



## Strategic Impression Management of a Music Celebrity: A Narrative-Visual Analysis of the Documentary Film "All Access to Rossa 25 Shining Years"

Rizki Ramadhan  
Hidayat<sup>1</sup>

Telkom University,  
Indonesia

Indra Novianto  
Adibayu  
Pamungkas<sup>2\*</sup>

Telkom University,  
Indonesia

---

**\*Corresponding author:**

Indra Novianto Adibayu Pamungkas,  
Telkom University, Indonesia.

✉ [indrapamungkas@telkomuniversity.ac.id](mailto:indrapamungkas@telkomuniversity.ac.id)

---

**Article Info :**

**Article history:**

Received: March 22, 2026

Revised: May 01, 2026

Accepted: May 04, 2026

---

**Keywords:**

impression management; rossa;  
documentary film; all access to  
rossa 25 shining years

---

**Abstract**

**Background:** During this time, I had fit into their narrative as a child and teenager through social media, music, movies, video games, and navigated an ever-evolving field of entertainment that has improved and still fostered emotional connection. In addition, documentary films are an increasingly important avenue for self-representation; however, research examining these works among Indonesian music celebrities is still in its infancy.

**Objective:** This study explores Rossa's intended multi-layered self-presentation strategies in the 2024 documentary *All Access to Rossa 25 Shining Years* and how audiences from different generations experience them.

**Methods:** A qualitative descriptive design with narrative-visual analysis was used. We conducted thematic analysis (NVivo) of 20 semi-structured audience interviews using an approach based on the Miles et al. interactive model.

**Results:** Six themes were identified: Front Stage, Back Stage, Impression Strategy, Impression Motivation, Media Construction, and Audience Impact. The authors coined the term "Transcendent Persona Architecture," which is based on authenticity, vulnerability, and integrity.

**Conclusion:** The documentary served as a branding device. Image credibility, emotional integrity, and authenticity could challenge the conventional representation of celebrity images in Indonesian music.

---

**To cite this article:** Hidayat, R. R., & Pamungkas, I. N. A. (2026). Strategic Impression Management of a Music Celebrity: A Narrative-Visual Analysis of the Documentary Film "All Access to Rossa 25 Shining Years". *Glosains: Jurnal Sains Global Indonesia*, 7(2), 490-509. <https://doi.org/10.59784/glosains.v7i2.716>

### INTRODUCTION

Between 2011 and 2024, at least six documentaries and biopics about Indonesian celebrities and musicians were released. Three of them focus on the journeys of bands: a film about Mocca (2011) documenting 12 years of their career before they went on hiatus, The Brandals (2012) highlighting Jakarta's underground scene, and Burgerkill (2013) depicting the dynamics of their 16-year career while paying tribute to a deceased band member. All three were primarily screened at festivals and special screenings.

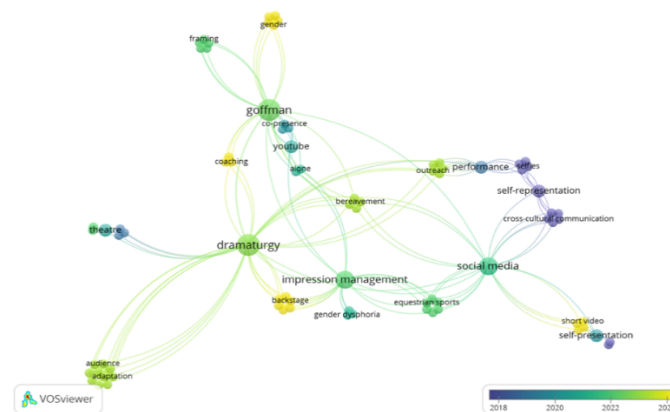
Next, the biographical film *Chrisye* (2017), starring Vino G. Bastian, attracted 112,000 viewers (Djamhari, 2017), followed by *Harta, Tahta, Raisa* (2024) with 10,734 viewers (Keteng Pangerang & Rantung, 2024), and *All Access to Rossa 25 Shining Years* (2024), which reached 64,731 viewers (JPNN.com, 2024). These last three films showcase the personal sides of the musicians ranging from inner struggles, balancing career and family, to behind-the-scenes stories demonstrating that documentaries about public figures hold appeal because they offer insights and reflections on significant figures.

Celebrity documentaries are significantly more than entertainment, offering an almost voyeuristic glimpse into the lives, struggles, and inner worlds of revered public figures that fosters a parasocial relationship with their viewers Swastiwi (2024) we become emotionally invested in those whom we idolize. Public figures are frequently anything but private: younger entertainers such as Fuji and Rafael Adwel have occasionally been labeled as abrasive or reluctant when approached by journalists in public spaces, while more experienced figures such as Ariel Tatum and Nicholas Saputra tend to come across as overly friendly and impulsive in those setting. These inconsistencies underscore the gulf between a carefully constructed public persona and the authentic human being beneath it (Wina, 2022).

In fact, many glamorous Indonesian film stars often surprise audiences by not behaving exactly the same way offscreen. For example, Soimah Pancawati, who appears fashionable and sociable in soap operas, becomes much more understated off-camera. Eko Patrio plays a comedic figure across entertainment programs, yet those closest to him describe him as calm and warm-hearted. Similarly, the stage persona of Sule is that of a self-deprecating comedian, yet he is also regarded as a devoted family man who remains approachable to his supporting staff (Noor, 2020).

The Indonesian celebrity cases cited above demonstrate that a public persona and an offstage character can differ greatly, yet such dissonances often serve an artistic or performative function within the entertainment industry. Celebrities are scrutinized constantly, and poorly managed public pressure can obliterate their reputation. Self-promotion then goes from optional to mandatory, with stars needing to position themselves as both aspirational and relatable in order to remain commercially viable. By doing so, the careful orchestration of one's image can sustain a career even as considerable effort must be expended in the face of profound social and emotional challenges (Pattipeilohy, 2016).

Celebrity impression management through various forms of communication social media, digital platforms, and film remains an area that warrants further scholarly attention. This visualization maps studies of impression management across specific domains of study from 2014 to 2024.



**Figure 1.** Analysis of Impression Management Theory Usage in Research from 2014 to 2024

The data below, featuring links between impression management in media studies and communication technology, present a bibliometric analysis based on VOSviewer that suggests academic interest in this relationship began to grow around 2016. For example, Aulia (2025) applied Goffman's impression management framework in studying iPhone users' online identity construction through app selection and display, suggesting that they possibly conduct stigma management by hiding or reorganizing self-information that conflicts with social acceptance. However, a lack of clarity regarding geographic range and the novelty of social media platforms constitutes a major limitation of this study; it excluded recent innovations such as TikTok and BeReal, and even AI-driven competitors (since they are not strictly communication platforms), along with other evaluative social tools.

For example, a study from 2020 draws on the theoretical foundations of Goffman (1956), extending his dramaturgical principles into an examination of impression management and highlighting how travel bloggers navigate frontstage and backstage dynamics while engaging in

internet-based content creation. As part of a larger research dataset, the study drew from an unconstrained sample of bloggers operating across loosely defined geographic borders, attempting to construct engaging frontstage personas via social media beyond a single nation; yet this behavior offered little indication that the bloggers themselves were deliberately cultivating their online presences as outward-facing brands.

Bloggers are constantly working when traveling with a brand, generating shareable content. Truly backstage moments private instances of relaxation or intimacy remain largely invisible, often consumed by the demands of content generation. This study reveals that the phenomenon involves both selective posting and ongoing performance through digital impression management, effectively eroding the boundary between work and personal life (Riswan, 2025). The study also provides numerous directions for future research, including questions about whether these perceptions affect follower impressions and how established image branding impacts product trust, participation, and purchase intent among consumers.

In 2021, a study applied a cross-pollination of media studies research, film and television analysis, narrative theory, and Goffman's dramaturgical sociology to analyze how impression management operates through portrayed characters encoded by live-action screen performance in a television series. Using frontstage and backstage frameworks to examine narrative construction Beames (2021), this work lays the groundwork for future audience research concerning characters across streaming platforms (Netflix, Disney+, Amazon Prime).

A 2021 study from UK, Irish, and EU institutions spanning social psychology and public health draws from Erving Goffman's dramaturgical framework to define intentional self-presentation in medical environments as frontstage performance. This research examined the interaction strategies of transgender patients seeking medical services and how these individuals constructed performative identities, presenting themselves as healthy and socially normative when accessing the care they desired. This study broadens the rhetorical context of inquiry, particularly around digital identity in transgender lives and digital activism.

Drawing on impression management frameworks in the context of sports education, this 2022 Swedish study demonstrated that social media can offer spaces for youth equestrians to mold identities aligned with specific traits exhibited by elite competitors. Primarily focusing on their skills and accomplishments, they maintained a facade of appearing as successful professionals, showcasing the tasks and achievements performed throughout their sporting careers. The main contribution of the study was its exploration of identity formation and performance in digital spaces (Broms et al., 2022). This study opens research pathways, including comparative impression management studies in amateur and professional contexts Tek (2025), the influence of digital image on the mental well-being of young athletes, and sport-aligned associations where self-branding strategies characterized by the use of Instagram or TikTok are employed by athletes.

All these written findings still require further investigation into impression management across diverse areas of research, including communication technology, media and digital communication education, social media, and television and film, through bibliometric assessment on the VOSviewer platform. Film and other media support celebrity narrative construction and the ability to engage audiences (Glaser et al., 2024). Film supports the telling of stories and the conveyance of meaning, as it is not merely a message but also a vehicle for the meaning received by the audience (Asri, 2020). In this sense, the author proposes research into film as a medium for managing celebrity image.

Several distinctive features of a musician's career justify limiting this study to musicians, as opposed to politicians, actors, or athletes—who are often subject to similar arguments. First, musicians lead lives in which their identities are shaped across multiple dimensions of time and space, with stage personas distinctly different from their private selves. Second, music uniquely serves as an emotional bridge between artists and fans. Third, the music industry constitutes a distinctive professional environment that manages artistic capacity, providing a richness particularly evident when music itself serves as the primary motivation. Fourth, public image is arguably the most significant yet least commercialized dimension of the music industry. Fifth, music documentaries are audio-visual texts that create and amplify these ideas. Sixth, music fans are highly loyal audiences who intensify the dynamics of in-group identification through

emotional engagement. Lastly, documentaries on musicians offer valuable avenues for analysis and information gathering.

Next, the reason for selecting the musician Rossa as the subject of this study is based on information regarding documentary films about Indonesian musicians released from 2011 to 2024. Of the six documentary films featuring Indonesian celebrities, three focused on music groups but were not exclusively screened in theaters, so their audience numbers are unknown, while the other three films tell the personal biographies of celebrities, with a cinema audience of 112,000 for the film *Chrisye*, 64,731 viewers for *All Access to Rossa: 25 Shining Years*, and 10,734 viewers for *Harta, Tahta, Raisa*. Based on cinema attendance figures, the film *Chrisye* ranked first. However, the main subject has passed away, making it impossible to use him as a research informant. Additionally, the film *Harta, Tahta, Raisa* was already studied in 2025. The author is interested in researching the film *All Access to Rossa: 25 Shining Years* for several reasons, such as, it has a larger audience than the film *Harta, Tahta, Raisa*, no research has been conducted on this film yet, and Rossa can serve as the primary source for this research.

In early 2024, after its release in Indonesia where it drew 64,731 theatergoers the documentary *All Access to Rossa: 25 Shining Years* was also screened in Malaysia and Singapore. It was then officially released in early 2025 on one of the world's largest streaming platforms, Netflix. The popularity of Rossa's film, with such viewership numbers, has the potential to leave a lasting impression on audiences, portraying Rossa as a celebrity who effectively manages her public image.

To examine Rossa's image management through the documentary film *All Access to Rossa: 25 Shining Years*, the author will employ a descriptive qualitative method using a narrative-visual analysis approach. In addition to analyzing the film, the research is deepened through interviews with the main subject, Rossa, relevant informants, and respondents who have watched the film. This aims to obtain meaningful data, thereby enabling a deep understanding of celebrity impression management through a documentary film.

## METHOD

A qualitative research method employing a narrative-visual analysis approach was selected for this study, based on the researcher's objective to gain an in-depth understanding of the phenomenon of Rossa's image management in the documentary film "*All Access to Rossa: 25 Shining Years*." The qualitative approach enables the researcher to conduct an in-depth exploration of the phenomenon of Rossa's image management. Research focused on a single subject (case) provides a holistic and contextual understanding of the communication strategies employed. The collected data is descriptive in nature, consisting of words, narratives, and visuals from the documentary film, which are then analyzed to uncover patterns and underlying meanings (Creswell & Creswell 2023).

The research design employs a descriptive qualitative approach with narrative-visual analysis of the content of the documentary film "*All Access to Rossa 25 Shining Years*." This study focuses on a deep understanding of the phenomenon in its natural state; its aim is not to generalize but to gain a holistic and meaning-rich understanding of a social phenomenon (Sugiyono, 2019). The author seeks to deeply understand how Rossa presents her self-image, which is a social phenomenon that cannot be measured quantitatively.

The strategy used to collect and analyze data from the documentary film "*All Access to Rossa: 25 Shining Years*" is content analysis, a research technique for drawing valid and replicable conclusions from textual data (Krippendorff, 2022). In this study, the textual research data consists of all visual elements such as scenes, expressions, and gestures, as well as audio elements such as dialogue and narration present in the film. The author will categorize this data into units of analysis based on the concept of impression management theory and then interpret it to uncover the meaning of Rossa's impression management as a public figure through the documentary film "*All Access to Rossa 25 Shining Years*."

In this study, the documentary film "*All Access to Rossa 25 Shining Years*" and the results of in-depth interviews with Rossa, viewers, and academics are included in the primary data, as the researcher collected and analyzed them directly for research purposes. Meanwhile, books, journals, and previous research articles used by the researcher to construct the theoretical

framework and bibliography are classified as secondary data, as this data has been published and is publicly available.

The informants in this study are divided into three main categories: key informants, namely Rossa as the central figure in the documentary; internal supporting informants, namely Rossa's manager who was directly involved in the production process; and external supporting informants, consisting of 20 viewers who watched the documentary *All Access to Rossa: 25 Shining Years* as an audience that received and interpreted Rossa's representation in the film. The data analysis strategy for this study is oriented toward data source triangulation, which is a technique for examining data validity from various perspectives Sugiyono (2019) data source triangulation is a method for testing data credibility by verifying data from various sources. The appropriate analytical model to use is the Interactive Model (Miles & Huberman, 1992).

## RESULTS AND DISCUSSION

### Results

This process was an application of thematic analysis, using NVivo software, with respect to coding procedures based on impression management theory Goffman (1956), and contributions from Jones & Pittman and Leary & Schlenker. Data from interviews of 20 documentary-watchers and internal key informants were structured into six meta-categories: (1) Front Stage Presentation; (2) Back Stage Disclosure; (3) Impression Strategy; (4) Impression Motivation; (5) Media Construction; (6) Audience Impact. These categories serve to illuminate Rossa's agency as a figure whose subjectivity is constructed within the documentary, as well as through empathic identification processes fostered in viewers.

#### *Theme Front Stage Presentation*

**Table 1.** Distribution of Coding for Front Stage Presentation Theme

<b>Front Stage Presentation</b>	<b>Number Of Coding Reference</b>	<b>Percentage</b>
<b>Setting</b>	55	31%
<b>Appearance</b>	52	29%
<b>Manner</b>	70	40%
<b>Total</b>	177	100%

In the Front Stage Presentation theme, NVivo was used to code responses from all 20 respondents for a total of 177 coded references in this category, which were further divided into three sub-themes: Setting (31%); Appearance (29%); and Manner (40%). The marked predominance of the Manner sub-theme indicates that audiences decide on their impressions of Rossa primarily based on her behavioral, attitudinal, and relational features relative to purely visual effects or context-free spatial environment alone. While Setting and Appearance both played important roles in fortifying her divinesque image, it was Manner that was most crucial in shaping the portrait that audiences would want to display of her to the world.



Figure 2. Word Cloud of Informant Contributions in Setting Coding

The most prevalent word in the Word Cloud generated from a Setting node reveals that audiences associated settings with an excellent concert experience to the highest degree, using the word "very." The interviewees kept referring to portrayed environments with phrases such as "very grand," "very good," "very good convincing," and "very perfect," while comments about the actual stage or lighting structures often defined them as something quite "grand and international class." Other observations noted that the planning felt "very thorough," that stage details came across as "very deliberate," and that visual transitions were "very tidy and professional." These findings suggest that setting in this documentary not only serves as an ambient, physical backdrop but rather as an active signifier of quality, professionalism, and the cultural legitimation of Rossa's diva identity.



Figure 3. Word Cloud of Informant Contributions in Appearance Coding

Costume prevails in the Word Cloud for the Appearance node, indicating the audience's interpretation of Rossa's visual presentation as a compelling presence defined by what she wears during her time on film. I have written about costumes not just as decorative objects but as indicators of artistic identity, creative voice, and diva status, drawing from responses like the following: "The costumes were amazing! Truly maximalist (and clearly very well prepared)" and "The looks had a genuinely good glam rock quality that never looked tired." Others commented on a sense of perfect fit, with people saying her dresses were "grand and elegant yet still modest," and that Rossa was a "big diva" but still dressed modestly. All three together suggest that costumes serve as representational artifacts that remain relevant to her artistic identity, indicating genuine effort and respect for the audience in both concert and everyday scenes.



**Figure 4.** Word Cloud of Informant Contributions in Manner Coding

The Manner node in 'Word Clouds' displayed behaviors, which indicated how the respondents conveyed Rossa's conduct upon examination of their exchanges with people; significantly, the most frequently repeated form was very. This therefore reflects both high and low audience impressions about her humility, kindness, professionalism, and consistency in conduct such as "Rossa is so down to earth" or "I can see her kindness in the heart thing," and "her speaking is good and kind yes!" and "She absolutely has lots of professionalism." Three labeled her "very friendly," and two said she was "very caring towards other people on stage as well as off." The fact that Manner has, on average, a higher weight than Appearance and Setting indicates that audiences care more about character and conduct than the visual or environmental impressions of a public figure. As the principal informant, Rossa herself stated: "A moral duty to be a decent human (and speak decently too)—because I appeal across generations now."

*Theme Back Stage Disclosure*

**Table 2.** Distribution of Coding for Back Stage Disclosure Theme

<b>Back Stage Presentation</b>	<b>Number Of Coding Reference</b>	<b>Percentage</b>
<b>Authenticity</b>	77	35%
<b>Privacy</b>	68	30%
<b>Vulnerability</b>	78	35%
<b>Total</b>	223	100%

Based on the results of the NVivo coding analysis, the "Backstage Disclosure" theme yielded 223 coding references, which were divided into three main subthemes: Vulnerability (78 references/35%), Authenticity (77 references/35%), and Privacy (68 references/30%). This distribution indicates that the disclosure of vulnerability and authenticity are the most dominant aspects in shaping audience perception, followed by the disclosure of the personal realm. These findings suggest that documentary films also reveal the human side behind the scenes, particularly through narratives about illness, exhaustion, emotional stress, and experiences of loss, which reinforce a sense of authenticity and emotional closeness with the audience.





**Figure 7.** Word Cloud of Informant Contributions in Vulnerability Coding

The Word Cloud visualization results for the “Vulnerability” node show a predominance of the word “sick,” indicating that physical vulnerability is the most prominent aspect recognized by the audience in Rossa’s backstage disclosure. Respondents highlighted the moments when she continued to perform despite being unwell through statements such as “Even though she was sick, Rossa tried to hide her condition to entertain the audience,” “Even while sick, and even with a fever, Rossa still performed,” and “Even though she was sick and had to be on an IV, Rossa still gave her all on stage.” This vulnerability actually reinforces perceptions of professionalism and integrity, as expressed in comments such as “That shows a high level of professionalism” and “Rossa is just an ordinary person who can get sick and tired.”

*Theme Impression Strategy*

**Table 3.** Distribution of Coding for Impression Strategy Theme

Impression Strategy	Number Of Coding Reference	Percentage
Promotion	63	30%
Warmth	68	32%
Integrity	82	38%
<b>Total</b>	<b>213</b>	<b>100%</b>

Table 3 shows the NVivo coding results for Impression Strategy, where a total of 213 references were coded under three sub-themes, i.e., Integrity (82, 38%), Warmth (68, 32%), and Promotion (63, 30%). The dominant profile of Integrity suggests that Rossa was mostly perceived as a person of integrity by audiences through impression management (high professionalism, accountability, and behavioral consistency). This validates the fact that, as far as public perception goes, it is not work achievement or exposure to higher levels of promotion that matters most; rather, it is self-presentation both on a personal and a professional level that helps create a more genuine and thus functional impression, one that endures well beyond professional success and assists in building a well-maintained public regard.







Figure 11. Word Cloud of Informant Contributions in Instrumental Coding

"Diva" most prominently appears in the Word Cloud for this node of Instrumental Motivation, which suggests that audiences perceive Rossa's appearance in the documentary as purposeful acts aimed at continuing to forge her authentic self while also maintaining professional relevance, a "meaningful presence," and a statesperson-like standing career-wise. They did so with "it's hard now to think about how you would classify Rossa other than a diva"—framed toward the social validation of professional and artistic excellence in relation to others: at this level, we begin looking for answers. Survey respondents were also clear that this identity is something only a person can have from the heart: "Rossa does not call herself a diva," and with respect to what she looks like, what her concerts convey, and what audiences receive, "this [diva status] she earned." Overall, these results suggest that the instrumental form of motivation is effective within documentary contexts via credibility projection along with a consistent identity trajectory.



Figure 12. Word Cloud of Informant Contributions in Expressive Coding

The dominance of the word "film" in the Word Cloud visualization for the "expressive motivation" node indicates that the audience perceives documentary films as the primary space that allows Rossa to express her personal identity in an authentic and human way. Film is viewed not merely as an entertainment product, but as a narrative medium that "makes the audience feel closer," "does not merely showcase the stage, but also the private sphere," and "reveals aspects previously little known to the public." Respondents stated that "this film taught me a lot from Rossa's perspective as a human being, not just as an artist," "shows that Rossa's life isn't as easy as it seems," and "displays both her professional and personal sides." It was even emphasized that "this film feels very honest and genuine" and "reveals a side of Rossa rarely seen by the public." These findings confirm that documentary films serve as an expressive space that allows public





**Figure 14.** Word Cloud of Informant Contributions in Narrative Coding

Yet the analysis of the Narrative coding node by Consensus confirms that once again "film" was used as a term for coding more than any other—providing prima facie evidence for respondents to interpret the documentary not only, but essentially, as the genre equipped with vehicles through which they constructed Rossa's biography/career trajectory and self-image. An important point here is that this is even a fairly core term, i.e., the audience should expect something more than entertainment in that the film is meant as a thoroughly organized story of her activities and how she came to grow into who she has become. So often "film" comes up in respondent discourse that it signals audiences see the documentary as a major influence on views of Rossa.

Consequently, the making of this documentary has left certain facets of Rossa's life, previously closed to public examination, now accessible, serving as potentially the major means through which audiences can envision who she is, her values and work philosophy.



**Figure 15.** Word Cloud of Informant Contributions in Visual Coding

This case is exemplified by the Visual coding data it constitutes the visible and tangible aspects of what the documentary communicates to audiences, where audiences in some capacity see Rossa represented on screen. The inclination to rely on visual references supports how audiences depend upon straightforward visuals for their meaning production scale, outfits and staging, and the kinesics of interchange between humans; these elements are directly recorded by the camera. Thus, the visual is treated as evidentiary: audiences align themselves with what they see, expressing admiration for Rossa's professional skill, production scale, and the authenticity of emotion depicted while she appears on screen.

Thus, the visual frames in the documentary function beyond mere aesthetic devices; they act as mechanisms that instill confidence and evoke trust in the viewer, stimulating faith in representation itself.







**Figure 19.** Word Cloud of Informant Contributions in Perception Coding

The high frequency of the word "strong" in the Perception node indicates that audiences were most consistent in their impressions of Rossa as a person of considerable mental and emotional fortitude following their viewing of All Access to Rossa 25 Shining Years. They called her "a very, very strong woman" and "a strong woman deserving of respect," and praised her as "an unbelievably strong person in the middle of life's difficulties." The tough-woman image extended to her professional life: "she gives it all even when sick" (the ultimate workaholic), while "the pliability to stay with such a wild work strategy" shows astonishing fortitude and assurance. Additionally, the film was perceived as promoting Rossa herself; one commentator asserted that it "strengthens Rossa herself as a more relatable and hero in every mom who are raising their children on their own" creating an overall picture of Rossa generating a following through both motherhood and her celebrity prominence.

## Discussion

The cross-thematic evidence collected in this study reveals that Rossa is not merely engaging in impression management tactics across various media channels regarding the All Access to Rossa 25 Shining Years launch, but is rather building an identity architecture of integrated, mutually reinforcing sensibilities. Among the Manner and Warmth sub-themes, we find what we term Relatable Benevolence: a composite of perceptions that defines public trust primarily through interpersonal warmth. Such patterns are consistent with the Stereotype Content Model Fiske (2020) in that warmth functions as the more evaluatively primary dimension in social judgment Cuddy (2015), thereby providing evidence that warmth forms a truly essential building block for trust. Rossa's diva persona is thus premised not just on commercial success but on a fluctuating balance between quasi-detachment and personal closeness, melding aspiration with familiar relatability.

This process, at the psychological level, is a reproduction of parasocial interaction whereby an ongoing media experience takes the shape, in some part, of an interpersonal relationship with the figure being viewed. The documentary format further emphasizes this by granting access to Rossa's backstage regions Goffman (1956), an intimacy that the grid-structured content of social media does not afford. In contrast to Beames (2021) the documentary form allows for stronger audience identification (31% of Audience Impact references), since its transitions from frontstage to backstage are grounded in verifiable lived experience rather than in scripted fictional narratives. This warmth-first impression is further reinforced by the kind of one-sided emotional bonds that parasocial interaction describes, and the structured backstage access facilitated by the documentary format Goffman (1956) produces an intimacy that social media platforms cannot match.

The second-order construct of Controlled Intimacy emerges from the relationship between the construct of Relatable Benevolence and the Privacy sub-theme, and is itself governed by a format of disclosure in which transparency is strategically achieved while preserving significant personal boundaries. This conceptualization derives from Goffman's (1956) dramaturgical model, emphasizing the selective nature of frontstage and backstage regions in contemporary mediated celebrity interplay. Mediated authenticity Enli (2015), calibrated intimacy Abidin (2018), and strategic authenticity frameworks together contend that notions of

"authenticity" in the contemporary media landscape are not a given but instead an industrial commodity, while the selective deployment of transparency serves both to destabilize and to buttress a public figure's carefully crafted integrity. The documentary itself parallels what Marshall (2014) describes as "humanizing anchors" individual narrative anchors of loyalty during times of career uncertainty with the majority of Privacy coding concerning Rossa's maternal identity drawn from Back Stage Disclosure references (30%).

Unlike Broms (2022), in whose equestrian study backstage disclosure was recorded as an incidental and unplanned editorial element, in Rossa's documentary vulnerability is deliberately deployed as a stylistic tool, generating strong emotional impact (Empathy sub-theme: 33% of total Audience Impact references). This aligns with Marwick's (2015) notion of "strategic authenticity," in which the most urgent disclosures of vulnerability illness, divorce, single parenthood are strategically chosen and deployed for credibility. The concentration of Privacy sub-themes around mother-child scenes (30% of Back Stage Disclosure) mirrors Marshall's (2014) "humanizing anchors," which solidify audience loyalty across career transitions.

A third level of synthesis identified in this study Authentic Self-Presentation and Paradoxical Authenticity emerges at the intersection of the sub-themes of consistency, narrative vulnerability, and integrity. Rossa's story is more than simply one of high-performance adversity; the nuances of professional excellence that have revealed themselves over a quarter-century, intermingling vulnerability with arduous work, articulate an intellectual paradox between glory and brokenness that does almost nothing to detract from veracity—only to amplify it. This finding is consistent with Marshall's (2014) theorizing of the productive tension between the preservation of a public persona and the emotional reality of private life, as well as with Audrezet (2020), whose work supports the finding that value-action alignment underpins genuine self-presentation. The research advocates for the idea that credibility comes not from being perfect but is instead created through authentic interaction, balancing professional discipline—the desire to do one's job well—against common human shortcomings.

The Narrative sub-theme (37% of coded references) dominates analyses within Media Construction and merits separate theorization: impression management through social media processes often leads with visual spectacle and aesthetic considerations Marwick (2015), while documentary films typically derive credibility through narrative primacy, which activates longer-term cognitive engagement through narrative transportation. This confirms the specificity of impression management in documentary media and implies that such strategies cultivate stable emotional relationships between public figure and audience, as demonstrated by the cross-generational success of Rossa and her 64,731 viewers of the documentary across Indonesia, Malaysia, and Singapore. Unlike the visual-content-based impression management prevalent on social media Marwick (2015), the documentary form generates credibility through narrative primacy and deeper cognitive processing, reinforcing narrative transportation and cementing the fan-celebrity bond that Rossa has cultivated across generations.

This analysis culminates in the coalescence of Symbiotic Authenticity and Multidimensional Authenticity into a much larger construct referred to, within the context of this research, as the Transcendent Persona Architecture. Drawing on the concept of parasocial interaction Giles (2003), this architecture creates an emotional dynamic that transforms the audience from passive onlookers to active stakeholders in an identity-based community. It functions beyond mere promotion, effectively embodying a tool of identity construction through the careful choreography of narrative force and visual text.

## CONCLUSION

The findings of this study indicate that Rossa is not merely portrayed as a public figure with a flawless image in the documentary *All Access to Rossa: 25 Shining Years*, but rather as a human being who authentically navigates the dynamics of life and her career journey. This is reinforced by statements from Rossa and her manager that the film was not fundamentally created to glorify Rossa's career or her fame, but to honestly and authentically document and narrate her career journey and personal life. Through an analysis of six emerging themes, this study found that Rossa's representation is built through a multidimensional authenticity that blends her professional side as an artist with her personal side one marked by vulnerability,

pressure, struggles, and a process of maturation amidst the demands of the entertainment industry. Thus, this documentary is not merely a form of entertainment or celebrity branding, but also offers a reflection on the meaning of struggle, consistency, and authenticity within the creative industry, while inspiring viewers, fans, and aspiring creators that success is not achieved overnight, but through a lengthy process that involves various aspects of humanity.

#### ACKNOWLEDGEMENT

We would like to sincerely thank Telkom University for their support regarding institutional and academic infrastructures in accomplishing this research. I would like to thank also all of the informants, graciously available as audiences for All Access to Rossa 25 Shining Yards and internal contacts, even those who consented to be interviewed thereby contributing experience feedbacks related to this study. They also express gratitude to all who assisted with the field data collection, engaged in critical academic discussion, and provided logistical and intellectual support that resulted in this paper.

#### AUTHOR CONTRIBUTION STATEMENT

Rizki Ramadhan Hidayat designed the study, wrote field data collection instruments, collected core field data, did most of the analysis and wrote a first draft. Scholarly supervision of overarching research trajectory, agreed upon validation for methodological approach used throughout; elaboration on theoretical pillars underlying study in light of discussions presented within extant literature; forwarding insights into the systematic critical review and editorial refinement processes for multiple manuscript versions until reaching submission-ready state: all representation by Indra Novianto Adibayu Pamungkas.

#### REFERENCES

- Abidin, C. (2018). *Internet celebrity: Understanding fame online*. Emerald Group Publishing.
- Asri, R. (2020). Membaca film sebagai sebuah teks: analisis isi film “nanti kita cerita tentang hari ini (nkcthi).” *Jurnal Al Azhar Indonesia Seri Ilmu Sosial*, 1(2), 74–86. <https://doi.org/10.36722/jaiss.v1i2.462>
- Audrezet, A., De Kerviler, G., & Moulard, J. G. (2020). Authenticity under threat: When social media influencers need to go beyond self-presentation. *Journal of Business Research*, 117, 557–569. <https://doi.org/10.1016/j.jbusres.2018.07.008>
- Aulia, S. (2025). *Stigma Sosial: Analisis Persepsi Masyarakat Desa Sampeang Terhadap Perempuan Berambut Pirang (Sebuah Studi Erving Goffman)*. IAIN Palopo.
- Beames, S., Andkjær, S., & Radmann, A. (2021). Alone with Goffman: Impression management and the TV series. *Frontiers in Communication*, 6, 676555. <https://doi.org/10.3389/fcomm.2021.676555>
- Broms, L., Hedenborg, S., & Radmann, A. (2022). Super equestrians—the construction of identity/ies and impression management among young equestrians in upper secondary school settings on social media. *Sport, Education and Society*, 27(4), 462–474. <https://doi.org/10.1080/13573322.2020.1859472>
- Creswell, J. W., & Creswell, J. D. (2023). *Research Design: Qualitative, Quantitative, and A Mixed-Method Approach*. <https://doi.org/10.4324/9780429469237-3>
- Cuddy, A. (2015). *Presence: Bringing your boldest self to your biggest challenges*. Little, Brown Spark.
- Djamhari. (2017). *Lima hari tayang di bioskop, film Chrisye ditonton sebanyak 112 ribu penonton*. Diambil dari: <https://celebrity.okezone.com/read/2017/12/12/206/1828877/lima-hari-tayang-di-bioskop-film-chrisye-ditonton-sebanyak-112-ribu-penonton>. (Akses: 15 Juli 2025)
- Enli, G. (2015). Mediated authenticity: How the media constructs reality. (*No Title*).
- Fiske, S. T. T., & Taylor, S. E. (2020). *Social cognition: From brains to culture*.
- Giles, D. (2003). *Media psychology*. Routledge.
- Glaser, M., Reisinger, H., & Florack, A. (2024). You are my friend, but we are from different worlds: Actor-type effects on audience engagement in narrative video advertisements. *Journal of Advertising*, 53(4), 568–587.

- Goffman, E. (1956). The presentation of self in everyday life. University of Edinburgh. *Social Sciences Research Centre*.
- JPNN.com. (2024). *Rossa ungkap kisah pribadi lewat All Access to Rossa 25 Shining Years*. Diambil dari: <https://www.jpnn.com/news/rossa-ungkap-kisah-pribadi-lewat-all-access-to-rossa-25-shining-years>. (Akses: 12 Juli 2025)
- Keteng Pangerang, A. M., & Rantung, R. C. (2024). *Film Harta, Tahta, Raisa raup 10.000 lebih penonton, Ernest Prakasa kecewa*. Diambil dari: <https://www.kompas.com/hype/read/2024/06/19/094808966/film-harta-tahta-raisa-raup-10000-lebih-penonton-ernest-prakasa-kecewa>. (Akses: 17 Juli 2025)
- Krippendorff, K. (2022). *The reliability of generating data*. Chapman and Hall/CRC
- Marshall, P. D. (2014). *Celebrity and power: Fame in contemporary culture*. U of Minnesota Press.
- Marwick, A. E. (2015). Instafame: Luxury selfies in the attention economy. *Public Culture*, 27(1 (75)), 137–160.
- Miles, M. B., & Huberman, A. M. (1992). *Qualitative Data Analysis* (T. R. Rohidi, Ed.; pertama). UI Press.
- Noor, S. R. (2020). *Sering pamer harta dan bergaya sombong, ternyata 3 artis ini cuma pencitraan*. Diambil dari: <https://palembang.tribunnews.com/2020/04/07/sering-pamer-harta-dan-bergaya-sombong-ternyata-3-artis-ini-cuma-pencitraan-sikap-aslinya-terbalik>. (Akses: 18 Juli 2025)
- Pattipeilohy, E. M. (2016). Citra diri dan popularitas artis. *Jurnal Dakwah Dan Komunikasi*, 1(2). <https://doi.org/10.29240/JDK.V112.104>
- Permana, C. S. (2022). The Uncovering Cultural Capital in Indonesia's Underground Music Scene: A Discourse: A discourse. *JOMANTARA*, 2(2), 94–103.
- Riswan, N. U. R. A. (2025). *Strategi Personal Branding Mahasiswa Melalui Pemanfaatan Konten Digital di Media Sosial*. IAIN PAREPARE.
- Sugiyono. (2019). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. ALFABETA.
- Swastiwi, A. W. (2024). *Globalisasi dan media: Konvergensi budaya dan komunikasi*. PT Indonesia Delapan Kreasi Nusa.
- Tek, T., & Özsari, A. (2025). Digital literacy, phubbing, and mental well-being in the digital age: a study on young university athletes. *Frontiers in Psychiatry*, 16, 1638959.
- Wina. (2022). *Ini perbedaan sikap artis senior dan junior saat diwawancara*. Diambil dari: <https://cekricek.id/ini-perbedaan-sikap-artis-senior-dan-junior-saat-diwawancara-netizen-beda-kelas/>. (Akses: 21 Juli 2025)