Aura Kasih case.

## Discussion

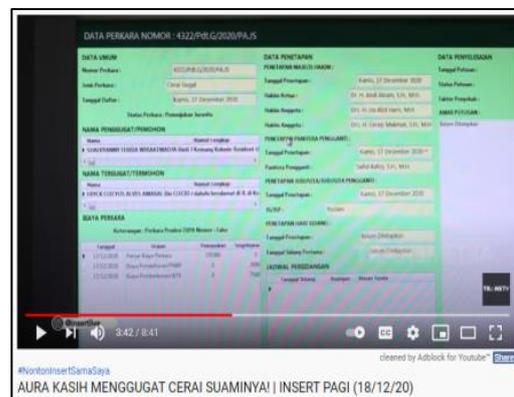
Taken on (Insert)Trans TV Youtube Account, Titled 'AURA KASIH MENGGUGAT CERAI SUAMINYA! | INSERT PAGI (18/12/20)' or translated as 'Aura Kasih filed for divorce against her husband' uploaded to Youtube in a Trans TV account on December 18th 2020. The video gained over 89 views with above 200 comments. In the videos, Insert used various pictures of Aura and her husband that seemed fitting, knowing they made this segmentation as the center story (Figure 1.1.1)



Figure 1.1.1 Aura Kasih proposed to divorce his husband.

In Figure 1.1.1 the problem statement or the highlight of the story was written. According to Taherdoost et al., in *Frame Effect Theories; Review and Assessment* (2015) show how clearly, presentation within the information as a problem sets a difference within an individual's decision making, which in this context could apply to how the public views the case.

The following data was taken from Insert Pagi 2020 that showed data of Aura Kasih divorce case. It can be seen in (Figure 1.1.2)



(Figure 1.1.2 Aura Kasih divorce case data)

From the data above, it was proven that Aura Kasih case was indeed a fact. This was not just unproven 'gossips'. This case attracted people's attention and speculation. The researchers viewed there was a visible pattern that infotainment offered. There was speculation, gossip, and media perception that amplified the Aura Kasih case's controversy.

Aura Kasih in Insert 2020 documented by 'Rumpi' that was being displayed (Figure 1.1.3), in which Aura talked about why her husband did not come back to Indonesia.



Figure 1.1.3 Reasons why Aura's husband did not come back to Indonesia

She added more assumptions that the problem within her marriage could have arisen way back than the public initially thought. Based on the followed up intake by Moy et al., (2016) on framing in news originated from Robert Entman Framing Theory, they acknowledged how particular use of image or analogy could intensify the essence of a story within the said news, even if there are no evident or firsthand remarks of revealing those essence words by word. That framing helped the audience to form their perception that may or may not align with what the story initially tried to project.

Another footage documented by Rumpi (Figure 1.1.4) showed that Aura confirmed she had an unofficial early marriage before she and her husband officially tied the knot, as well as her husband, converted to the Muslim religion.



Figure 1.1.4 Aura divorced his husband.

The narrator then continued to talk about the final signs that lead to public speculation of the divorce. Aura Kasih and her husband both unfollowed and deleted each other pictures off the

social media account.

In the comment section, several comments stood out; in which the public deplored Aura's decision to marry a foreign man instead of an Indonesian man (Figure 1.1.5).



Figure 1.1.5 People's opinion about marrying a foreigner

From the comment above, the researchers viewed that the public had a wrong perception towards celebrity marriage. The researchers viewed that the comment above was trying to address that marrying a foreigner makes us regret. It is different from Indonesian people as Indonesian has a better personality to trait others.

The comment above was also supported from another data on Intens Investigasi Youtube account (Figure 1.1.6) and (Figure 1.1.7).



Figure 1.1.6 Marriage and celebrity's pregnancy



Figure 1.1.7 Marriage is not something sacred

Those comments showed how the public might pin specific frame effects such as keywords and gist of pieces of information to form their judgment. The public viewed how Aura Kasih admitted to having an unofficial marriage. As a result, divorce came soon after. All of the data and the analysis above suggested that the Intens Investigasi YouTube account showcased Aura Kasih's divorce case used a significant framing to insinuate what was happening to Aura Kasih. It affected how the public perceived the case.

Next, data was taken from @insertlive that shared news about the divorce of Aura Kasih from her husband (Figure 1.1.8) and (Figure 1.1.9).

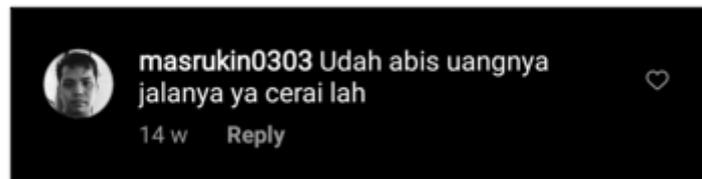


Figure 1.1.8 Running out of money as a key to divorce

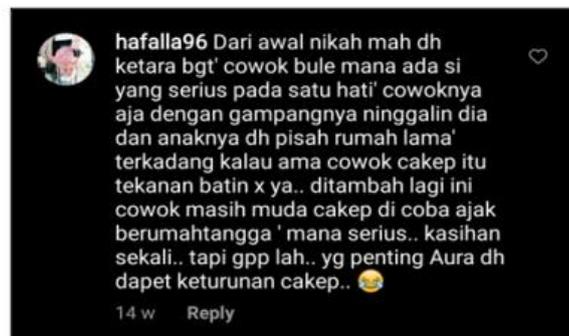


Figure 1.1.9 Feeling sympathy towards Aura divorce case

The visual captions were conveyed with a clear purpose that could be seen from the followers of Insert's Account. Their comments attracted attention and placed the Framing Element in it. The researchers viewed that there were some personal opinions from the public to Aura Kasih divorce case. The first follower stated that he thought that divorce was the last way to solve when someone ran out of money. Meanwhile, the second follower stated her opinion by saying from the first marriage. We could see that there were not any foreigners that were faithful—seen from what he did. He even left his child quickly meant that he did not care about his family. Besides that, he was still young. It must be so hard for him to think seriously about family. All in all, it was okay then. In the end, Aura had a good-looking child. Those are personal opinions that could frame the thoughts of others that were not necessarily based on reliable sources.

From the public interpretation above, the researchers viewed that media had given them chances to make their various speculation. As stated by Clyde (2017), she said that public opinion is "Social Judgment". There were essential matters based on exchanging thoughts carried out by individuals with conscious and rational. The following data was taken from Insertlive (Figure 1.2.0).



Figure 1.2.0 Aura Kasih pretending to be happy

On the second post uploaded by Insert (Figure 1.2.0), the visual and title given in the post explained how Aura Kasih lived when her husband was not by her side. It was also stated that Aura was pretending to be happy. This was a personal opinion made by Insert Instagram Account. The account shared their opinion by looking at photos of Aura Kasih smiling at her child. The account immediately concluded that Aura in the photo was only pretending to be happy. As we know, we can not conclude that someone is happy only seen from his or her smile. There is a framing done by Insert in this post.

According to Taherdoost et al., in *Frame Effect Theories; Review and Assessment* (2015) said that there was a tendency for people to avoid or take risks in identical decisions, and framing positively or negatively has advantages and disadvantages. It could be seen from Figure (1.2.1).

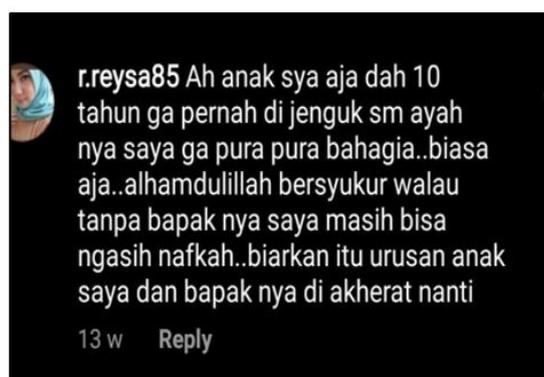


Figure 1.2.1 Aura divorce case and netizen's case similarity

The post invited various types of public comments to comment on the news. One of the comments said that her child's father left her for ten years. She felt normal and did not need to pretend to be happy. She also said that she could still earn a living for her child as long as she did

not expect a husband.

In this case, Aura attracted public attention for every action and behavior she did. However, not all people saw that divorce meant we could not survive. She could survive even though without a husband.

The following post (Figure 1.2.2) wrote, "Was Aura's Husband Low Income the Case of Divorce?". The researchers viewed that there was a framing element on the post made. The title had no fact and is just a question that could lead to a response from the public.



Figure 1.2.2 Aura's husband's income is lower than hers.

In this post, the researchers viewed that the media tried to frame the condition where Aura's husband's income is lower than hers. The researchers viewed that this is how media could attract people's attention without thinking about whether it is correct or not that Aura's husband has a lower income.

Like the uploaded visuals, the writing of the caption in the post (Figure 1.2.3) significantly led to public opinion.

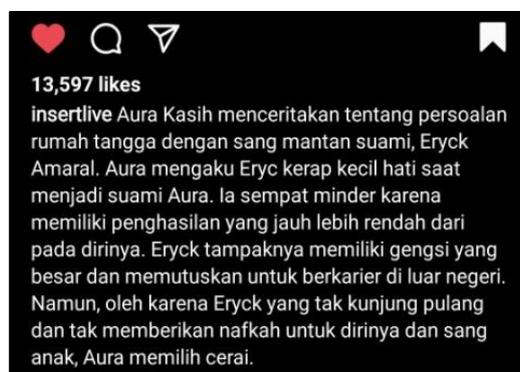


Figure 1.2.3 Aura and the income of her husband

The caption explained the reason why Aura divorced her husband. Her husband had a lower income than Aura, so he chose to go to a career abroad which finally Eryck, the husband, did not come home and did not give a living for Aura and her children. Finally, Aura chose to divorce. The lead opinions on this post are apparent. The facts are seen to be covered up by this way of writing.

The post about Aura Kasih regarding her divorce case showed how Insert's Instagram account used framing and the followers of the account who included framing in their personal opinion to comment on the account post. They aimed to influence the broader public perception.

Next, Insertlive uploaded the article with the visual face of Aura Kasih, and titled “Penghasilan Suami Lebih Kecil Penyebab Aura Kasih Gugat Cerai?”. (Figure 1.3.0)



Figure 1.3.0 Aura's husband less income as the factor of divorce

This article attracted public attention from the headline of the title. The media frame the title to show that the reason behind Aura Kasih's divorce case was because of the income of her husband that was less than her income. Framing in the article title emphasized that the reason was valid and made the public focused on that. After looking up and reading the whole article, there were statements from Aura Kasih that stated the real reason for her to divorce.

## Conclusion

To conclude, framing in infotainment was being used to amplify underlying messages that potentially lead to sensationalizing the story. Framing resulted in the viewers to form their own opinions and perception towards the story, even though those opinions did not align with what the infotainment reports were about. In addition, the public comments were also involved in creating opinions towards a wide audience that showed how some people commented as if they knew the truth of all the divorce cases. Celebrities resulted in more accessible representations in memory. As a result, the public would be easier to set their mindset and create their own opinion and response to Aura Kasih divorce case.

## References

- Alex, Sobur, M. (2015). *Analisis Teks Media*. Bandung: PT Remaja Rosdakarya.
- Arowolo, S., Olasunkanmi. (2017). Understanding Framing Theory. *ResearchGate*. DOI: 10.13140/RG.2.2.25800.52482.
- Boukes, M. 2019. Infotainment. In T. P. Vos, F. Hanusch, D. Dimitrakopoulou, M. Geertsema-Sligh & A. Sehl (eds.), *International Encyclopedia of Journalism Studies; Forms of Journalism*. Hoboken (NJ): Wiley-Blackwell. doi: 10.1002/9781118841570.iejs0132.
- Castells M.(2009). *Communication Power*. Oxford: Oxford University Press.
- Clyde L. King. (2017). *Public Opinion a Manifestation of the Social Mind*.
- Entman, R. M. (1991). Framing US Coverage of international News: Contrast in Narratives of KAL and Iran Air Incidents. *Journal of Communication*, 41 (4), 6 – 27.
- Entman, R.M. (1993) Framing: Toward clarification of a fractured paradigm. *Journal of Communication* 43(4): 51–8.
- Entman, R.M. (2004). *Projections of Power: Framing News, Public Opinion, and U.S. Foreign Policy*. Chicago, IL: University of Chicago Press.
- Entman, R.M. (2010). Media framing biases and political power: Explaining slant in news of Campaign 2008. *Journalism*. 11: 389. DOI: 10.1177/1464884910367587.
- Erfgen et al (2015). *The vampire effect: When do celebrity endorsers harm brand recall?*
- Eriyanto. (2002). Analisis Framing: Ideologi dan Politik Media. In LKIS. Yogyakarta.
- Eriyanto M. S., & Diahloka, C. (2015). Analisis Framing Robert Entman pada Pemberitaan Konflik Kpk Vs Polri di Vivanews. co. id dan Detiknews. com. *JISIP: Jurnal Ilmu Sosial Dan Ilmu Politik*, 4(3).
- Fiske ST, Taylor SE (1991) *Social Cognition*, 2nd edn. New York: McGraw Hill.
- Gerbner, G., & Gross, L. (1976). Living with television.:The violence profile. *Journal of Communication*, 26(2), 173-199.
- Gerbner, G., Gross, L., Morgan, M., & Signorielli, N. (1994). Growing up with television: The cultivation perspective. In J. Bryant & D. Zillman (Eds.), *Media effects* (pp. 17-40). Hillsdale, NJ: Lawrence Erlbaum Associates.
- Hennayake. 2017. Effectiveness of Celebrity Endorsement: A Review on Related Concepts and Empirical Applications. *International Journal of Scientific & Engineering Research* Volume 8

Jenner, Greg. 2020. *Dead Famous: an unexpected history of celebrity*.

Lakoff G. (2008). *The Political Mind: Why You Can't Understand 21st-Century American Politics with an 18th-Century Brain*. New York: Viking Press.

Mass Communication Theory (Online). (2017, January 31). Framing Theory. Retrieved from Mass Communication Theory:<https://masscommtheory.com/theory-overviews/framing-theory/>

McCombs M, Ghanem SI (2001) The convergence of agenda setting and framing. In: Reese SD, Gandy O, and Grant AE, *Framing Public Life*. Mahwah, NJ: Lawrence Erlbaum, 67–82.

Morgan & Shanahan. (1996). Two decades of cultivation reserach : An appraisal and meta-analysis. In B.R. Burleson (Ed). *Communication yearbook*. 20. (pp 1-45). Newbury Park, CA : Sage.

Moy, P., Tewksbury, D., & Rinke, E. M. (2016). *Agenda-setting, priming, and framing*. The international encyclopedia of communication theory and philosophy, 1-13.

Mursito, B. M. 2011. Realitas Infotainment di Televisi. *Komunikasi Massa*, 4.

Otto, L., Glogger, I., & Boukes, M. (2017). The softening of journalistic political communication: A comprehensive framework model of sensationalism, soft news, infotainment, and tabloidization. *Communication Theory*, 27(2), 136–155. doi:10.1111/comt.12102

Postman, Neil. (2005). *"Amusing Ourselves to Death: Public Discourse in the Age of Show Business"*, p.93, Penguin. ISBN: 9781101042625

Santosa, R. (2016). Analisis Framing Pemberitaan Etnis Tionghoa dalam media online Republika di bulan Februari 2016. *Jurnal E-Komunikasi*, 4(1).

Scheufele, Dietram. A. (2000). Agenda-Setting, Priming, and Framing Revisited: Another Look at Cognitive Effects of Political Communication. *Mass Communication and Society*. 3(2):297-316. DOI:10.1207/S15327825MCS0323\_07

Suwan, Juntiwisarakij. 2018. Framing emerging behaviors influenced by internet celebrity. *Journal of Social Sciences*.

Syahputra, I. 2006. *Jurnalistik infotainment: kancah baru jurnalistik dalam industri televisi: dilengkapi dengan Kode Etik Jurnalistik hasil revisi terbaru dan 8 tips selebritis menghadapi infotainment*. Pilar Media. Infotainment. SAGE Publications Ltd. India: Replika Press Pvt Ltd (8).

Taherdoost, Hamed & Montazeri, Saba. 2015. *Frame Effect Theories; Review and Assessment*.

9th International Conference on MANAGEMENT, MARKETING and FINANCES.  
10.13140/RG.2.1.4787.7842.

Thussu, Daya Kishan. 2007. *News as Entertainment: The Rise of Global Infotainment*. London: Sage.

Westen, D. (2007). *The Political Brain: The Role of Emotion in Deciding the Fate of the Nation*. New York: Public Affair