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Audience Motivation for Watching the Interactive Talk Show Hallo Pemirsa on LPP TVRI Riau Station

Septi Sabariah Dali Munthe^{1*} and Suyanto¹

¹Department of Communication Science, Faculty of Social and Political,
Universitas Riau, Pekanbaru 28293 Indonesia

Corresponding Author: septi.sabariah5928@student.unri.ac.id

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Abstract

Hallo Pemirsa is a karaoke-type television program that offers direct interaction between the audience and the presenter through interactive services. Hallo Pemirsa is a program of LPP TVRI Station Riau that has the most interactive audience. Audience activity on the program results from choosing to use the media with certain considerations. The research aims to analyze audience motives and factors that encourage audiences to watch the Hallo Pemirsa Program of LPP TVRI Riau Station. The research uses descriptive qualitative methods, drawing on McQuail's concept of media use. The research subjects were 7 informants, selected purposively. The results showed that: (1) the motives of audiences in watching the interactive dialogue program Hallo Pemirsa depart from three motives for media use only, namely, personal identity motives, social integration and interaction motives, and entertainment motives. Informants stated that information motive is not a motive in watching the Hallo Pemirsa program; (2) two factors are found that encourage audiences to watch this program, namely internal factors, including motive factors, attitudes, emotions, habits, and personal experiences, and external factors, including time factors, program content, media personalities, and media.

1. INTRODUCTION

The emergence of new media has brought about changes such as digitization and convergence across all aspects of media, including interactivity and connectivity (Gushevinalti et al., 2020). This era has shifted television production trends toward multi-platform television, integrating television with new media platforms such as mobile phones and the internet. One form of multi-platform television is the use of interactive services, also known as interactive dialogue. This has spurred audience feedback in the digital age, making the host-viewer relationship and the television viewing experience core characteristics of today's broadcasting media (Erlis, 2020). Consequently, broadcasting today focuses not only on content but also on audience interaction.

The TVRI Riau Public Broadcasting Station also leverages multi-platform television by producing interactive dialogue programs within its lineup. Interactive services using mobile phones and WhatsApp calls help the audience connect directly with the program. The programs are also broadcast on various online streaming platforms, including TVRI Klik, the TVRI Riau Station YouTube channel, IndiHomeTV, Vidio, meTube.id, and TV Indonesia (Pebrianti, 2021).

Some of these interactive talk shows include Hallo Pemirsa, an entertainment talk show featuring karaoke; Info Sehat, a health talk show; Qur'an Murottal, a talk show focused on reciting the Quran; Rona Melayu, an arts talk show; and Dunia Wanita, a talk show about women's inspiration. Hallo Pemirsa is the flagship program among its peers (Widyatama, 2019). This program has an interactive audience of approximately 4–5 callers per month. In contrast, other programs have a smaller interactive audience; for instance, "Info Sehat" receives only 2–3 callers in some months. "Qur'an Murottal" has had only 1–2 callers per month since June 2023. Rona Melayu had only one caller in October 2023. Meanwhile, Dunia Wanita has no audience connected to its interactive service.

Hallo Pemirsa has been on the air since 2007 and continues to air today, broadcasting live Monday through Wednesday from 2:00 to 3:00 PM. The Hallo Pemirsa program begins with a greeting from the two hosts and a musical accompanist. The first 20 minutes feature four songs: an Indonesian pop song, a dangdut song, an old-time song, and a Malay song. Afterward, the interactive segment begins, during which the audience can connect with the program. The interactive audience comes from diverse regions, such as the islands of Sumatra, Java, and Kalimantan. The Hallo Pemirsa program, which targets audiences aged 25–45 across Indonesia, has a loyal following that strives to connect with the program during every broadcast (Pebrianti, 2021).

COMPARISON OF AUDIENCE SIZES RELATED TO INTERACTIVE SERVICES AT LPP TVRI RIAU STATION IN 2023



Figure 1. Comparison of the Audience

GRAPH OF THE AVERAGE NUMBER OF VIEWERS CONNECTED TO THE INTERACTIVE SERVICE, OCTOBER 2021–OCTOBER 2023



Figure 2. Graph of the Average Number

The interactions on the Hallo Pemirsa program are a unique strength of the show. The dynamic between the audience and the host tends to be relaxed, with informal language. This is accompanied by a wide range of conversations, ranging from personal topics to general issues. In addition to singing, the audience interacts with the host on semi-personal matters, such as emotional states (sadness, joy, anger, and anxiety) and relationships (with partners). This allows the host to gain some insight into their interactive audience. The information obtained is generally limited to basic demographic characteristics, such as name, age, gender, or region of origin. Meanwhile, the audience uses a "Real-Life Identity" when

interacting with the host, meaning they provide truthful statements (real-world identity) in response to the host's identity-related questions during the broadcast (Nasrullah, 2018).

The host addressed the audience with several special terms, such as "*penelpon setia*", "*ibuk*", "*bapak*", "*adik*", and even unique terms like "*Indian police*." The management team also responds well when receiving direct criticism from the audience. Usually, the criticism concerns technical issues during the broadcast, such as missing subtitles, delayed subtitles, and transition effects implemented by the management team. Through these actions, the audience feels included in the broadcast and develops a positive relationship with the host. The pattern of interaction that occurs also demonstrates that the *Hallo Pemirsa* program fosters a sense of closeness between the audience and the host. Consequently, one of the audience's primary reasons for watching is to engage in conversation and build connections (Al Karomy, 2025).

By examining audience engagement with this program, the researcher sought to compare national and local TV programs with similar airtimes. As shown in the table below, not all national and local TV stations offer interactive features, particularly karaoke-style entertainment. However, other national and local TV stations continue to attract audiences through the programs they offer, such as domestic or foreign series.

Table 1. Comparison Table of National and Local TV Programs

Tv Station	Monday	Tuesday	Wednesday
TVRI Riau	Hallo Pemirsa 14.00-15.00	Hallo Pemirsa 14.00-15.00	Hallo Pemirsa 14.00-15.00
Trans TV	Rumpi (No Secret) 14.00-15.00	Rumpi (No Secret) 14.00-15.00	Rumpi (No Secret) 14.00-15.00
Trans 7	Redaksi 14.15-15.15	Redaksi 14.15-15.15	Redaksi 14.15-15.15
ANTV	Hai Albelaa 13.30-16.00	Hai Albelaa 13.30-16.00	Hai Albelaa 13.30-16.00
Indosiar	Pintu Berkah 14.00-16.00	Pintu Berkah 14.00-16.00	Pintu Berkah 14.00-16.00
SCTV	SCTV FTV Sore 14.30-16.30	SCTV FTV Sore 14.30-16.30	SCTV FTV Sore 14.30-16.30
Metro TV	Newsline 13.05-14.30	Newsline 14.05-15.05	Newsline 14.05-15.05
MNCTV	Upin & Ipin Siang 13.00-15.30	Upin & Ipin Siang 13.00-15.30	Upin & Ipin Siang 13.00-15.30
RCTI	Makan Bareng Artis 14.00-15.00	Makan Bareng Artis 14.00-15.00	Makan Bareng Artis 14.00-15.00
Kompas TV	Pop News 14.00-14.30	News Or Hoax 14.00-14.30	Laporan Khusus 14.00-14.30
TvOne	Manusia Nusantara 14.00-14.30	Manusia Nusantara 14.00-14.30	Manusia Nusantara 14.00-14.30
CNN Indonesia	Redaksi 14.15-15.15	Redaksi 14.15-15.15	Redaksi 14.15-15.15
NET. TV	Viral Itu Penting (V.I.P) 14.00-15.00	Viral Itu Penting (V.I.P) 14.00-15.00	Viral Itu Penting (V.I.P) 14.00-15.30
Nusantara TV	Super Bollywood 14.02-15.00	Super Bollywood 14.02-15.00	Super Bollywood 14.02-15.00
RRI Net	Dangdut Nyok 13.30-15.00	Dangdut Nyok 13.30-15.00	Dangdut Nyok 13.30-15.00
Bali TV	Bali Channel Tourist TV 14.30-15.00	Bali Channel Tourist TV 14.30-15.00	Bali Channel Tourist TV 14.30-15.00
Riau Tv (RTV)	Program TV 14.00-15.00	Musik Selingan 14.00-14.30	Profil Kabupaten 14.30-15.00

Other TV programs are one-way, preventing direct communication and audience engagement. Thus, in this context, the media serves only as the sender of messages, and the audience as the receiver. In contrast, on *Hallo Pemirsa*, communication is two-way, allowing participants to alternate roles as both senders and receivers of messages. Based on the interactions, it can be inferred that the audience has a specific motivation for watching the *Hallo Pemirsa* program. Interaction with the host fosters a sense of belonging within the program and creates a unique experience, resulting in emotional engagement among the audience as they watch (Sagita & Adim, 2018). Because of this, the audience deliberately sets aside time and waits for the *Hallo Pemirsa* program to air. Additionally, karaoke-style content adds a distinct appeal to the audience. The audience chooses karaoke entertainment to escape the exhaustion of routine. Thus, karaoke-style television entertainment programs featuring interactive engagement become an attraction for their specific demographic.

McQuail *in* Nasrullah (2019), explains that audiences are formed based on shared desires, needs, satisfaction, and media consumption motives. Thus, the media is an integral part of the audience and always goes hand in hand with it. In other words, the audience's motives themselves are the goals or driving forces behind their media consumption. McQuail's (1987) individual functionalist approach, he explains that there are several motives for media use corresponding to the audience's needs, namely the information motive, the personal identity motive, the social integration and interaction motive, and the entertainment motive.

McQuail (1987) asserts that the existence of an audience is the most important prerequisite for ensuring the continuity of communication and the achievement of communication objectives. This is especially true given that karaoke-style programs featuring interactive elements hold a unique appeal for their target audience. Consequently, this study adopts the audience's perspective, aiming to identify the audience's motivations and the factors driving their viewing of the interactive talk show *Hallo Pemirsa* on LPP TVRI Riau Station. The research focuses on the four audience motivations in media use as outlined by McQuail

2. RESEARCH METHODS

Time and Place

The research was conducted in Pekanbaru, with research subjects selected purposively, yielding 7 research informants. The purposive sampling technique was used because the study required competent informants relevant to the research (Rukajat, 2018). Data collection was conducted through in-depth interviews, observation, and documentation. Interviews were conducted with six members of the public and one member of the management team (Agirre et al., 2016). The data was then analyzed using the Miles and Huberman model, which consists of data collection, data reduction, data presentation, and conclusion (verification). Next, the technique for verifying data validity involves data source triangulation, which entails comparing the results of observations, interviews, and documentation obtained from informants in different situations, as well as comparing the data collected with other written sources.

Methodology

This study employs a descriptive qualitative research method based on McQuail's concept of media use motives, which posits four motives for public media use: the information motive, the personal identity motive, the social integration and interaction motive, and the entertainment motive. The choice of the descriptive qualitative method here aims to reveal a situation, phenomenon, or fact in the study of audience motives by presenting them as they are.

3. RESULT AND DISCUSSION

Motive

Audience motives are the drives or goals that motivate audiences to fulfil their needs through media. The audience's use of media stems from the Individual Functionalism approach. McQuail (1987) explains that individuals strive to meet their daily needs through the media. Thus, McQuail (1987) explains that

there are four general goals or motivations in media consumption, including the information motive, the personal identity motive, the social integration and interaction motive, and the entertainment motive. Of course, each individual has their own motives and considerations regarding media use. Based on the data obtained, the results show that three motives for media use drive the Hallo Pemirsa audience: the personal identity motive, the social integration and interaction motive, and the entertainment motive.

Table 2. Reasons for Media Use Among the Audience of Hallo Permirsra

Motive	I.1	I.2	I.3	I.4	I.5	I.6
Information Motive	-	-	-	-	-	-
Personal Identity Motive	√	√	√	√	√	√
social integration and interaction Motive	-	√	√	-	-	-
Entertainment	√	√	√	√	√	√

Table 2 shows that the informants were motivated by three factors, with personal identity and entertainment being the dominant ones. However, they were not motivated by the need for information, as this stems from the desire for oversight, to reinforce opinions and decisions, to encourage learning, and to gain a sense of security from the information obtained (Rizqi, 2021). In this case, however, the informants did not fulfill these needs through the Hallo Pemirsa program.

The Personal Identity motive stems from self-actualization, whereby the expression of hobbies through the Hallo Pemirsa program elicits various responses, such as providing enjoyment, thereby reinforcing the value of personal identity in each individual. Additionally, there are personal reasons, such as feeling secure because one's identity is not revealed, aligning song genres with individual tastes, direct interaction with the host, and enjoyable personal experiences. Thus, it can be concluded that, when watching the Hallo Pemirsa program, the audience possesses the following Personal Identity motive. 1) to boost self-confidence through the Hallo Pemirsa program; 2) to find an outlet for hobbies through the Hallo Pemirsa program; 3) to express personal motivations through the Hallo Pemirsa program; and 4) to validate one's self-worth through the Hallo Pemirsa program.

The motives of social integration and interaction stem from the desire to connect with others, ranging from casual acquaintances and friendships to personal relationships driven by a desire to socialize. Fulfilling needs related to this motive aims to enhance self-credibility, social status, and strengthen relationships with family, friends, and others. Interaction is the key focus here; through these interactions, the audience gains unique experiences, validates emotions, and engages in conversation. This is reinforced by informants' statements that, through the media, one can find new friends. Integration here also involves integrating the media used; individuals use two platforms: television and new media (YouTube). Thus, it can be concluded that the audience of "Hello Viewers" possesses the following motives of Integration and Social Interaction: to find friends from various regions through the Hallo Pemirsa program; and find someone to chat with (a host) through the Hallo Pemirsa program.

The entertainment motive stems from the desire to seek entertainment, escape from problems, spend free time, and so on. This motive also emphasizes the psychological (emotional) aspect of the audience, where, in addition to feeling happy, they also feel relieved after connecting with this program. Informants feel happy after watching the Hallo Pemirsa program, because they derive pleasure from it; they continue to watch it and have made it a habit over the years. This confirms that the audience consciously seeks entertainment and fills their free time by watching the Hallo Pemirsa program, going so far as to intentionally wait for it to air, even if the broadcast time does not align with their free time. Therefore, based on the informants' statements, it can be concluded that the Hallo Permirsra audience has the following entertainment motives: 1. To escape from exhausting routines through the Hallo Pemirsa program; discover enjoyable things through the Hallo Pemirsa program; spend their free time watching Hallo Pemirsa; and validate emotions and relieve stress through the Hallo Pemirsa program.

An individual's daily behavior is always influenced by their development and growth, including their viewing habits. In meeting the public's needs regarding media consumption, there are certainly underlying

factors that influence the public's viewing of a wide variety of TV programs. As explained by Ebersole and Wood *in* Sudarmawan (2020), these factors include individual personality, entertainment, changes in mood (preferences), leisure time, and participation. Meanwhile, Giles (2002) explains that parasocial interaction is even more closely associated with viewing motives in the audience than with other behavioral measures. Consequently, it is difficult to identify all the factors influencing an individual's viewing behavior. Internal factors are those that originate within the audience itself during viewing, also known as personal factors. These factors stem from biological factors, motives, attitudes, emotions, and beliefs. First, the motive stems from the audience's underlying needs while watching. In fact, this factor relates to media use as proposed by McQuail (1987). The interview results concluded that in this study, the Hallo Pemirsa audience was driven by three motives for media use when watching the Hallo Pemirsa program. These motives are self-identity, social integration and interaction, and entertainment. The most dominant motives are entertainment and personal identity, followed by social integration and interaction; only two of the six informants stated that these were reasons for watching the Hallo Pemirsa program.

Second, the attitude factor, which is a reaction or response to an object that leads to specific behavior toward that object (Nurtiah & Abdillah, 2021). Every individual has a different attitude toward a specific object, even if the object is the same. Based on the interview results, all informants expressed a positive attitude toward the Hallo Pemirsa program. The audience felt this program could evoke positive emotions. Various emotions expressed by the informants included feeling relieved after singing and a sense of fatigue disappearing when interacting with the host, leading to a sense of satisfaction and a desire to watch the program again and again. Third, emotional factors, which are feelings arising from a situation or interaction (Ardianti, 2018). Emotions are also classified into positive and negative emotions. Based on the interview results, the audience experiences positive emotions while watching the Hallo Pemirsa program. These emotions include feelings of joy, relief, and happiness during or after watching the Hallo Pemirsa program. The positive emotions that emerge stem from the audience's positive experiences. Informants stated that the atmosphere during interactions is fun and exciting, bringing joy to the audience. Additionally, the feeling of relief after singing leaves a lasting impression on the audience.

Fourth, the habit factor, which is a stable aspect of human behavior, occurs automatically and unconsciously. For the audience, the experiences and interactions that occur through media use determine whether they will continue using that medium. In this regard, the informant stated that watching the Hallo Pemirsa program has become a habit, in that the informant consciously uses it to pursue a hobby and has made it a daily habit. The transformation of the act of watching into a habit is also influenced by internal factors, such as the informant's positive feelings, the relationship between the host and the audience, and interactions among the audience within the program. The next factor is an external factor originating from outside the individual, or a situational factor. First, there is the time factor: while some informants stated that the broadcast time aligned with their free time, others noted that it did not, preventing them from watching the program. Nevertheless, the audience deliberately set aside time during the broadcast hours to watch the Hallo Pemirsa program, to the point that this behavior became a habit for them. Additionally, although the Hallo Pemirsa program is scheduled for Mondays, Tuesdays, and Wednesdays from 2:00 PM to 3:00 PM WIB, its broadcast runtime is also segmented.

Second, the program's content and substance. As explained by Ingratubun (2021), TV audiences are active and selective in their viewing based on their interests. Thus, if an audience finds engaging content in a particular program, they are likely to follow that program. The Hallo Pemirsa program also features dangdut songs, Indonesian pop, old-time classics, and Malay regional songs, which, according to the informant, are the types of songs the audience prefers. In addition to karaoke sessions with specific song genres, the program also includes semi-personal conversations, creating a more engaging atmosphere compared to other TV program content. Based on this, the informants stated that content is the audience's primary consideration when watching Hallo Pemirsa. All informants stated that karaoke programs like this one are specifically chosen as an alternative form of entertainment.

Third, the factor of media figures or hosts relates to their communication skills and on-air presence. Since the audience feels comfortable, excited, and happy when watching and interacting with the hosts,

this becomes a distinct factor driving the audience's desire to watch the Hallo Pemirsa program. The emphasis here is on the manner of communication, not on the individual's personal traits. Some informants also mentioned having a favorite host, but they would still watch the program regardless of who was hosting. Fourth, media factors related to program broadcasting via convergence. The availability of live streaming makes it easier for the audience to watch the program even when they are not at home. As one informant noted, in addition to TV, another way to watch the Hallo Pemirsa program is through a live YouTube stream. Another advantage of this convergence is that it allows the audience to provide feedback in real time, such as through YouTube comments. The availability of live streaming on YouTube also allows the audience to rewatch the broadcast.

Watching television can evoke feelings of joy and happiness in the audience. However, the audience still faces challenges when using interactive services. Based on the data collected, some challenges the audience experienced while watching the Hallo Pemirsa program include network issues, delays, and concerns about duration and broadcast times. The difference between this study's results and those of previous studies lies in the audience's reasons or motives for consuming media products. Unlike previous studies, which were based on four motives for media use with a tendency toward certain motives, in this study, the audience clearly stated that they were driven by only three motives: entertainment, personal identity, and social integration and interaction

4. CONCLUSION

Based on the research findings and discussion, it can be concluded that, first, the audience's motivation for watching the Hallo Pemirsa program stems from just three media usage motives: the personal identity motive to reinforce personal values, the social integration and interaction motive to find conversation partners, and the entertainment motive to spend free time and express emotions. Meanwhile, the information motive is not a motive for the audience to use the media to watch this program. Second, the factors driving the audience to watch this program fall into two categories: internal and external. Internal factors include motivational, attitudinal, and emotional factors, as well as habits and personal experiences. External factors include timing, program content, media personalities, and the media platform or channel. Challenges identified include network issues, delays, and the duration and broadcast schedule.

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