Digital platforms language of Indonesian Governments and Indonesian Influencers

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Abstract

Using various digital platforms has created a new phenomenon today. Communication using digital platforms is evolving rapidly, and digital identities can be shaped according to the 'will of the account owner.' It has created a stage for government officials and influencers to show their existence. This study aimed to explore how influential figures in Indonesia, namely government officials and influencers, used the Internet to present their identities when using multiple platforms. This study also explored and described motives used by multi-platform users in building digital identities. Halliday's theory was used to explain ideational, interpersonal, and textual meanings. Kress and Leeuween's multimodality approach was used to explain images, symbols, and videos. The results found that government officials and influencers demonstrate a friendly and equal identity through an eye-level perspective. The desired distance to be displayed to the netizen is the close personal distance, indicating the intimacy between the netizen and the account owner. The frame size is a big uncertainty, and there is a wish to inform the netizen about the activities. The difference lies in the caption. Government officials show a caption that aligns with what is in the post. Meanwhile, influencers use captions with a little variety. One of them is using non-standard language, such as captions that contain humor, as a promotional event and sometimes unrelated to the image. Based on the researcher's knowledge, multimodality analysis used across digital platforms of officials and influencers has never existed.

Keywords

Platforms, digital, identity, government, influencers

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Introduction

In recent years, the rapid development of technology has forced us to recognize many social media platforms. These social media platforms have various motives according to their perspectives and goals. Either to support careers, find entertainment, information, or even platforms that support mobility and buying and selling (Muhammad and Anwary, 2019).

Digital platforms, especially social media, have become a stage for people with interests. We often find that people want to play the funny role by sharing memes, the wise role by giving advice, or by using sad words to play melancholy or feel the most hurt. With the freedom offered by the platform, people can imagine the role they want (Jeewa and Wade cited in Udenza, 2022), allowing any user to experiment with their other side (Maymi et al.,2018). Therefore, everyone has an equal opportunity to discover the diversity of other people's expressions and the freedom to express themselves (Zahra and Hidayat, 2022).

With the option of various digital spaces, the account holder of a digital platform often creates a new identity. The looser rules, ease, and comfort of being "oneself" in accessing the platform are reasons for the rapid growth of virtual society (Bytiak et al., 2021). Indeed, it creates new opportunities for everyone, especially government officials and influencers, to show their existence on social media. Forms of political communication through social media platforms are rapidly growing. Government officials can still communicate with the public. In contrast, influencers are interested in influencing others; they emphasize their public identity. With different backgrounds and motives, social media platforms are utilized differently.

In displaying identity, a person can be analyzed through the meaning of their language. The meaning of language itself, according to Halliday, is divided into three parts: ideational meaning, interpersonal meaning, and textual meaning (Halliday, 1979). Ideational meaning shows how language expresses human experiences related to people, objects, places, and activities that embody the human physical and psychological environment. Interpersonal meaning describes how to display the primary function of language in shaping meaning between participants. The last meaning is text, which focuses on what is emphasized in conveying information from an utterance (Adenan, 2000). This analysis technique will be more effective when combined with multimodal. Multimodal is a communication practice that simultaneously uses language and visuals or other media (Supadno et al., 2022). It is under the use of digital platforms that utilize text and media, such as images, videos, and sound. The theory of Kress and Leeuwen (2006) is very relevant to understanding a person's digital identity because the theory helps describe the visual grammar of people, places, and objects combined in a visual statement (Kress & Leeuwen, 2006). These building blocks include the participants involved, eye gaze, setting, action, frame size, social distance, power, and the narrative created.

Government officials and influencers rely heavily on the image they present on social media platforms to influence others. The public scrutinizes their actions and must be careful when using the platforms. The public will easily judge their identity from the posts they use. This study explores how influential figures in Indonesia, namely government

officials and influencers, use the internet to present their identity when using multiple platforms and what factors and motives influence this.

1. Literature Reviews

1.1. Language Usage in Digital Platform

Using language on digital platforms is crucial to be observed. The technological and information advances, especially in the platform's language, create challenges for account owners because every language mistake leaves a trail for netizens. They cannot erase their digital footprints if they have posted them. The language used in digital platforms relates to branding, navigation, and interaction objectives. Indirect interaction requires that the message conveyed be appropriate to avoid misinterpretation using emojis and graphic symbols. However, this does not mean these signs do not cause ambiguity or misunderstanding (Nababan et al., 2024).

Using language in digital platforms is growing, so account holders have many language options and are not limited to textual language alone. The social media platforms we know today allow for voice and video and, of course, still can show textual language. Someone can post a picture of a sunset, but using a caption with sad words or an emoji of a facial expression can lead to misinterpretation. It shows that although digital language has the advantage of being attached to visual objects, its use still requires foresight in interpreting what is contained (Margareth., 2022). We can only express ideas through words or sentences and symbols, colors, and images (Dewi et al., 2022). Riley (2019) added that the human ability to develop language references distinguishes humans from all forms of life in the world.

1.2. Digital Identity of Officials and Influencers

Various platforms create multi-identities that encourage people to show their existence. It impacts the idea that one is not limited to one identity and can embody different personas depending on the context of the platform they are using. In addition, the multi-identity trend can empower individuals who want to explore various aspects of their personality and engage with diverse communities online. This digital platform can be used, especially for government officials and influencers, including officials and influencers in Indonesia (Zahra, 2022).

The digital identity used impacts how their branding is in front of the public, which is crucial for public officials and influencers. Branding aims to make public officials better known, understood, and attractive to the public (Zahra., 2022). Likewise, influencers consciously build personal branding, plan content, and think about their impact on content. It aims to maintain the number of followers because it is essential for their job opportunities (Vasconcelos and Lima, 2021).

1.3. Platform Usage by Government Officials and Influencers in Indonesia

The potential of digital platforms is a new way of finding information on the internet. Easy access, cheap, and accessible is one advantage of digital platforms over other media. Politicians use this to disseminate their activities as government officials (Sembada & Sadjijo, 2020). This platform allows government officials to communicate with different styles and interactions regarding their performance and administration in attracting public interest. Using platforms by government officials is an effective political communication. It can happen because of the ability to create a discussion space between government officials and the public so that it easily attracts the younger generation's attention. The success of using digital platforms as a means for officials in politics is evidenced by the increasing level of public participation and the response of people who claim to seek political information from social platforms (Dwiyanti et al., 2020).

Platforms and influencers are two things that cannot be separated. Influencers grow from online dynamics because of their ability to influence, opinions that have the power to move, consistent content creation related to a subject, and everything they are interested in, making others interested in it, too (Bryman & Bell, 2005). Speakers only have a little time to think in daily conversations because it is real-time (Meylana et al., 2022), which differs from creating content that is done carefully. After all, the nature of using digital platforms is not spontaneous but goes through a long thought process so that what is visible is the perfect side of the account owner (Allcott & Gentzkow, 2017; Anasari, 2015; Claypoole & Theodore, 2014). The content contains propaganda; politicians use it to gain votes (Sharnan et al., 2023), and influencers use it to attract the attention of their followers.

The digital era causes political officials and influencers to flock to use digital platforms, which are inseparable from the high interest of Indonesians who use them. The latest data shows that the favorite platforms for internet users aged 16 to 64 are WhatsApp 34.8%, Instagram 19.6%, TikTok 17.7%, Facebook 11.6%, and Twitter 6.9%. With an average time spent based on the July-September 2023 survey, TikTok 38 hours, WhatsApp 26 hours, Instagram 16 hours, and Facebook 12 hours.

2. Research Method

This research used a qualitative approach. The research design used in this research was a document study. The object of this research was to explore the digital identity. The digital identity was represented by pictures, videos, and text from the digital platforms of government officials and influencers with different backgrounds. This research was limited to Instagram, Facebook, TikTok, and Twitter posts. These platforms were the most popular from the perspective of government officials, influencers, and the public in Indonesia. This study implemented Halliday's theory to explain ideational, interpersonal, and textual meanings. Kress and Leeuween 's multimodality was used to analyze images, symbols, and videos and interpret them into meanings. The subjects of this study were government officials and influencers. The government officials were the President of Indonesia, Mr. Joko Widodo; the Governor of Central Java, Mr. Ganjar Pranowo; the Governor of West Java,

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Mr. Ridwan Kamil; the Mayor of Semarang, Mrs. Hevearita Gunaryanti Rahayu; and the Regent of Kendal, Mr. Dico Ganinduto. These figures were actively conveying their ideas on digital platforms. The influencers were selected from different backgrounds. The first influencer was Nanang Syarifudin. Although the total number of his followers was 1.887, he was an activist who drives youth in Bawen District, Semarang Regency, Central Java Province, Indonesia. He was the Tourism Ambassador of Semarang Regency. The second influencer was Fadil Jaidi. He was a celebrity on social media who presented comedy content. He was also a restaurant business manager with followers reaching 12 million on Instagram and 14,5 million on TikTok. The third influencer was Bima Backpacker Tinggi. He was an influencer who acted as a content creator, focusing on traveling through nature across Indonesia with a minimal budget. He had 692.5 thousand followers on TikTok and 189 thousand on Instagram. The fourth influencer was Maudy Ayunda. She was a famous actress and writer. She had 19.5 million Instagram followers, 1.3 million Twitter followers, and 626 thousand TikTok followers. The last influencer was Jerome Pollin. He was an influencer who focused on education, especially mathematics education. He was active in campaigning for studying abroad. He had 8.5 million Instagram followers, 6.2 million TikTok followers, and 1.6 million Twitter followers. In collecting data, researchers used the latest posts of government officials and influencers in 2024. Each figure had five posts on Instagram, Twitter, Facebook, and TikTok.

3. Result and Discussion

3.1. The Use of Digital Language by Government Officials in Indonesia in Building Digital Identity Using Multi-platforms

After analyzing government officials' Instagram, Facebook, Twitter, and TikTok accounts, the following are the research results and discussions related to the identity of government officials using multiple platforms. Each government official multiple platforms have strategies for using digital language and personas, which are described in the findings below:

3.1.1. The President of Indonesia: Mr. Joko Widodo

Mr. President Joko Widodo is always visible in every upload. Each upload always shows a characteristic of a low angle, which places the object above the viewers. It can be interpreted as his wanting to show greater power than the viewers. Using long shot angles shows a desire to tell the relationship between him as a participant and the surrounding objects as objects and human objects. It is used to show the narrative to the viewers regarding his performance and policies. Most settings and objects are people, government buildings, and markets. The distance is a far social distance that shows the viewers has a relationship, but it still shows that he has differences in status and character. Captions use formal language and its functions is to explain what is in the uploaded picture. Then, his uploads have similarities on Instagram, Facebook, and Twitter.

Figure 1

Mr. Joko Widodo's Instagram, Facebook, and Twitter

3.1.2. The Governor of Central Java: Mr. Ganjar Pranowo

Posting on Mr. Ganjar Pranowo's Instagram show his involvement in all posts. Other participants always accompany him on all of his posts. He wants to show a transaction as reaction and phenomenon by showing other people. The settings are sidewalks, flooded roads, hotel swimming pools, and a cleric's house. His activities are chatting, resting while eating on the sidewalk, and relaxing in the swimming pool. The image gaze of him faces to the other participants. The interaction between the participants and the viewers are to offer objects what is in the picture. In contrast, most shooting angles are at eye level to show equality with the viewers. The shooting uses a long shot and medium shot, so the offering clarifies what is in the picture. The medium shot is used to clarify gestures. The distance is a close personal distance.

Figure 2
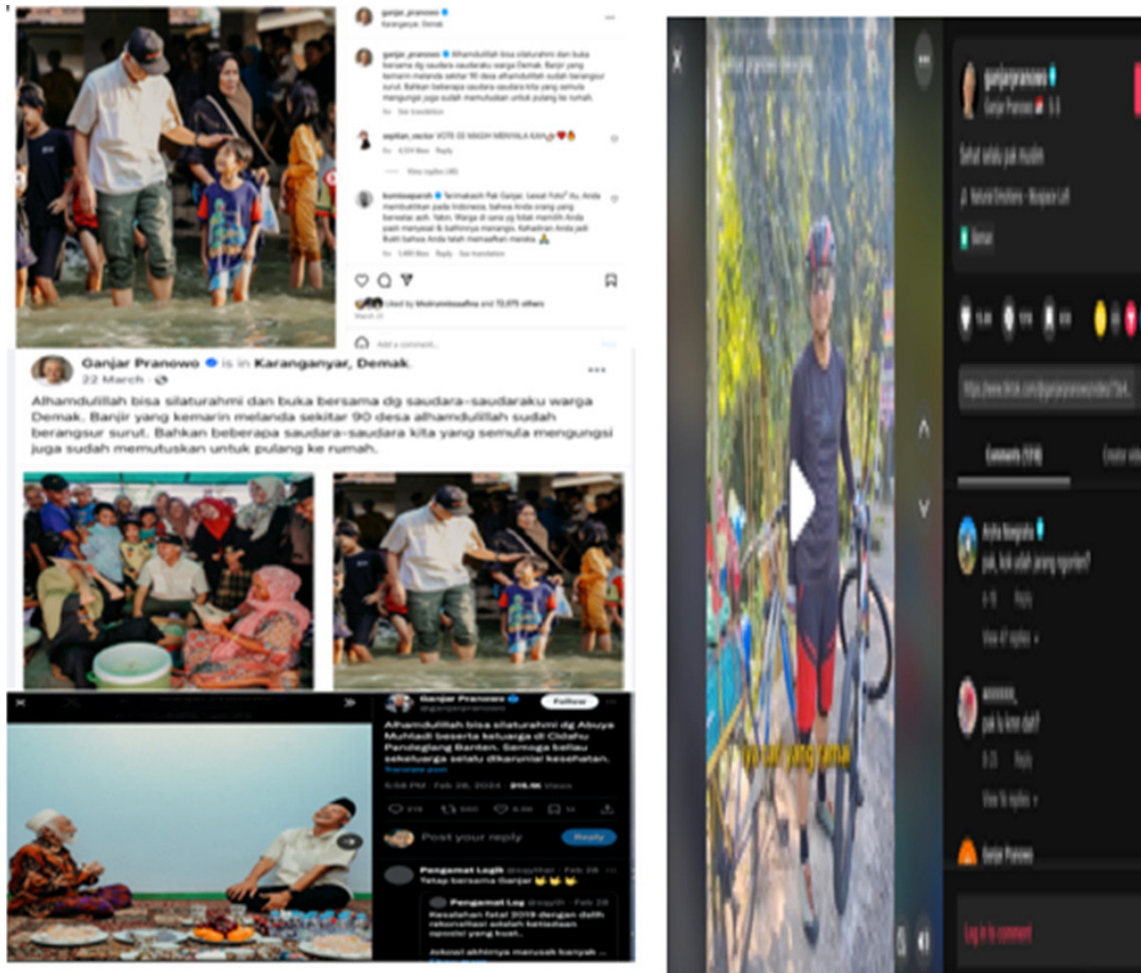
*Mr. Ganjar Pranowo's Instagram, Facebook, Twitter and TikTok*

He is always visible in TikTok posts. All posts are in video form and involve other participants. The settings are on the street, on the sidewalk, in public transportation, and in the park. His activities are on exercising, eating, sitting, and buying something. The formed image gaze of him faces the viewers and other objects so that the transactions shown asking for attention from viewers and offering objects in the picture. The angle is at eye level to show equality. The shooting uses a long shot, so the offering clarifies what is in the picture. The distance is close to personal distance. The message conveyed in the caption explains the activities carried out in the picture.

His Twitter posted three pictures of himself. Two pictures are religious holiday greeting posters that does not show him. Other participants always accompany him and he is as the focus of the pictures. The settings are in the village, restaurant, and field. The image gaze of him does not face to the viewers. It is an offering transaction. The shooting angles are on high angle and at eye level. The shot uses a long shot and medium shot, so the offer

clarifies what is in the picture. Then, medium shot is used to clarify gestures. The distance is close to personal distance. In the two images as posters, there are always images of paintings of human and non-human objects with high-angle and low-angle perspectives. The poster describes what is being celebrated. The overall picture and caption show the related information.

3.1.3. The Governor of West Java: Mr. Ridwan Kamil

Figure 3
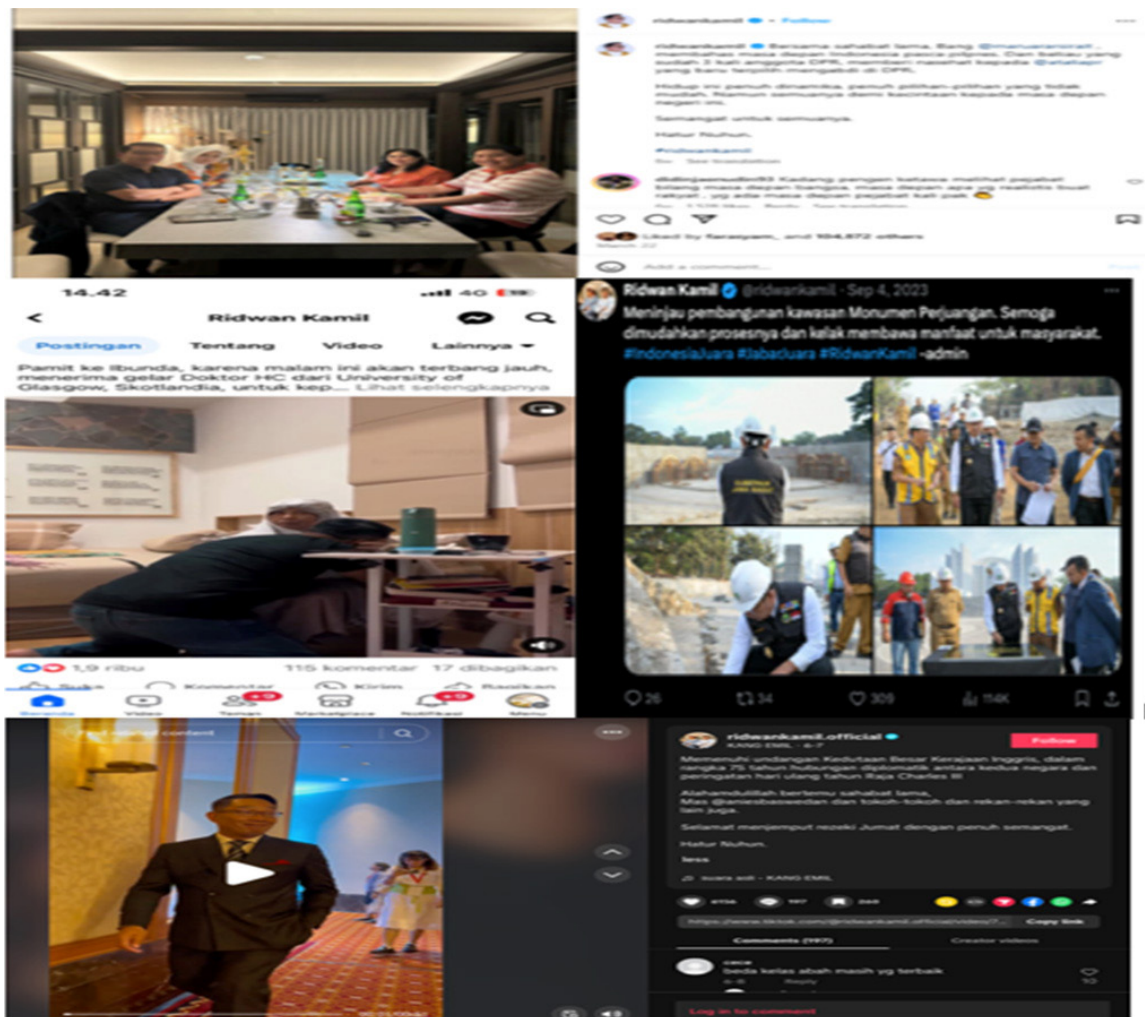
Mr. Ridwan Kamil's Instagram, Facebook, Twitter, and TikTok

All of Mr. Ridwan Kamil's Instagram posts show him as a participant. Two posts show him as the only participant. The settings are at restaurants, cafes, mosques, and museums. His activities are sitting, having coffee, and eating. The image gaze of him is four out of five pictures facing the viewers, which shows a desire for asking attention. The shooting angles are two low angles. They show greater participant power and three eye levels. Most

images show equality. The shooting uses a long and medium shot to clarify what is in the picture. The medium shot is used to describe the gestures. The distance is a social distance, which shows the difference in status and character between participants and the viewers. The caption is used to explain the activity in the picture. There is harmony between the image and the caption.

In the TikTok post, he uploaded a video showing him as a participant. The settings are inside the British embassy building, in a stadium, museum, and on stage. His activities are shaking hands, looking at paintings, and giving speeches. The image gaze of him faces to the viewers and other objects. There is a transaction of offering objects and asking for attention from viewers. The shooting angle uses three angles: eye level, low angle, and high angle. The shooting uses a long shot and medium shot, so the offering clarifies what is in the picture. The medium shot is used to define gestures. The distance is far social distance, which means there are differences in status and character between participants and viewers. The caption always explains the activity being carried out. It supports what is in the picture.

In the Twitter post, he uploaded a video as a participant. The settings are a dam, a building, and a school. His activities are speaking, explaining, and giving speeches. His image gaze faces the viewers and other participants or objects. There is an offer and request transaction. The angle is high level. The viewers seems to have more power and at eye level to have equality with the participants. The shooting uses a long shot and a medium shot. The offering clarifies what is in the picture, and the medium shot is used to define gestures. The distance is far social distance, which means there is a difference in status and character between participants and the viewers. The caption always explains an activity being carried out. It supports what is in the picture. His Facebook post is the same as on Instagram.

3.1.4. The Mayor of Semarang: Mrs. Hevearita Gunaryanti Rahayu

All Ms. Hevearita Gunaryanti Rahayu's Instagram posts show her. One of the five posts uploaded shows her as a participant. The settings are inside a building, at the market, in the garden, and in Semarang City. Her activities are discussing, shopping, and farming. The image gaze of her is mainly offering because she does not face to the viewers. The angle of shooting is at eye level, which shows equality. The shooting uses a long shot and medium shot, so the offering clarifies what is in the picture. Medium shot is used to clarify gestures. The distance is close personal distance, which shows the desire to look closely to viewers. The caption explains the activity in the picture. The caption and image are linear.

Posting on Facebook shows her as the only participant. The settings are in front of the building, in the market, and inside of the building. Her activity is posing. The image gaze of her faces to the viewers. It shows a transaction asking for attention from viewers. The angle is at eye level, which shows equality between viewers and participant. The shooting uses a long shot and medium shot to clarify what is in the picture. Medium shot is used to clarify the gestures. The distance is close personal distance, which shows the desire to look closely at the viewers. The caption explains the activity in the picture. The caption and image are linear.

Figure 4
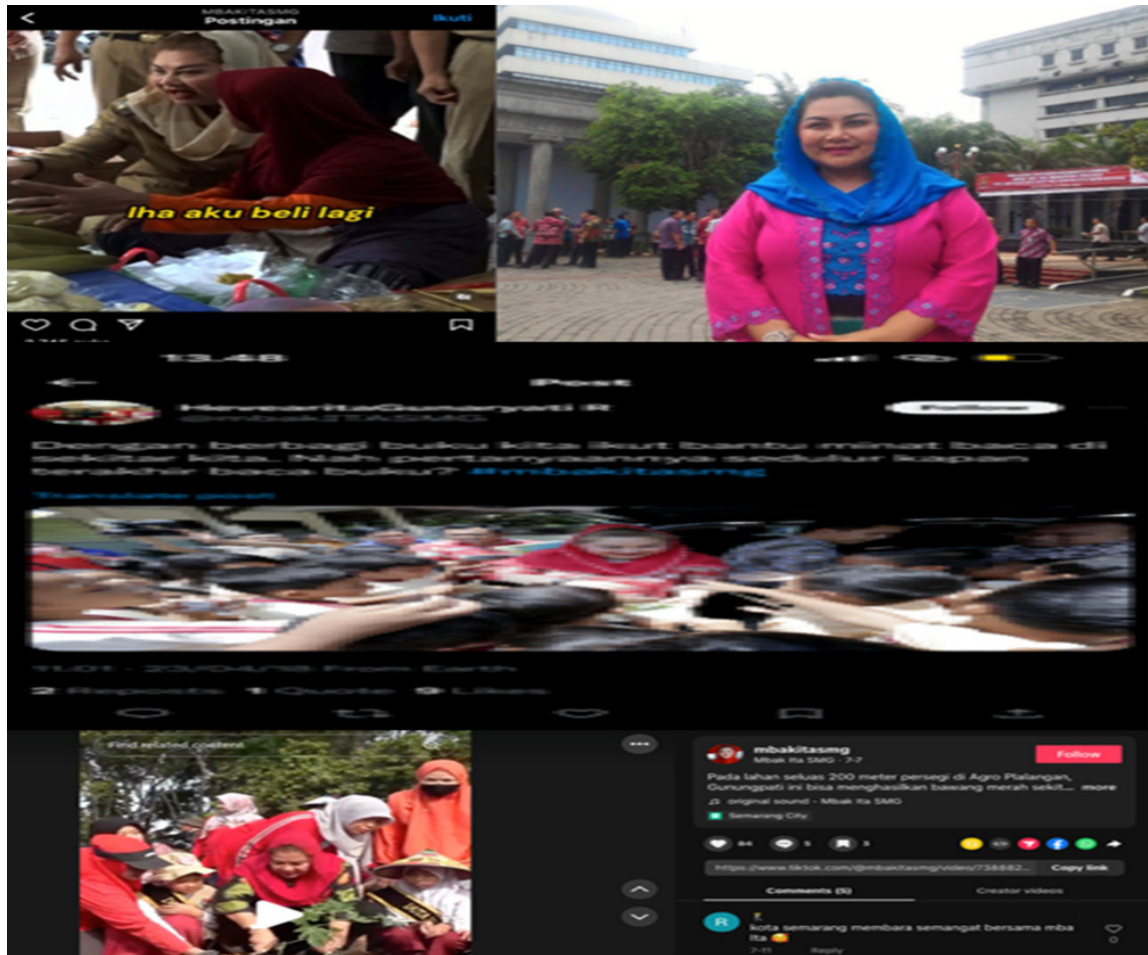
*Mrs. Hevearita Gunaryanti Rahayu's Instagram, Facebook, Twitter, and TikTok*

Her TikTok posts all features as a participant and other participants who accompany her. The settings are in the rice fields, in the gardens, and in a building. Her activities are planting, explaining, and giving speeches. The image gaze of her faces to viewers and other participants and objects. There is a transaction of asking for attention from viewers and offering the objects in the picture. The point of view comprises at eye level and high angle. There is a desire to look equal, and the viewers has power. The shooting uses a long shot and medium shot, so the offering clarifies what is in the picture. Medium shot is used to clarify gestures. The distance is close personal distance, which shows the desire to look closely at the audience. The caption explains the activity in the pictures and the caption and image are linear.

All Twitter posts show her, and she is not the only one. The settings are inside a building and at school. Her activities are giving information and a speech. The image gaze of her faces the object and other participants. There is a desire to offering objects. The angle of view is low and its meaning is a desire to show greater power. The frame size is medium.

It is mainly to convey emotions and gestures. The distance is far social distance, which means there is a difference in status and character between participants and viewers. The captions do not explain what is in the picture.

3.1.5. The Regent of Kendal: Mr. Dico Ganinduto

Figure 5
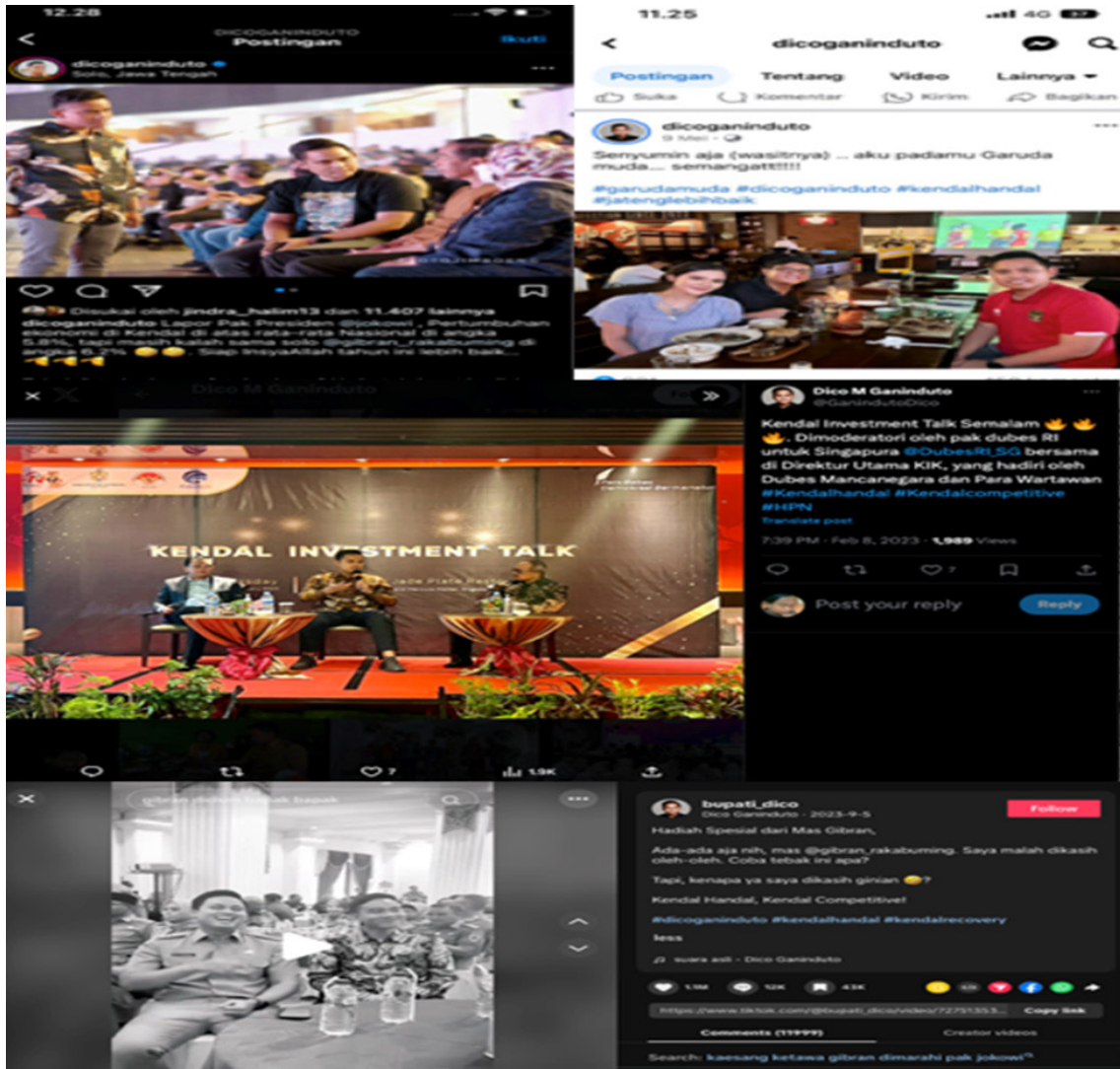
Mr. Dico Ganinduto's Instagram, Facebook, Twitter, and TikTok

Mr. Dico's Instagram posts show him as a participant and he is not the only participant on the posting. The settings are in cafes, fields, and markets. His activities are talking, shopping, and explaining. The image gaze of him faces to the viewers, other participants, and objects. There is a transaction of asking for attention from viewers and offering objects in the pictures. The angle of view is at eye level, so there is a desire to look equal. The

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shooting uses a long shot and medium shot, so the offering clarifies what is in the picture. The medium shot is used to clarify gestures. The distance is close personal distance, which desires to look closely at the viewers. The captions do not explain what is happening in the image posted.

In Twitter posts, he is always visible. The settings are on markets, mosques, and sidewalks. His activities include driving, greeting, shaking hands, and posing. The image gaze of him faces to the viewers, other participants, and objects. There is a transaction of asking attention from viewers and offering objects in the pictures. The angle of view is at eye level, so there is a desire to look equal. The shooting uses long shot and medium shot, so the offering clarifies what is in the picture. The distance is close personal distance, which desires to look closely at the audience. The captions do not explain what is happening in the posted image. The posts on his Facebook is the same as what is on Instagram.

All TikTok posts show videos and they have captions. Those videos contain other participants who are invited to interact, but he acts as the central participant. The setting of the pictures shows some places in a building, in a field, and at school. Activities carried out include posing, shaking hands, and explaining something. The image gaze of him is facing the viewers and occasionally looking at objects or other participants. Based on image gaze, it creates interpersonal transactions of asking for attention from viewers and offering objects in the picture. The point of view is at eye level and high angle to create a desire to look equal and the viewer has higher power. The shooting uses a long shot and medium frame to show the viewers what is on the pictures and gesture that participant made. The distance is close personal distance, which shows the desire to look close with the audience. The caption explains the activity in the picture and captions and images are linear.

3.2. The Use of Digital Language by Influencers in Indonesia in Building Digital Identity Using multi-platform

3.2.1. Nanang Syarifudin

Nanang Syarifudin's Instagram displays pictures of himself, which two focusing on the pictures setting. Three pictures are focused on himself. The transaction posts show a gaze image of him that means asking for attention from viewers. Most shooting angles are at a low angle. It means showing greater power from the viewers. The distance is public distance, so the viewers feel that they do not have close relationship to him. The pictures show he is as the center of the post. His Instagram is used for sharing his personal activities. The captions on the intagram are not related to the picture.

Posting on Facebook, he always shows his activities and the pictures settings. The image gaze of him face to the viewers. It means he is asking for attention from viewers. The low angle means he want to show more power than the viewers. With a medium-sized frame, his expression is more emphasized. He acts as the center of the picture. His Facebook is used to share his activities without a caption and its explanation.

Figure 6
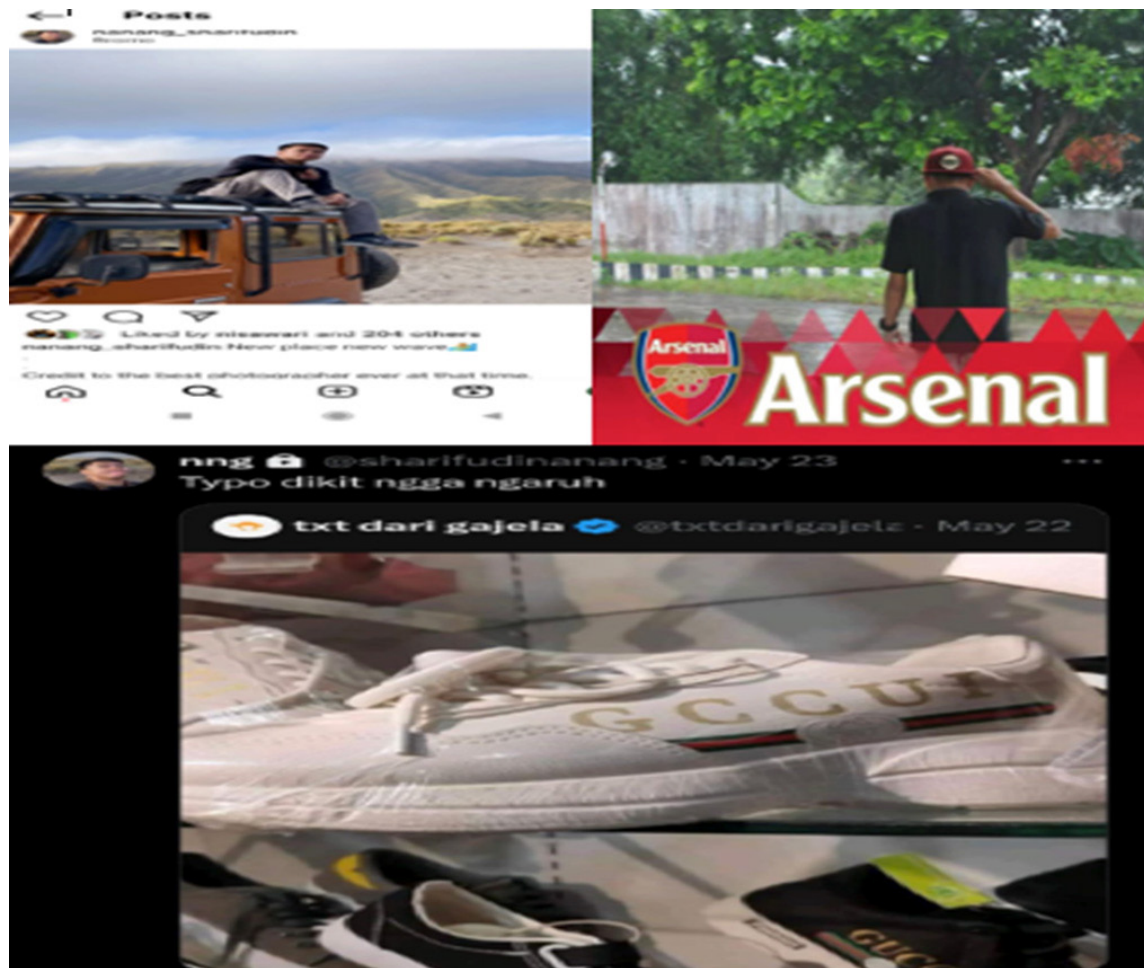
Nanang Syarifudin's Instagram, Facebook, and Twitter

Posting on Twitter, all five posts do not show him. Four of the five posts retwitte on other people's posts and one post is twitted by himself. The topics are related to soccer, cars, shoes, and fish. The overall post shows he is as the informan. He has TikTok but he does not use it to post anything.

On his Instagram account, his pictures mainly use long shots. He wants to show the setting in the pictures. This relates to his identity as a tourism ambassador cooperating with the Semarang Regency government. Moreover, Nanang shows the location information in the pictures as additional information to promote the tourist attraction. In contrast, Nanang's Facebook uses a medium frame, not a long shot technique. It can be concluded that he does not desire to tell the background of the place, but he wants to show his expression. On Twitter, Nanang also does not show any pictures related to the background. Draw to a close, Nanang shows two different identities. The first identity is as an influencer figure, such as the Tourism Ambassador of Semarang Regency, who is shown on Instagram, and the other identity is an ordinary person who only shares the pictures he showed on Facebook.

3.2.2. Fadil Jaidi

Figure 7

Fadil Jaidi's Instagram, Facebook, and TikTok

Four of the five pictures on Fadil Jaidi's Instagram always show more than one participant. One picture shows a single participant. The activities carried out vary. Three pictures are posted in front of the camera: one posts is singing, and other posts are chatting. Four pictures are set at home, and one is at a wedding venue. Four posts represent participants who constantly face the viewers and ask for attention from the viewers. Participants smile to the viewers, and most pictures have medium frames. The four pictures are from at eye-level perspective, and they show equality. All pictures do not give too much space to the setting. The messages of the captions are humorous and there is only one picture that shows a serious expression and caption.

Five pictures on the Facebook posts show the participants. Four pictures are taken of him with other participants, while one picture is of himself. The background of the four pictures is a restaurant that called Warung Pak Muh, and one picture is of a room in his

house. His activities are eating and posing in front of the camera. All five posts face the viewers and ask for attention from the viewers. Their expressions look happy, and the shooting frame is at eye level. The shooting range is far social distance classified as close personal distance. The close personal distance creates a close impression on the viewers. The background setting of the pictures is precise. The four pictures have similarities in the form of settings in front of food stalls. Only one displays a caption. The purpose of standing in front of a food stall is to promote the food stall.

Posting on TikTok, four videos always feature more than one participant. The participants have different activities. Their activities are singing, cooking, crawling, and catwalk. The overall setting shows that the activities are inside the house. The interaction of participants on Five posts is not only face to the audience but also face to the phenomenon. All posts ask for attention from the audience and offer the objects and phenomena in the videos. Participants' gestures show happy expressions. Most videos have medium frames, and sometimes they use extended shot frames. The five videos are from an eye-level viewpoint, which shows equality. They give space to the setting. However, the focus is on the participants. The message is always humorous. Fadil Jaidi has Twitter, but it is used privately. Nobody can access his Twitter account.

It can be concluded that Fadil Jaidi shows multiple digital identities on Instagram, TikTok, and Facebook. In using Instagram, he acts as someone who has a close relationship with other participants in the picture. The caption explains his relationship and how close they are. Although he is an influencer and a culinary entrepreneur, he does not use Instagram for promotional purposes. Different things can be seen in the posts on Facebook. He shows promotional activities by displaying his restaurant address and his closeness with customers. He uses Facebook to show his identity as an entrepreneur. The digital identity displayed on TikTok focuses on humorous content that promotes endorsement goods. TikTok shows a humorous digital identity, but the influence element that supports a product is conveyed well.

3.2.3. Bima Backpaker

All posts on Bima Backpacker's Instagram contain videos showing his activities. He uses verbal sentences to share information about the place he explores. His activities are walking, looking, running, and dancing. In the posts, he is the center of the picture. In the five posts, he always uses images gaze to face the viewers and other objects. The interaction shows the object in the pictures and asks for attention from the viewers. The angle is at eye level, with a medium-sized frame combined with a long shot. A friendly impression is generated through smiling facial expressions in each post. The distance is close personal distance. Despite showing the participants, the entire post also shows the setting in the video. The portion for setting is always more than the participant itself. In the video, the narration talks about the beauty of a place and then the video shows the place. It creates the verbal and visual elements that support each other.

Everything posted on Instagram is like what is on TikTok. In videos on Instagram and TikTok, he shows a natural tourist trip. The footage also combined comprehensive information about the place. He creates a narrative about the beauty of nature he visits

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and promotes nearby hotels as his partners. Meanwhile, the digital identities created by Bima on Facebook and Twitter are not intended for public consumption because those are locked.

Figure 8
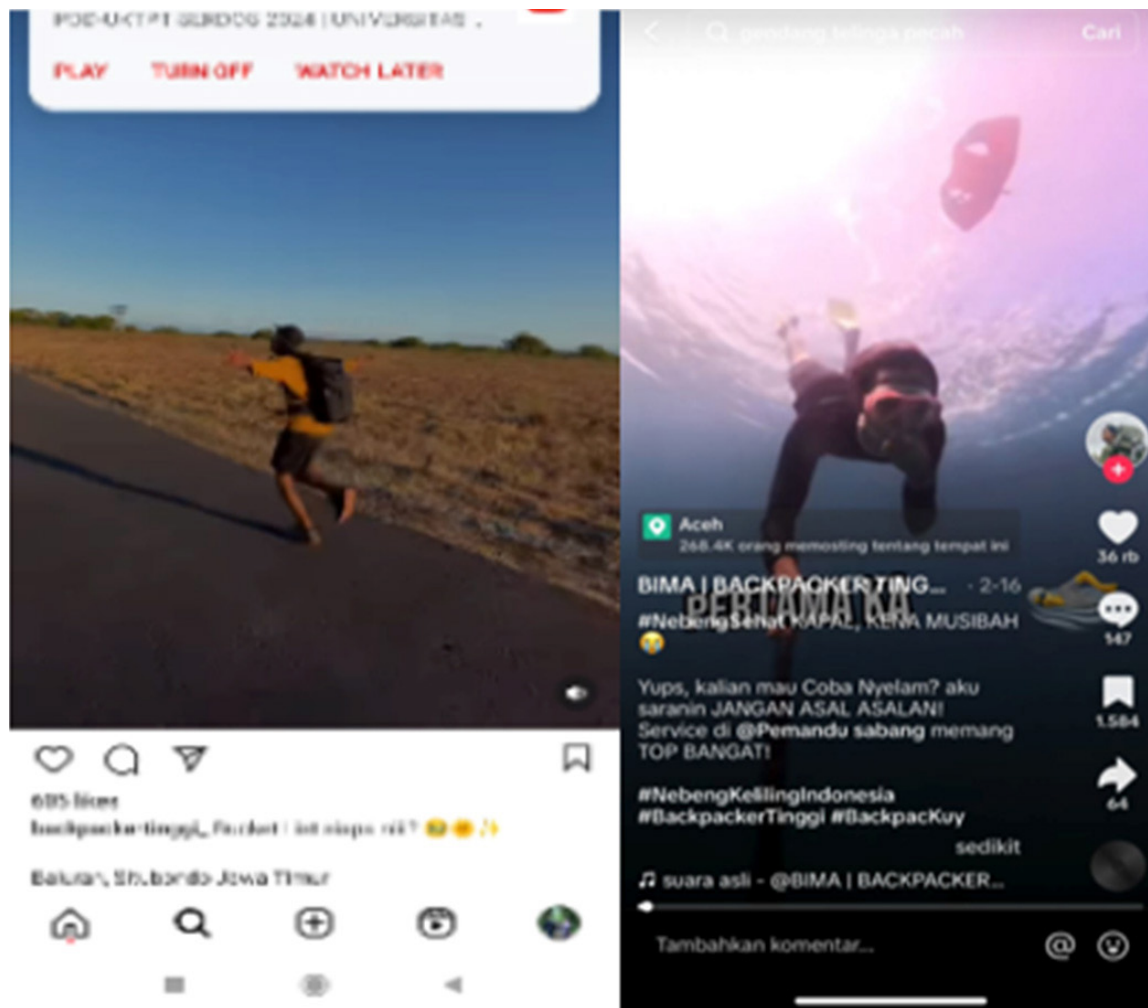
Bima Backpacker's Instagram and TikTok

3.2.4. Maudy Ayunda

All of Maudy Ayunda's Instagram pictures in her post display a product. By always posing, she ensures that viewers can easily see the items she is wearing. In three out of the five posts, she consistently directs her gaze towards the viewers. One indicates a desire for attention from the viewers, while the remaining two showcase objects in the pictures. Out of the five pictures, four are taken from eye-level perspective and one uses a low-angle. Two posts have a close-up frame, while two have a medium shot and one has a long shot. Every post is made more friendly with a smiley face. The four pictures are at close

personal distance. There is one image that is considered to be within public range. The supporting elements mentioned in the caption, like jewelry and drinks, are also featured throughout the entire post. The focus is on these items without excluding the participant, considering that these items are attached to the participant's body.

Figure 9
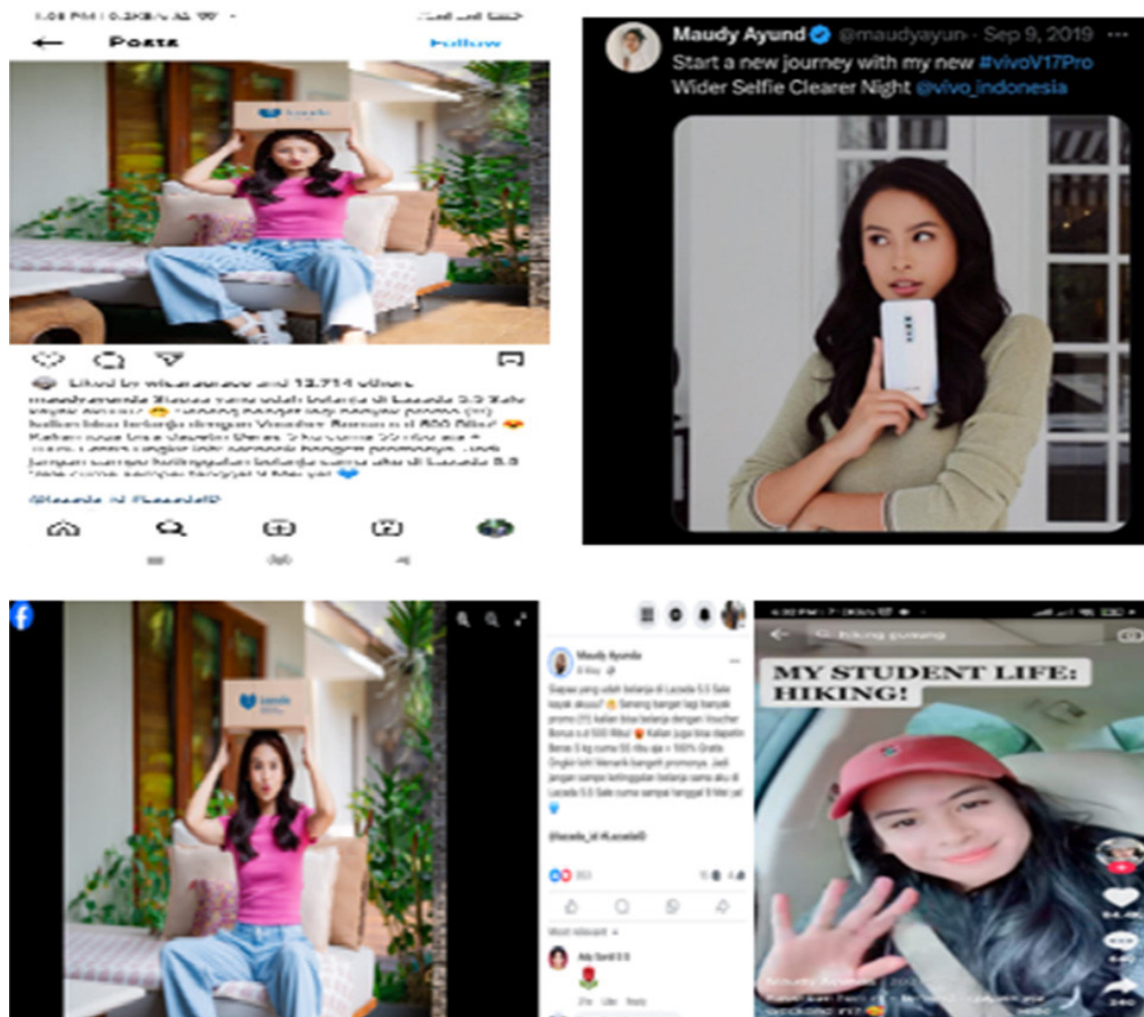
Maudy Ayunda's Instagram, Facebook, Twitter, and TikTok

Four of the five pictures on Facebook show a promotional message. One picture shows a personal message. Four pictures show her posing, while one post shows her doing an activity using makeup. Three of the five pictures of her always use a gaze that faces the viewers, while the other two do not. Then, three pictures are at eye-level viewpoints: low-angle and high-angle. The picture's size consists of two close-ups and three medium shots. The distance is close personal distance. Although all pictures show her, four photos are inserted with products clarified with written captions. The prominent picture is the products. She and the products are at the center of the pictures. The pictures have contrasting colors and foregrounds.

In TikTok posts, she is at the center of the video. Four of the five posts had only herself, while one post was with another participant. All posts show her daily activities. All five posts show a facial gaze facing the viewers. The shots have two compositions showing a low angle, while three are at eye level. The frame size comprises one long shot and four close-ups. The distance is close personal distance. All videos show the participant and her activities. Each activity is explained orally and supported by text showing each activity's essence. The sound, video, and text on the video support each other. The center of the video is her.

Posting on Instagram and Facebook is the same. Both images and captions inform a product or a promotional event. The shooting angle also differs according to the product and impression she wants to display. Using Instagram and Twitter is the same, both as images and captions. She informs a product or as a promotional event. The shooting angle also differs according to the product and impression she wants to display. Meanwhile, she does not use Twitter. The digital identity she created on Instagram and Facebook is similar, while her TikTok account is different. Her identity as an influencer and model is seen in the shot angle of her pictures, which focuses on the items attached to her. The detail of her pose has some purpose. For example, she uses close-up and medium-sized frame positions when posing a handphone or jewelry. She uses close-ups and mediums to promote goods, while in showing her identity as a model, she shows the message that she is a strong woman by showing low-level angles. However, in TikTok, Maudy Ayunda's digital identity is displayed as an ordinary student studying abroad, with content such as study tips and sharing her journey of studying in America. She mainly uses eye-level to show that she is equal to her followers to create emotional closeness.

3.2.5. Jerome Polin

Four of Jerome Polin's five Instagram postings are pictures, and one is a video. He appears in every post. Four posts are about traveling abroad, and one is about a birthday celebration. The settings differed, although the most places are in abroad such as Tokyo, New Zealand, and Paris. Captions used in the pictures are relevant because it contains information about where the picture has been taken. There are no other participants shown in any of the posts. Three postings have the gaze directed at the viewers, one does not, and one video has the gaze directed both toward and away from the viewers. Only one of the shots is taken from a low perspective. The frame size is four long shots and one medium. The distance is a close personal distance. All posts feature individuals performing the activity described in the caption. With the traveling theme, he always include a location in the captions. One post as a video also includes a voice that describes his activities, ensuring that postings, captions, and voices all work together to provide a harmonious meaning.

Posting on Instagram and Facebook is the same. Both images and captions inform a product or a promotional event. The shooting angle also All five Facebook posts are pictures showcasing his activities, all of which involve eating Japanese food. Every post includes a link to his YouTube channel, and other participants accompany him. A food picture is provided for each background. In the five posts, he faces the viewers, while the other differ. He directs his attention toward the viewers while others do not. The shooting has three angles: one at eye level and two high angles. The frame size is classified as

medium. The distance is close personal distance. All posts show his activities as described in the caption. By carrying out the food theme, he provides pictures of food. There is information related to the food being eaten. The message conveyed between the pictures, captions, and writings supports each other.

Figure 10

Jerome Polin's Instagram, Facebook, Twitter, and TikTok

Posting on Twitter, all posts show his traveling activities. He appears in all posts, four posts show he is not alone. In the posts, a diversity of viewpoints is shown. Among them, they look at to the viewers. The shooting shows at three eye-level angles and two high

angles. The frame size is long shot and medium shot. The distances used are three close personal distances, and two are public. All posts always show him with the activities described in the caption. With the theme of travel, he always provides pictures of himself and does not cover the background of the place. In the caption, there is a description of the place visited. So that posts and captions inform the viewer of where the place is located.

Conclusion

Mr. Ganjar Pranowo, Mr. Ridwan Kamil, Ms. Hevearita Gunaryati Rahayu, and Mr. Dico Ganinduto use a strategy different from that of Mr. Jokowi Widodo. They show equality through eye-level shots on Instagram, Facebook, Twitter, and TikTok. However, there are similarities in shooting; namely, they use long shots so they can tell what they are doing. All government figures narrate events using other participants. Mr. Jokowi Widodo and Mr. Ridwan Kamil use distance as a social distance, which shows that the viewers have a relationship but still shows that they have different statuses and characters. In contrast, Mr. Ganjar Pranowo, Mrs. Hevearita Gunaryati Rahayu, and Mr. Dico Ganinduto show close personal distance, showing the desire to look close. All captions explain what is in the picture with standard language. The dominant activities are explaining and speaking. Posts shared by government figures are always related to government programs by showing their faces as the main spotlight.

The multi-platform use from each influencer shows transactions by asking for attention from the viewers. Most shooting angles are at eye level, which shows the desire for equality with the viewers. The difference is on the size of the frame. Nanang, Fadhil Jaidi, Jerome Polin, and Bima Backpacker show the longest shots because they show the activities related to the setting in the pictures. Most of their activities are telling their daily lives and joking. Meanwhile, Maudy Ayunda is more dominant in showing close-up images. However, the majority show a low angle. The caption always aligns with the picture's focus, showing the promoted item. Bima Backpacker also describes the beauty of a place, and the caption shows hotel promotions. While Fadhil Jaidi only uses Facebook as a means of promotion, Instagram and TikTok are used to share activities, Twitter is a private domain, and Nanang uses Instagram as one of the promotional media. All influencers' overall distance is a close personal distance to give the impression of closeness. Besides posts that lead to promotional tools, captions that do not contain promotional elements contain humor with non-standard language.

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