

Jurnal Ilmu Komunikasi  
**ULTIMACOMM**

Vol. 13, No. 1

ISSN: 2085 - 4609 (Print), e- ISSN 2656-0208

Journal homepage: [bit.ly/UltimaComm](http://bit.ly/UltimaComm)



## Artificial Consumption Needs through Social Media Account: Semiotic Study in The Endorser's Photos on Instagram

**Chininta Rizka Angelia**

To cite this article:

Angelia, C. R. (2021). Artificial Consumption Needs through Social Media Account: Semiotic Study in The Endorser's Photos on Instagram, *Ultimacomm*, 13(1), 1-22.

<https://doi.org/10.31937/ultimacomm.v13i1.1527>

**Ultimacomm** publishes research articles and conceptual paper in the field of communication, mainly digital journalism and strategic communication. It is published twice a year by the Faculty of Communication of Universitas Multimedia Nusantara



Submit your article to this journal [↗](#)

Published in Partnership with



Full Terms & Conditions of access and use can be found at  
<http://ejournals.umn.ac.id/index.php/FIKOM/about>

---

## Artificial Consumption Needs through Social Media Account: Semiotic Study in The Endorser's Photos on Instagram

**Chininta Rizka Angelia**

Fakultas Ilmu Komunikasi, Universitas Multimedia Nusantara

Email: chininta@umn.ac.id

*Received Apr. 2, 2020; Revised Sept. 15, 2020, March 26, 2021; Accepted Jun. 4, 2021*

### **Abstract**

This research is motivated by competition which encourages producers to develop marketing strategies to absorb the abundance of production. Therefore, producers seek to create artificial needs through a sign system on social media with the concept of endorsement. This study aims to uncover producers' use of the sign system on social media to generate consumption. Based on the theory of consumption society from Jean Baudrillard, this research uses a critical paradigm and Roland Barthes' semiotic analysis method. The results indicate that producers insert marketing activities through the tag system on endorser photos on Instagram. In addition, there is also a mutual marketing relationship between producers and endorsers.

*Keywords: consumer society, endorsement, social media, Instagram, semiotic*

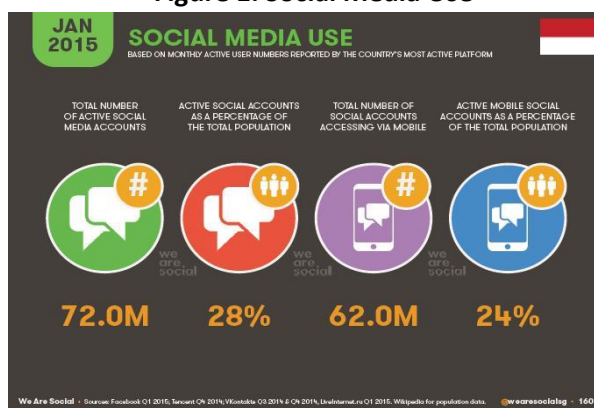
### **INTRODUCTION**

In the era of globalisation, business actors compete with each other for the market. In 2005, more than 156,000 new products were introduced in stores worldwide (Trout & Ravis, 2010). This means, every three minutes, one product is launched. Several manufacturers can produce one type of product. So, it can be said that the increasing number of producers is contesting the market share of a type of product. Competitive competition between similar producers is caused by abundant production. The number of productions is greater than the number of consumer needs. In response to this, producers are required to develop marketing strategies and tactics that ensure the continuity of the flow of production to consumers. Marketing strategies and tactics in the production era also experienced a shift, from the ability to produce to the ability to create artificial needs for consumption (Sujono, 2013, p. 13). This phenomenon is what Baudrillard refers to in the book "*The Consumer Society Myths and Structures*" (1998) as a shift from the mode of production to the mode of consumption. Producers manipulate people to consume by creating artificial needs by making them aware of the needs that require fulfilment in order to absorb the abundance of production.

The development of information technology also influences changes in the structure of society. According to Tunggal (2019), people's lifestyles have changed in the use of technology. Almost everyone already has a smartphone, tablet, or other devices that are

connected to the internet. To find information and entertainment, people no longer always use conventional media. The public has a choice of new media, one of which is social media. Apjii.or.id (2015) released a survey conducted by the Association of Indonesian Internet Service Providers (or APJII) with PUSKAKOM, the University of Indonesia, regarding internet users' activities. From the survey, it is known that there are 87.4% of internet users who own and use applications or social media content, 68.7% of users do searching, 59.9% of users use instant messaging, 59.7% of users search for the latest news, 27, 3% downloaded videos, and 27.3% uploaded videos. Through these data, it can be concluded that most Indonesians access the internet to use social media. It is undeniable that the presence of social media in internet networks attracts public interest. Wearesocial.sg (2015) released statistical data on the use of social media in Indonesia in January 2015 (see Figure 1). There are 72 million active social media accounts, or 28% of the total population of Indonesia. A total of 62 million social media accounts are accessed via mobile devices, or 24% of the total population of Indonesia. So, it can be concluded that most Indonesians have social media accounts and access them via mobile devices.

**Figure 1. Social Media Use**



**Source: wearesocial.sg, 2015**

Based on the data in Figure 1, it appears that community activities are closely related to social media. Social media is spreadable, technically providing opportunities for users to share a variety of content independently (Kusumasari & Arifianto, 2019). Thus, users can not only consume but also produce content. This situation raises the idea that marketing activities can also be carried out on social media. Technology and social media trends have become a weapon for producers against a more global society and modern behaviour (Marta & William, 2016). Producers use people's habits in using social media to transform consumption into rational actions for the absorption of the abundance of production. The producer transmits this interest through the play of signs presented by the media, including the social media Instagram. Producers surround people from their various daily activities using the media because they become targets that should be considered in endorsement activities.

This study sought to investigate the sign system that is packaged in the practice of endorsement on Instagram social media to drive consumption. This research is based on

the idea that manufacturers are trying to change their marketing activities, from just marketing products to creating artificial needs for products in the midst of fierce competition.

According to Baudrillard (1998), consumption is an effort made by everyone to fulfil their needs, desires and expectations. However, excessive consumption activities can develop into consumerism, namely buying and using goods and services in quantities that exceed needs (Hornby, 2000, p. 264-265; Sujono, 2013, p. 9). The development of consumption activity into consumerism can be seen through the process of production, distribution, and consumption itself.

Baudrillard states that consumption is not sourced from use-value, but needs are the production system's product. Furthermore, Baudrillard (1998, p. 75) formulates a genealogy of consumption: first, the order of production produces machine power or productive power, a technical system radically different from traditional equipment; secondly, the production order produces reasonable capital or productive forces, a rational system of investment and circulation that is fundamentally different from the previous 'wealth' and trading models; third, the order of production produces the capability of the wage system to workers, an abstract, systematised productive force, which is fundamentally different from traditional 'work'; and fourth, the order of production generates needs. The system of needs, demand or productive forces as something rational, coherent, controlled as a whole complements each other with the three orders of the process of controlling the productive forces and the production process. Need as a system is also radically different from joy and satisfaction. Needs are used as elements in the system.

The economic system is considered a determinant in people's lives through the genealogy of consumption above. At first, productive forces and production relations were considered the main thing, so that production was carried out continuously to meet the needs of the community. However, in the end, the quantity of goods produced is greater than the demand for those goods. As a result, the flow of production is hampered, and production is overflowing. For this reason, producers create a system of needs so that people take consumption actions in order to save the continuity of the production flow.

In the context of consumer society, marketing strategies and tactics also experience a shift from the ability to produce to the ability to create artificial needs for consumption. The competitive competition encourages producers to make strategies and tactics for creating needs increasingly vague and inevitable for consumers. In their tactics, manufacturers seek to optimise the use of information technology in marketing strategies. In this case, producers are given the convenience to market and distribute their products virtually, including social media.

In a journal entitled "*Social Media: The New Hybrid Element of The Promotion Mix*" (2009), Mangold & Faulds stated that the emergence of social media has significantly changed communication tools and strategies between producers and consumers. On

social media, consumers can connect with each other and share information quickly. They can share their opinions and experiences on a product through their social media accounts.

Producers see that social media can be used to empower audiences to build awareness or even change behaviour (Thackeray et al., 2008; Korda & Itani, 2015). Marketing through social media has also proven effective to reach target consumers (Marta & William, 2016). In this case, producers can take advantage of a trusted and influential figure in social media to market their products. The figure is an endorser.

An endorser is a figure used by marketers to convey messages related to a product or service. It is hoped that consumers will trust the message from the endorser and try the product being marketed. Endorser figures are considered influential because they have knowledge, experience, and expertise in a field that makes them popular and famous. Simply put, the figure does not have to come from among artists or public figures but must have reasonably high popularity, as evidenced by the number of followers (Elwani & Kurniawan, 2020). Popularity makes them considered a celebrity. In Instagram social media, they are known as Instagram celebrities or selebgram.

Through the journal "*Celebrity Endorsement: Advertising Agency Managers' Perspective*," Erdoan & Baker (2005) revealed six reasons for using Celebrity Endorser. The first is 'Standing Out.' Audiences get exposure to advertisements from various types of products and information media every day. The high frequency of these advertisements makes the audience bored and did not consider the advertisement to be special anymore. Seeing this condition, marketers use celebrity figures in their product advertisements to attract public attention. The second reason is 'Celebrity Value.' The use of celebrities in an advertisement can build, update, and add a new dimension to the product. The values adopted by celebrities will be tied to the products advertised. For example, the shampoo product 'Clear' uses the figure of Agnes Monica in its advertisement. Agnes Monica, who is always known to look neat and energetic, gives her own added value to 'Clear.' The message to be conveyed is that for the most effective results and in the shortest time, 'Clear' shampoo is the solution. The third reason is 'Instant Credibility or Aspiration.' Using celebrities in an advertisement can help businesses save time to build credibility.

A new product that is not widely known can take advantage of a celebrity figure who has credibility and can represent the product. For example, the beautiful actress Laura Basuki, who has credibility in the entertainment world and has white and smooth skin, has become an endorser of the facial care product 'Hada Labo.' Although 'Hada Labo' is a new product in Indonesia, Laura Basuki's figure is able to represent the positive and satisfying results of the 'Hada Labo' product. The fourth reason is 'PR coverage.' Celebrities are topical figures. Whatever she does is always in the spotlight of the camera and wide publication. This is the moment marketers are looking for. When celebrities use their products indirectly, the products are also widely marketed. The fifth reason is 'Desperate for ideas.' When ideas related to advertising concepts are unacceptable or inappropriate, then the use of celebrities in advertising can be the solution. The attractiveness and

popularity of celebrities add their own points to the advertising concept. The last reason is 'Convincing Clients.' It is not difficult to convince clients to use celebrity figures in their product advertisements, especially if the celebrity has a good image and reputation. This can streamline the ad campaign process. If successful, the marketing manager becomes famous and can retain the position.

Previous research related to endorsers in various product or service brands explains mixed results. For example, Saparso & Lestari (2009) revealed that Tamara Blezinsky, Luna Maya, and Dian Sastro had an influence on the image of the soap brand 'Lux,' especially on product match, popularity, credibility, target audience, physical attractiveness, and interest of endorser factors. On the other hand, several factors, such as celebrity controversy risk, multiple endorsements, and celebrity brand users, did not affect the image of the soap brand 'Lux.' In addition, Rini & Astuti (2012) explain that there is a positive and significant influence of the variables of visibility, credibility, attractiveness and strength on the image formation of the motorcycle brand 'Honda Vario' starring Agnes Monica. Similar results were also obtained by Rodiyaan & Madiawati (2016), that Agnes Monica had a simultaneous influence on the brand image of the products she marketed. Meanwhile, Ismayanti & Santika (2017) succeeded in revealing the desire to buy a product as a result of using Al Ghazali as a celebrity endorser of 'Nike' sports shoes. Meanwhile, Marselina & Siregar (2017) argue that, partially, trustworthiness, attractiveness, and similarity affect brand image, but expertise and respect factors have no effect.

Based on these studies, it can be concluded that the use of celebrities as endorsers dramatically influences the formation of marketed product values which will also directly affect the credibility of marketers. However, the use of celebrities in product marketing does not always have a positive impact. Chakraborty & Agrawal (2005) revealed that the use of celebrities as endorsers also has risks, including negative publicity, overshadowing, overexposure, over usage, extinction, and financial risk.

Negative publicity is when a celebrity has problems and loses their popularity; the celebrity's value will decrease and have an impact on the image of the product they sell. Overshadowing is when the celebrity used in product marketing has a dominant image, there is a possibility that the celebrity's image defeats the identity of the product being marketed. This has an impact on consumers who can remember celebrity figures but find it difficult to remember what products they market. Overexposure means popularity and is a boomerang. It could be a celebrity accept all the advertising offers. As a result, there is no one specific product that can be associated with the celebrity. Of course, this cannot persuade consumers to any product that is being marketed. Over usage means a product that is endorsed by several celebrities, either in one ad session or several ad sequels. This practice actually confuses consumers, which figure is the endorser of the product. Extinction happens when celebrities endorse a product for an extended period. Celebrity endorsement of a product is, of course, based on an agreed cooperation contract. If the contract is long, it will have an impact on the identity of the product association. For that, celebrities must maintain their behaviour during the contract. Financial risk means the

cost of using celebrities as endorsers. This must be taken into account by marketers and used as efficiently as possible so as not to create a crisis.

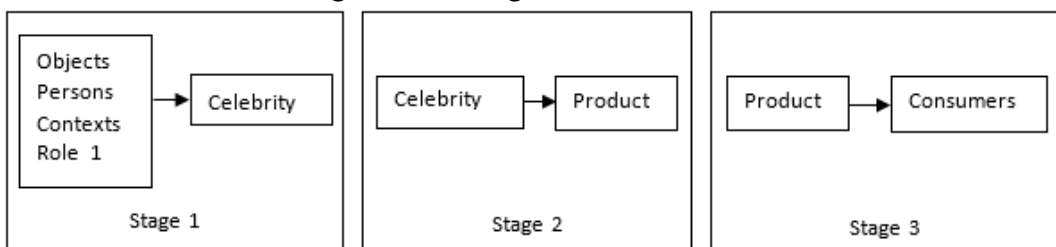
Costanzo & Goodnight (2005) revealed the relationship between celebrity endorsements and brand recall. So far, marketers have assumed that the use of celebrities in advertising will increase brand recall in consumers. This is because marketers believe the use of celebrity endorsers will strengthen consumer memory, or there is a relationship between the celebrity endorser and the product being endorsed. However, it turns out that the use of celebrities in advertisements in magazines does not remind consumers of brands endorsed by celebrities both in the world of sports and in the world of entertainment. Pradhan et al. (2014) also revealed that user-brand personality and brand-celebrity personality significantly influence consumers to make purchases, while celebrity-user personality has no impact.

In marketing a product, the endorser acts as an opinion leader. Opinion leaders play a role in providing information and persuasion to others (Natalia & Rumambi, 2013). In this case, the endorser receives information from producers or marketers and conveys it to consumers in such a way that it can influence and shape consumer opinions. The term opinion leader was first proposed by Paul F. Lazarsfeld (1940) when conducting research related to the influence of mass media (radio) on the decision to elect the president. Lazarsfeld found that a person does not immediately accept and believe the information conveyed by the mass media. Instead, the information conveyed through mass media is received by opinion leaders and then forwarded to the public. In this case, the public will accept and trust information if conveyed by people they trust. These people are known as opinion leaders (Hananto, 2014). The process of delivering information from opinion leaders to the public can be explained through the "*Two-Step Flow*" theory formulated by Elihu Katz and Paul F. Lazarsfeld (1955). This theory consists of two stages. The first stage is the source (mass media) conveying information to the opinion leader, and the second stage is the information received by the opinion leader is forwarded to the audience (opinion receiver) by spreading influence.

In general, an endorsement is a marketing activity using an endorser who expresses their opinion on a product, service, or idea to influence consumers. In other words, producers' motives to influence consumers in consuming can be pursued through endorsement practices. Through a journal entitled "*Who is the celebrity endorser? Cultural foundations of the endorsement process*," McCracken (1989) reveals the types of endorsements in the real world, namely explicit, implicit, imperative, and co-presentational modes. In the explicit type, the endorser communicates that they are endorsing a product. In the implicit type, the endorser does not say directly that they endorse a product but says they always use it. In the imperative type, the endorser will be persuasive; they will invite others to use the product on various occasions. Finally, in the co-presentational mode, the endorser will not communicate verbally but uses the products marketed in their daily activities.

McCracken (1989) formulated a meaning transfer model to show the effectiveness of a celebrity endorser, which depends on its quality to bring meaning in the process of acceptance by the target audience, which consists of three stages (see Figure 3). In the first stage, marketers identify the cultural meanings embodied in a product, such as age, lifestyle, status, and others. Marketers also determine what they want to convey from the product. Then, marketers survey objects, individuals, and contexts (relationships) that have the desired meaning. The survey aims so that consumers can see that what is in the object, individual and context is contained in the product being marketed. In the second stage, the celebrity figure chosen as an endorser by the marketer must be able to transfer that meaning to the product being marketed. All the desired meanings of celebrities must be expressed, and unwanted meanings must be avoided. Finally, advertisements must be made by highlighting the similarity of meaning between celebrities and products so that consumers can see the meaning contained in celebrities according to the products they market. In the third stage, the meaning that has been transferred to the product must also be transferred to the consumer. However, the transfer process cannot occur automatically within the consumer. Consumers must accept, pay attention to and use the product to derive its meaning. Consumers can choose and combine these meanings in the experimental process when using the product. Celebrities have extensive and engaging publications, so consumers see how celebrities change over time. These changes inspire consumers. Consumers see celebrities as the figures they want, and the transformation process that is carried out convinces consumers to be able to do the same. This shows that celebrities have transferred some meaning to consumers.

**Figure 2 Meaning Transfer Model**



**Source: McCracken, 1989, p. 315**

In Instagram social media, producers can reach and interact with their consumers. Manufacturers can also offer and explain their products through photos. The use of Instagram as a marketing medium can be seen from the emergence of online shop accounts, users who market products in uploaded photos, and posts with the 'sponsored' logo on the Instagram timeline. Thus, it can be said that Instagram has formed visual content (photo) that dominates the way people communicate through social media.



The photo consists of a number of signs inserted by the manufacturer to pin artificial needs to consumers. This marking practice is carried out in such a way as to fulfil the interests of producers regarding production. The play that the producers play through photos is so smooth and almost hard to capture. This is considering the activities of consumers in accessing Instagram and uploading photos about themselves as something that is usually done in their daily lives. When consumers see a photo, they absorb a number of hidden signs and meanings in the photo. These signs are consumed by consumers, who are unwittingly led to continuing to feel the need for the product and make consumers stick to uncontrolled consumption.

By understanding consumption as a sign, the effort to uncover the meaning behind a sign requires the study of signs, namely semiotics. Semiotics has a special place in Baudrillard's thinking. Baudrillard believed that analysing the value of signs would provide information that Marxists had overlooked. By analysing the sign, it will be seen how the dominant party (capitalist) creates sign value.

The question formulated in the research is how producers use the sign system on Instagram social media to generate consumption in consumers.

## **METHOD**

This study uses a qualitative approach with a critical paradigm to uncover the use of signs in marketing on Instagram social media. The author will uncover the meaning behind the use of signs in the uploaded photos and uncover the interests of marketers behind the signs. The author uses Roland Barthes' semiotic research method, which has a two-stage significance model to analyse the meaning of the sign system (see Figure 4). In the first stage of significance, there is Saussure's thought regarding the relationship between the signifier (signifier) and the signified (signified) in a sign to external reality, which is called denotation (Fiske, 2002, p. 85). At this stage, the meaning of the sign is direct, clear and explicit. Meanwhile, in the second stage of significance, there is an interaction of signs with the reader's feelings or emotions and cultural values, which is called connotation (Fiske, 2002, p. 86). At this stage, the meaning of the sign is indirect and implicit. It can be said that connotation is subjective, arbitrary and depends on cultural knowledge.

**Figure 3. Roland Barthes's Sign Map**

<sup>1</sup> Signifier	<sup>2</sup> Signified
<sup>3</sup> Denotative Sign	
<sup>4</sup> Connotative Signifier	<sup>5</sup> Connotative Signified
<sup>6</sup> Connotative Sign	


Source: Paul Cobley & Litza Jansz, 1999, p. 51; Sobur, 2003, p. 69

The data in this study are photos of daily activities uploaded by Instagram accounts that are consistent in carrying out endorsement activities on their official Instagram account pages, such as @glennalinskie, @alodita, @amazing, and @ernandaputra. Researchers did not choose accounts that were deliberately explicitly created for endorsement activities, such as @endorsesharena and @endorseardinarasti. These photos both market a product in a subtle way (soft selling), both from the subject of the photo and the photo caption. The account owner who acts as an endorser packs product with gestures, place settings in their daily activities, where even taking photos seems 'rough.' The photos were analysed from a syntagmatic and paradigmatic perspective to find the relationship between signs.

## RESULTS


Syntagmatic analysis in this study includes analysis of visual aspects (such as facial expressions, body poses, clothes, colours, place settings, etc.), technical aspects (such as the size of the figure, camera point of view), and the syntax/title of the photo, which is then linked to each other, thus forming a series of stories (see Table 1-5).

Table 1 Syntagmatic Analysis of Account Photos @glennalinskie Photo

Signification	Visual Aspect	Technical Aspect	Syntax/Photo Title
<b>The first stage</b>			
<b>Signified</b>		<ul style="list-style-type: none"> <li>- The size shot is CU/Close-Up.</li> <li>- Camera point of view using objective point of view.</li> </ul>	<i>Caption.</i>
<b>Signifier</b>	<ul style="list-style-type: none"> <li>- A figure of a couple's cellphone case in wedding attire.</li> <li>- Body pose facing each other and kissing.</li> <li>- Couple showing happy expressions.</li> <li>- A cup of latte/coffee/tea is a type of drink that is commonly consumed every day.</li> <li>- The colour of the green drink impresses harmony, peace, love.</li> <li>- The grey background colour conveys neutrality.</li> <li>- Tag the online shop account @esprecielo, which sells green tea latte and @thekase_indo, which sells cellphone cases.</li> </ul>	<ul style="list-style-type: none"> <li>- Shows intimacy.</li> <li>- Shows the distance between the object of the photo with the audience.</li> </ul>	“An #ALLURE a day keeps the bad mood away”.
<b>Denotative Sign</b>	A cup of green tea latte and a cellphone case.		
<b>The Second Stage</b>			
<b>Signified</b>	A cup of green tea latte and a cellphone case.		
<b>Signifier</b>	<ul style="list-style-type: none"> <li>- A cup of green tea latte can be consumed every day.</li> <li>- Wedding photos are a happy moment.</li> </ul>		
<b>Connotative Sign</b>	<ul style="list-style-type: none"> <li>- Green tea latte 'Allure' can be consumed every day and makes you happy.</li> <li>- Photos of sacred wedding moments can be applied to everyday items.</li> <li>- Green tea latte 'Allure' is a premium class drink.</li> </ul>		


Source: Data Analysis

**Table 2. Syntagmatic Analysis of @alodita Account**

Signification	Visual Aspect	Technical Aspect	Syntax/Photo Title
<b>The First Stage</b>			
<b>Signified</b>		<ul style="list-style-type: none"> <li>- Size shot using MS/Medium Shot.</li> <li>- Camera point of view using objective point of view.</li> </ul>	<i>Caption</i>
<b>Signifier</b>	<ul style="list-style-type: none"> <li>- Adult female.</li> <li>- Sit on a chair with her left leg crossed and resting on her right leg.</li> <li>- The colour of the black shirt impresses firmness, glamour, efficiency.</li> <li>- The colour of the grey and white striped pants conveys neutrality and simplicity.</li> <li>- Brown watch colour impresses grounded, warmth, seriousness.</li> <li>- Canvas shoes give a relaxed/casual look.</li> <li>- The shoe motif is an edition of designer Keith Haring, which uses neutral colours, namely black and white.</li> <li>- The background of the table, chairs and wooden patterned floor indicates a cafe.</li> <li>- Online shop name tag @wakaishoes @wakaiindonesia.</li> <li>- A woman wearing Wakai shoes is sitting casually in a cafe.</li> </ul>	<ul style="list-style-type: none"> <li>- Shows a personal relationship.</li> <li>- Indicates the absence of involvement between the audience and the object of the photo.</li> </ul>	<p>“Perfect companion for my daily activities ❤️ #wakaixkeitharing”.</p>
<b>Denotative Sign</b>	A woman wearing Wakai shoes is sitting casually in a cafe.		
<b>The Second Stage</b>			
<b>Signified</b>	A woman wearing Wakai shoes is sitting casually in a cafe.		
<b>Signifier</b>	<ul style="list-style-type: none"> <li>- Wakai shoes are canvas shoes.</li> <li>- Canvas shoes give a casual look.</li> </ul>		
<b>Connotative Sign</b>	<ul style="list-style-type: none"> <li>- Canvas shoes can be used by women who want to look relaxed but still fashionable.</li> <li>- Wakai shoe users are popular</li> <li>- Wooden chairs without pillows still make users comfortable to sit for long.</li> </ul>		

Source: Data Analysis

Table 3 Syntagmatic Analysis of @amazing Account

Signification	Visual Aspect	Technical Aspect	Syntax/Photo Title
<b>The First Stage</b>			
<b>Signified</b>		-Shot size using FS/Full Shot. -Camera point of view using objective point of view.	<i>Caption</i>
<b>Signifier</b>	<ul style="list-style-type: none"> <li>- Dark/black tree colour suggests assertiveness, glamour, emotional security.</li> <li>- Orange sky colour (a combination of red and yellow) suggests warmth, cosiness, physical comfort.</li> <li>- The shadow of the trees on the surface of the sea gives the impression of many trees.</li> <li>- Setting a place on the beach</li> </ul>	<ul style="list-style-type: none"> <li>- Indicates the existence of social relationships.</li> <li>-Indicates the absence of involvement between the audience and the object of the photo.</li> </ul>	<p>“@sjoraindonesia #escapetheboredinary. The dancing trees. When you visit #Walakiri, there is no doubt you would be staring at these magnificent trees without feeling bored. Especially during the sunset. It is good to be missed”.</p>
<b>Denotative Sign</b>	Trees on the beach at sunset.		
<b>The Second Stage</b>			
<b>Signified</b>	Trees on the beach at sunset.		
<b>Signifier</b>	The beach is one of the vacation destinations.		
<b>Connotative Sign</b>	<ul style="list-style-type: none"> <li>- Drinks from @sjoraindonesia make anyone who drinks it not feel bored and as if on vacation to a beautiful place.</li> <li>- Walakiri Beach at sunset seems hot but still beautiful.</li> </ul>		


Source: Data Analysis

**Table 4 Syntagmatic Analysis of @alodita Account**

Signification	Visual Aspect	Technical Aspect	Syntax/Photo Title
<b>The First Stage</b>			
<b>Signified</b>		<ul style="list-style-type: none"> <li>- The size shot is CU/Close-Up.</li> <li>- Camera point of view using objective point of view.</li> </ul>	<i>Caption</i>
<b>Signifier</b>	<ul style="list-style-type: none"> <li>- Woman's hand takes a bottle from the box.</li> <li>- The box is erected sideways on the woman's thigh.</li> <li>- The box contains eight bottles of juice drinks. Judging from the size of the bottle, this is a kind of sampler pack.</li> <li>- The bottle contains a variety of fruit juice, so it has a variety of colours.</li> <li>- The background of the white bed linen and the patterned wooden floor signifies the bedroom.</li> <li>- Tag the name of the online shop @nakedpressjuicery that sells juice.</li> </ul>	<ul style="list-style-type: none"> <li>- Shows the details of the drink, but with a wider shot. This technique shows what the endorser wants followers to see.</li> <li>- Indicates the absence of involvement between the audience and the object of the photo.</li> </ul>	<p>"Good nutrition is the key to good mental and physical health. Stay healthy, everyone!".</p>
<b>Denotative Sign</b>	A woman takes a bottle of juice from the box.		
<b>The Second Stage</b>			
<b>Signified</b>	A woman takes a bottle of juice from the box.		
<b>Signifier</b>	Juice is a nutritious drink.		
<b>Connotative Sign</b>	<ul style="list-style-type: none"> <li>- Juice nutrition for the body can be drunk before the activity in the morning.</li> <li>- @Nakedpressjuicery is a must drink for healthy lifestyle observers.</li> <li>- @Nakedpressjuicery be a solution for people who have high mobility.</li> <li>- @Nakedpressjuicery is an affordable drink for everyone.</li> </ul>		

Source: Data Analysis

Table 5 Syntagmatic Analysis of Account @ernandaputra

Signification	Visual Aspect	Technical Aspect	Syntax/Photo Title
<b>The First Stage</b>			
<b>Signified</b>		<ul style="list-style-type: none"> <li>- The size shot is CU/Close-Up.</li> <li>- Camera point of view using objective point of view.</li> </ul>	Caption
<b>Signifier</b>	<ul style="list-style-type: none"> <li>- A man.</li> <li>- Holding a phone.</li> <li>- Portrait of the sea view and the boulders in front of it.</li> <li>- Tag the name of the online shop @samsungmobile, which sells cellphones and @kakatuahostel, which provides hostels.</li> </ul>	<ul style="list-style-type: none"> <li>- Men's hands, cellphones and cellphone screen displays look focused, while the surrounding scenery looks blurry, indicating that there are details that the endorser wants followers to see.</li> <li>- Shows the involvement between the audience and the object of the photo.</li> </ul>	"As clear as it gets. A quick snap from the majestic view at Piaynemo, Raja Ampat. #tunjukkanmomenmu".
<b>Denotative Sign</b>	A man takes pictures of the landscape using a Samsung phone.		
<b>The Second Stage</b>			
<b>Signified</b>	A man takes pictures of the landscape using a Samsung phone.		
<b>Signifier</b>	The camera feature on the cellphone produces clear photos.		
<b>Connotative Sign</b>	<ul style="list-style-type: none"> <li>- Mobile is a tool that must be taken while on vacation.</li> <li>- Samsung phones are suitable for users who travel a lot.</li> <li>- Samsung phones make anyone can be a great photographer.</li> </ul>		

Source: Data Analysis

The paradigmatic analysis in this study compares some aspects from the five photos, which are considered to have the same characteristics as a condition for forming a paradigmatic relationship. Through social media Instagram, producers find correlations between products and signs on photos that have essential meaning for consumers for their economic purposes.

Endorsement activities carried out by producers tend to be implicit. For example, manufacturers manipulate consumption signs through the features provided by Instagram, such as tags and hashtags. Indirectly, the endorser informs the product being marketed and the online shop (producer) that sells the product to their followers (see Table 6).

**Table 6 Manipulation of the use of Tag and Hashtag on Photos**

Photo	Tag in Photo	Tag in Caption	Hashtag In Caption	Note
Photo 1	√		√	The online shop @esprecielo sells green tea latte Allure, and @thekase_indo sells cellphone cases. #Allure shows photos of other accounts using the same product.
Photo 2	√		√	The online shop @wakaiindonesia sells Wakai canvas shoes. #wakaixkeitharing shows photos of other accounts using the same product.
Photo 3		√	√	The online shop @sjoraindonesia sells mango peach smooth fusion drinks. #escapetheboredinary shows photos of other accounts using the same product.
Photo 4	√			The online shop @nakedpressjuicery sells bottled juice drinks.
Photo 5	√		√	The online shop @samsungmobile sells Samsung phones. #showyourmoment shows photos of other accounts using the same product.

Source: Data Analysis

Manufacturers do not talk about their products directly to their target consumers on Instagram. Instead, manufacturers manipulate endorser experiences when using products in photo captions (see Table 7).



**Table 7 Manipulation of Using Captions on Photos**

Photo	Caption	Note
Photo 1	An #ALLURE a day keeps the bad mood away.	Endorsers are always happy by consuming a cup of Allure green tea latte every day.
Photo 2	The perfect companion for my daily activities ♥ #wakaixkeitharing.	Endorser feels that she looks perfect in her daily activities by wearing Keith Haring edition Wakai shoes.
Photo 3	@sjoraindonesia #escapetheboredinary. The dancing trees. When you visit #Walakiri, there is no doubt you would be staring at these magnificent trees without feeling bored. Especially during the sunset. It is good to be missed.	Endorser enjoys a drink from @sjoraindonesia, which makes them not bored, like when he is looking at the beauty of Walakiri Beach at dusk.
Photo 4	Good nutrition is the key to good mental and physical health. Stay healthy, everyone!	Endorsers maintain their health by consuming good nutrition from the juice.
Photo 5	As simple as it gets. A quick snap from the majestic view at Piaynemo, Raja Ampat #tunjukkanmomenmu.	Endorsers are satisfied with the results of Samsung cellphone camera photos that are as clear as tangible objects.

Source: Data Analysis

In addition, producers also manipulate the endorser's daily activities into marketing activities. For example, taking photos that seem 'rough' actually increases the chances of the photos being seen by consumers. Consumers do not realise that the photo is a marketing event but is limited to the daily activities of a user who follows on Instagram (see Table 8).

**Table 8 Manipulation of Endorser Activities and Meanings Created in Photos**

Photo	Activity	Meanings from the hidden sign
Photo 1	The endorser placed a cup of green tea latte on the table mat as if the drink was about to be drunk.	Green Tea latte Allure can be consumed every day and can make a happy mood.
Photo 2	The endorser wears canvas shoes while relaxing at the café.	Canvas shoes can be used by women who want to look relaxed but still fashionable.
Photo 3	Endorsers enjoy the view of Walakiri beach to relieve boredom, according to the hashtag of Sjora Indonesia's drink, #escapetheboredinary.	The Mango Peach Smooth Fusion drink makes people who drink it get out of boredom as if they are on vacation to a beautiful beach.
Photo 4	The endorser took a bottle of juice from the box in her bedroom.	Juice as body nutrition can be drunk before the activity in the morning.
Photo 5	Endorser photographing landscapes with cellphones while on vacation in the Raja Ampat islands.	A cellphone is a tool that must be taken when on vacation.

Source: Data Analysis

## DISCUSSION

The increasing number of producers is contesting the market share of a type of product. Therefore, the need to create a marketing communication strategy is a demand that must be met for a brand if it wants to survive in industrial competition. One of the marketing communication strategies carried out by producers is an endorsement on Instagram social media. The use of endorsers in a product creates strong advertising effectiveness. According to Moriarty, Mitchell & Wells (2011) in Fensi & Christian (2018, p. 2-3), this

strengthens the understanding of advertising in an effort to tell stories, evoke emotions, create fantasy, and provide strong visuals.

The author observes that in the photos analysed, some products are marketed. These products are produced by both well-known large producers and small producers who are just starting their business. In fact, both large and small producers continue to try to adapt to the market situation and maintain their existence in the business world (see Table 9). This is because producers consider lower marketing costs, reach segmented consumers and in a short time. Therefore, it can be seen that social media makes it easier for producers to carry out marketing communications. In other words, marketing activities inserted through the tag system in photos on Instagram are common for producers to do.

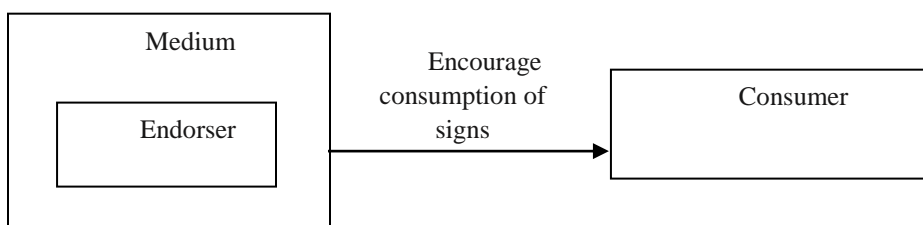
**Table 9 Product and Producer**

Product	Producer
Green tea latte.	Esprecielo.
Customised cellphone case.	The Kase Indonesia.
Canvas shoes.	Wakai.
Mango peach smooth fusion drink.	Nestle – Sjora Indonesia.
Packaged juice drinks.	Naked Press Juicery.
A cellphone with advanced camera features.	Samsung.

Source: Data Analysis

Producers use endorsers as a medium to encourage the consumption of signs to consumers (see Figure 5). Products inserted in endorser activities store certain social signs. In this case, the product (object of consumption) has shifted into signs on the photo.

**Figure 4 Endorsers Encouraging Sign Consumption**



Source: Data Analysis

Signs on endorser photos are absorbed and consumed by consumers. Therefore, these signs indirectly lead to the creation of differences between groups of consumers who consume products and consumers who do not consume products. In other words, before consuming the product, consumers consume signs to have social signs on the product.

When consumers see an endorser's photo on Instagram, they absorb the cues in the photo. Consumers feel the need for consumption objects that are contained through manipulative signs in photos. Then arises the desire to meet the needs by consuming these manipulative signs. The needs felt by consumers are the result of construction from producers to absorb the abundance of their products. Without realising it, consumers continue to consume, without thinking again about their need for the product. As a result, consumers cannot control themselves. This is Baudrillard's (1998) critique of Karl Marx's thinking regarding a person's consumption based on function value and exchange value. According to Baudrillard, consumption is no longer based on the need to fulfil the function value and exchange value but on the value of symbols and sign values.

Baudrillard emphasises that consumption is a matter of the absorption of signs and absorption by signs (2000, p. 260). Through this statement, it is understood that individuals in a consumer society are no longer in direct contact with actual needs. In conditions like this, it can be seen that there is a shift in values embedded through photos on Instagram. Endorser activity in photos reinforces the artificial need for products created by producers. Subtly, consumers are taught that they are an amalgamation of arranged signs, so consumers interpret consumption as a rational action.

A terrible impact in this era of consumption is the generalised logic of signs and covers all aspects of people's lives. People consume the signs that exist on the product precisely to save the production flow of the owners of capital (producers). In the end, Baudrillard's thinking related to the sign production process became an essential factor in understanding consumption activity. A person accepts or rejects something because they understand the signs presented to him through the social media Instagram. This study looks at the manipulation of signs used by producers in endorser activities that are reflected in photos to market their products. It can be said that the sign is something that is put forward.

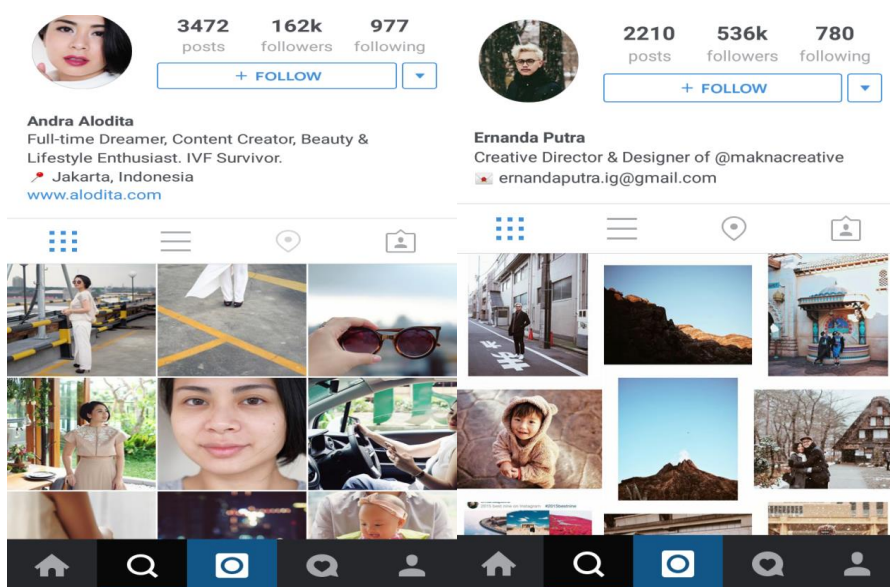
This also confirms that endorsers in photos are intended to secure the flow of production in relation to the shift from a mode of production to the mode of consumption. Different types of products are marketed through the signs stored in the endorser activity on the photo. The product is consumed not because of its function but because of the placement of the product under the logic of the sign, which makes it a consumed commodity.

Another thing that the author found when conducting research is that there is a mutual marketing relationship between producers and endorsers in a photo. On the one hand, producers need endorsers to market their products. On the other hand, endorsers need producers to market themselves. When endorsers market their products, they use the types of endorsements as expressed by McCracken (1989) in the real world, including explicit, implicit, imperative, and co-presentational mode. However, most producers prefer to use an implicit type of endorsement because it seems subtle, vague and more natural, so consumers cannot avoid it. Producers also use the figure of a popular and credible endorser to express their opinions about a product so that consumers trust their opinions and use the product.

For example, in Figure 6, it can be seen that the Instagram feed of the @alodita account owner shows her daily activities. The figure who is widely known as a beauty blogger becomes a reference for women to choose beauty products. Not surprisingly, many beauty products offer endorsements to her.

In line with that, the @ernandaputra account is also very careful about the appearance of his Instagram feed so that it does not seem like advertising. The photos he uploads are also of good quality and attracts several Instagram users. Within one day, he got more than 4000 likes on one photo. He is also consistent in cultivating lifestyle topics.

**Figure 5. Endorser Account Instagram Feed**



Source: [instagram.com/alodita/](https://www.instagram.com/alodita/) & [instagram.com/ernandaputra/](https://www.instagram.com/ernandaputra/)

The two Instagram accounts above show that endorsements can be applied in daily activities. Precisely by showing their daily life, the endorser seems more credible. Endorsers are seen to be more selective in choosing the products they market. The endorser seems to have used the product, so the people who become their followers will feel more interested and believe in using it.

When marketing products, endorsers also try to insert themselves as signs for consumption by producers. The endorser can be replicated and used by other products. Thus, it can be said that there are two hidden interests in the tag system in the photo. These interests include the interests of producers who encourage consumers to consume to maintain the continuity of the production flow and the interests of endorsers in marketing a product in an implicit way to maintain their credibility and existence in endorsements in the virtual world.

The theoretical implication in this study is to support Jean Baudrillard's statement that consumption activities can be carried out in all community activities. People are encouraged to be aware of their inner needs that require fulfilment, even though these needs are often artificial (false needs) created by the owners of capital (producers) by using the media, including social media.

While the practical implications of this research are to make people aware, especially Instagram users, that activities using Instagram social media, such as uploading and viewing photos, cannot run as Instagram was created. Now, Instagram is more often used as a marketing medium. Therefore, people must be careful in using Instagram because signs will be inserted.

### **CONCLUSION**

Semiotic analysis of endorser photos on Instagram shows the creation of artificial needs (false needs) for consumption which leads to the idea that in order to have the social meaning contained in photos, consumers must consume products used by endorsers in photos. The creation of this artificial need is carried out by the owner of the capital (producer) by utilising the sign system on social media applications, including Instagram. The owners of capital (producers) insert signs of consumption in the following ways: first, using Instagram features, such as tags on photos, tags on captions, and hashtags on captions. Second, the use of the product in the endorser's daily activities in the photo. Although sometimes it seems that the two are not related, the activity is witnessed by many followers. For producers, the presence of a crowd (crowd) actually paved the way for their business. The producer realises that the crowd or gathering of people is their target, so that is where they slip the signs of consumption.

Signs are easy to create, then controlled by the owners of capital (producers) for their economic interests. Everything is done by the owners of capital (producers) to encourage consumers to be under the logic of the sign. Thus, the creation of the requirement only needs to perform a sign operation. The tag system on the photo hides two interests. These interests include the interests of producers who encourage consumers to consume in order to maintain the continuity of the production flow and the interests of endorsers in implicitly marketing a product in order to maintain their credibility and existence in endorsements in the virtual world.

## REFERENCES

- Asosiasi Penyelenggara Jasa Internet Indonesia. (2015). *Pengguna Internet Indonesia Tahun 2014 Sebanyak 88,1 Juta (34,9%)*. 8 Juni 2015. <http://www.apjii.or.id/read/content/info-terkini/301/pengguna-internet-indonesia-tahun-2014-sebanyak-88.html>.
- Baudrillard, Jean P. (1998). *The Consumer Society Myths and Structures*. London: SAGE Publication.
- Chakraborty, Suman Kalyan & Agrawal, Mayank M. (2005). Impact of Celebrity Endorsements on Overall Brand. <http://www.coolavenues.com/marketing-zone/impact-of-celebrity-endorsements-on-overall-brand>.
- Debasis Pradhan, Israel Duraipandian, & Dhruv Sethi. (2014). Celebrity endorsement: How celebrity–brand–user personality congruence affects brand attitude and purchase intention. *Journal of Marketing Communications*, 1-18. DOI: 10.1080/13527266.2014.914561.
- Elwani, Restu Sri & Kurniawan, Firman. (2020). Pemanfaatan Media Sosial Dalam Pemasaran Sosial Bagi Remaja. *Jurnal Komunikasi*, 12 (1), 64-80. DOI:10.24912/jk.v12i1.6654.
- Erdogan, Zafer B., & Baker, Michael J. (2005). Celebrity Endorsement: Advertising Agency Managers' Perspective. *The Cyber Journal of Sports Marketing*, 13, 1-15.
- Fensi, Fabianus & Christian, Michael. (2018). Determinan Citra Merek Pada Iklan Product Gawai "Vivo" Berdasarkan Aspek "Celebrity Endorser". *Bricolage*, 4 (2), 163-209.
- Fiske, John. (2002). *Introduction Communication Studies (2nd edition)*. New York: Routledge.
- Hananto, Prio. (2014). Opinion Leader versus New Opinion Leader dalam Komunikasi Pemasaran. *Jurnal Interaksi*, 3 (2), 140-153.
- Ismayanti, N. A., & Santika, I. (2017). Pengaruh Celebrity endorser, Brand Image, Kualitas Product Terhadap Niat Beli Sepatu Olahraga Nike Di Kota Denpasar. *E-Jurnal Manajemen Unud*, 610, 5720-5747.
- Korda, H., & Itani, Z. (2015). Harnessing Social Media for Health Promotion and Behavior Change. *SAGE Journals*, 14 (1), 1-15. (September). DOI: [10.1177/1524839911405850](https://doi.org/10.1177/1524839911405850).
- Kusumasari, D., & Arifianto, S. (2019). Makna Teks Ujaran Kebencian Pada Media Sosial. *Jurnal Komunikasi*, 12 (1), 1–15. DOI: [10.24912/jk.v12i1.4045](https://doi.org/10.24912/jk.v12i1.4045).
- Mangold, W.G., & Faulds, D.J. (2009). Social Media: The New Hybrid Element of The Promotion Mix. *Business Horizons*, 52 (4), 357-365.
- Marselina, D., & Siregar, E. H. (2017). Pengaruh Celebrity endorser terhadap Brand Image pada Kosmetik Wardah di Bogor. *Jurnal Manajemen dan Organisasi*, VIII (1), 15-27.
- Marta, Rustono F., & William, Denise M. (2016). Studi Terpaan Media Pemasaran Melalui Posting Instagram Terhadap Ekuitas Merek Pelanggan Sumoboo! (Analisis Eksplanatif pada Komunitas Food Blogger #WTFoodies). *Jurnal Komunikasi*, 8 (1), 68-82.
- McCracken, Grant. (1989). Who is the celebrity endorser? Cultural foundations of the endorsement process. *Journal of Consumer Research*, 16 (3), 310-321.

- Natalia, Sheyrent & Rumambi, Leonid J. (2013). Analisa Prediksi/Penilai Efektivitas Penggunaan Selebritis Sebagai Brand Endorser Untuk Membangun Brand Image (Studi Kasus Iklan The Face Shop). *Jurnal Manajemen Pemasaran Petra*, 1 (1), 1-8.
- Costanzo, Paul J., & Goodnight, Janelle E. (2005). Celebrity Endorsements. *Journal of Promotion Management*, 11 (4), 49-62.
- Rini, E. S., & Astuti, D. W. (2012). Pengaruh Agnes Monica Sebagai Celebrity endorser Terhadap Pembentukan Brand Image Honda Vario. *Bisma Jurnal Bisnis dan Manajemen*, 61, 1-12.
- Rodiyaan, G., & Madiawati, P. N. (2016). Pengaruh Celebrity Endorser Agnes Monica Terhadap Brand Image pada Sampo Clear Women. *E-proceeding of Management*, p. 3492.
- Saparso & Lestari, D. (2009). Peranan Endorser Terhadap Brand Image Dari Sudut Pandang Konsumen. *Jurnal Ilmiah Manajemen Bisnis*, 93, 161-180.
- Sobur, Alex. (2003). *Semiotika Komunikasi*. Bandung: PT Remaja Rosdakarya.
- Trout, Jack & Rivis, Steven. (2010). *REPOSITIONING: Marketing in an Era of Competition, Change and Crisis*. New York: McGraw Hill.
- Sujono, Firman K. (2013). *Manusia dalam Masyarakat Jejaring, Telaah Filsafat Pemikiran Manuel Castells tentang Abad Informasi*. Disertasi. Fakultas Ilmu Budaya, Universitas Indonesia.
- Tunggal, Immanuel D.A. (2019). Pengaruh Customer Engagement Terhadap Minat Membaca Suara Merdeka Oleh Komunitas. *Jurnal Audience*, 2 (2), 101-115.
- We Are Social. (2015). *Digital, Social & Mobile in 2015*. 1 September 2015. <http://wearesocial.sg/blog/2015/01/digital-social-mobile-2015/>