
Instagram Users Reception of User-Generated Aesthetics on Ankayama's Instagram Account

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ABSTRACT

"User-Generated Aesthetic" refers to a vernacular form of "User-Generated Content." Ankayama, a content creator, embodies the User-Generated Aesthetic pattern. By doing so, Ankayama upholds the value of eco-beauty and presents content with a high aesthetic appeal. The emergence of this new term in content creation signifies a shift in acceptance, making it an intriguing area of study. This research employs Stuart Hall's reception analysis method and is descriptive. The findings indicate that Instagram users hold a dominant and negotiating position in response to Ankayama's User-Generated Aesthetic and a dominant position in Ankayama's aesthetics and content education. This influence results from personal factors such as personality, culture, motivation, and experience of the informant, Ankayama's brand involvement in content, content style, and the originality of the creator.

Keywords: *User-Generated Aesthetic, User-Generated Content, Ankayama, Eco-Beauty, Aesthetic*

INTRODUCTION

In the new digital era, companies increasingly utilize social media to communicate with consumers and build relationships. Integrated Marketing Communication (IMC) is a strategy that builds strong connections between consumers and companies, focusing on creating consistent, relevant content through effective media. Branding is also a new strategy that involves leveraging MPR to create emotional connections between the target and the brand. User-generated content (UGC) is a new and effective digital communication strategy, that provides a more authentic, personal touch, and creativity. Consumers are increasingly using blogs and tweets as conventional media, as well as online and offline social media. UGC has become increasingly popular in the digital era, as it can influence electronic word-of-mouth (eWOM) and provide more accurate information to consumers.

User-generated content (UGC) is a powerful tool for engaging consumers. Brands can improve themselves by influencing consumer positions and influencing consumer behavior. UGC has evolved and become more structured in providing information. In 2022, Simatzkin-

Ohana & Frosh proposed a new method for structuring content in social media, also known as User-Generated Aesthetic (UGA). UGA includes regramming, vernacular celebrity, brandfies, and brand selfies. However, "brandfies" differ from "brand selfies", where the brand itself is the creator of the image and encourages others to take it to support the brand. The result was a selfie with no one behind it. Pictures usually show arms, legs, torso, and even sometimes the whole body. Brand selfies are a selfie of a consumer's self-expression using a brand logo or product. It's similar to regramming, but not on the brand's official Instagram account. Brand selfies indirectly promote brands on personal accounts and social media.

UGAs are created live by creators, displaying content that is relatable to the audience. Ankayama, a UGA Creator, has been uploading beauty product posts on Instagram for almost five years, featuring brands like The Body Shop, Purito, Dear Klairs, Avoskin, and Lacoco. Ankayama's content focuses on sustainable beauty or eco beauty, which encourages consumers to participate in social movements and reduce disposable cosmetic waste. Through Marketing Public Relations (MPR) glasses, Ankayama aims to convey value and promote environmental care through his content. Her MPR approach is reactive, addressing pressures and difficulties caused by competitive actions, changing consumer attitudes, and government policies. Ankayama uses his platform to convey motivation and avoid market changes. By using the MPR approach, Ankayama builds a good reputation and values the content to be accepted by the audience. This approach helps Ankayama maintain a positive impact on the audience and promotes a sustainable beauty trend.

Ankayama, a self-employed creator, uses Integrated Marketing Communication (IMC) to create content that focuses on sustainability and engagement with the public. His Instagram account, specifically targeting women aged 18-34, has a growing following due to its impact on the environment. The application of UGC in delivering messages to the public is expected to impact the reception of UGA content. This research aims to understand the reception of target audiences and the ability of UGA creators to convey messages effectively. The study will focus on the reception of Instagram users to UGA content, specifically focusing on female active users. The researchers will use Stuart Hall's reception analysis theory and encoding-decoding techniques to analyze the data. This qualitative descriptive research will provide valuable insights for future UGA creators.

The study examined the reception of female informants on Ankayama's Instagram account, focusing on generation, job, status, and followers. The selection of informants can provide insights into generations Y and Z, with Y being more self-reliant and mature, and Z skilled in digital and consumerism. The status of the informants, whether beauty or eco-beauty, can also provide an out-of-scope perspective, revealing discoveries.

LITERATURE REVIEW

User-Generated Aesthetic as a Vernacularization of User-Generated Content

User-generated aesthetic (UGA) is an evolving term for UGC. (Simatzkin-Ohana & Frosh, 2022). The addition of the word "aesthetic" or "esthetics" arose from the presence of aesthetical vernacularization. Aesthetic vernacularization is most clearly associated with

conversations about the character and even relevance of "user-generated content" in modern digital culture, but it is also related to broader dynamics in cultural production, consumer culture, and photography. The word vernacularization itself means "translating or expressing in everyday language" (Merriam-Webster). So the content generated directly is content with aesthetic value.

As for the pattern invention from UGA, the following:

- a. Regramming, which marks users as content creators, displays user content on the company's official site next to professional content. This is the most common way to insert UGC aesthetics into a professional Instagram account. Although users are recognized content creators, professional companies are increasingly giving incentives to create their content.
- b. A Vernacular Celebrity refers to the appearance of a celebrity person who can be associated with a particular brand, whose content is taken with what the content is. Such celebrities usually appear in professional images as brand ambassadors or faces of a brand, but in this case, the content used is personal content belonging to the celebrities.
- c. Brandfies and Brand Selfies of the third type are selfies that are not credited to content creators, so they are not regrams of content posted by others, but made by the brand itself. We call these images "brand selfies" because, implicitly, the word "self" represented by these selfies is "brand". However, "brandfies" differ from "brand selfies", where the brand itself is the creator of the image and encourages others to take it to support the brand. The result was a selfie with no one behind it. Pictures usually show arms, legs, torso, and even sometimes the whole body. Brand Selfies, a selfie is a selfie taken by a consumer with a real brand logo or product as a means of expressing their "truth or ideal self, social status, or wealth". (Sung et al., 2018: 17). Encouraging celebrities or consumers to produce brand selfie is similar to regramming or vernacular celebrity, the difference is that brand selfies are not posted to the brand's official Instagram account but are used to promote brands indirectly on personal Instagram accounts, and social media and across the web in general.

Social Media Instagram as a New Media

Instagram is a social media application that allows users to share photos and videos in a single post. The term "insta" comes from the Latin word "instan," meaning "photo instan," and "gram" comes from "telegram," meaning "to send information quickly." The social system in Instagram is based on connecting with others or having followers, which can lead to communication and sharing of content. Followers are also important, as they influence the popularity of a photo.

Social media is a crucial aspect of the development of new media. It is a platform that supports users' existence and facilitates their engagement in a social network. Social media has two aspects: a public profile on a social network, a collection of individual topics, and the selection of topics from these topics. The concept of new media has become a topic of debate

in media studies. It can be either new immediately or new chronologically. New media is a new channel or new content, and it can be seen as a new version of existing media. With new media, changes are easy and significant in the human communication process.

Digital Audience

In Rosen's research, he argues that, ideologically, the commercial media system has lost control over its audience, which has been replaced by "a more real, less fictional, more capable, less predictable audience" (Literat, 2019). In line with the statement, Denis McQuail also spoke about the term "user" that emerged in digital media studies (Wadud, 2021). Other experts also claim that "there is uncertainty about how to mark people in terms of their relationship with the new media and how the audience has become just "users". In Lievrouw and Livingstone, this seems to make the phenomenon of online audiences considered a phenomena in which individuals are considered more actively "using" media technology and content (Schulz, 2014). Simultaneously, and for some reason, most of the research on digital audiences has focused on the unique interactivity of the interactions formed with digital media systems. The public aspect is also transforming from the traditional public to the digital public with different aspects or characteristics (Nasrullah, 2017).

Integrated Marketing Communications

In Robyn Blakeman's *Integrated Marketing Communication Creative Strategy From Idea to Implementation* (2018), IMC is also referred to as "relationship marketing". This term has a related meaning working to involve a particular individual with a particular message through a particular medium to build a long-term relationship between a buyer and a seller by involving a targeted individual in a two-way or interactive information exchange. Using a computer database and a professionally placed media effort is crucial to bringing the message to the right target audience. It is also important to develop a consistent visual and verbal image for goods or services. IMC concentrates on marketing through alternative media or promotional media, such as direct marketing and sales, the Internet, and social media, to deliver personalized messages to individual customers. Every day, customers are bombarded with thousands of advertising messages, so they have to choose which to remember and which to ignore. IMC strives to ensure that messages remain remembered by turning one-size-fits-all strategies into personalized messages for a much smaller target audience that can understand, interact, and use their media. In an IMC campaign, messages must be tailored to meet specific target needs, desires, and lifestyles. The goal is to convey a message to the target individual in a unique way that will build a lasting relationship and develop a loyal customer who will continue to buy the brand without the need for repeated advertising.

The product image must match the customer's self-image, and the message advertised should attract the client's attention and maintain it amid the brand chaos of competitors. If it sounds more expensive to send a message to an individual target than a mass audience, it's true. Using IMC is often more expensive than conventional advertising strategies, but the results can be worthwhile. Communication with consumers who have a clear interest in goods or services

can increase the reach of messages or the number of interested people who will see them. It can also reduce the number of ads or promotions needed. Exposure to messages is guaranteed when messages are placed on media known to have special interests used by the target, which increases the probability of purchase.

Marketing Public Relations

Since the 1980s, there has been debate on the definition of true MPR, which is believed to be in the PR field rather than the marketing field. MPR focuses on making a product or brand have a good impression, using tools like press releases, briefings, conferences, and more. It is divided into proactive and reactive MPR, with proactive MPR aiming to work aggressively and solve problems quickly. Proactive PR practitioners anticipate future changes and make good plans to deal with them, while reactive PR adapts to external influences, such as competitive actions, changing consumer attitudes, and government policies. Proactive PR marketing can be used in conjunction with other marketing strategies to provide additional exposure, top news, and product credibility. In today's digital age, traditional PR has begun to move digitally with the presence of IMC and social media. Digital PR requires more attention in delivering messages and a clear mapping of target audiences to achieve their wishes, needs and wishes.

In conclusion, MPR is a crucial aspect of marketing that helps build a profitable product image, rather than just the corporate image. In the PR 2.0 revolution, which dubbed social media as “friends” at work, PR requires strong collaboration with the team in running MPR. The way PR works with the media also undergoes a merger called “converged media” which is a combination of paid, owned, and earned media. The application of MPR in the era of social media has become something to be welcomed by PR practitioners, seeing the many opportunities and exciting new opportunities to run (Quesenberry, 2019).

METHODOLOGY

The type of research that a researcher carries out, is included in qualitative descriptive research. The research method used by the author is reception analysis. This method is a process of textual analysis by comparing the media discourse and the spectator's discourses, this process of analysis is carried out to know how "can understand, interpret the content of the message (producing meaning), based on the experience (story of life) and his views during the interaction and consumption of the media content throughout this time" (Woen et al., 2018). The theory on this analysis uses Stuart Hall's theory with the concept of encoding and decoding that covers three categories of acceptance, namely the dominant hegemonic position, the negotiated position, and the oppositional position. Data collection in the research was done with interviews. The research analysis unit will be selected purposively, which includes one of the following criteria:

- a. Women who are active on social media Instagram.
- b. Followers or not followers of Ankayama's Instagram account.
- c. Followers in the age range of 18-34 years old.
- d. Content creator and beauty enthusiast.

RESULTS AND DISCUSSION

Data findings and analysis

Brand Selfies Patterns in the Eye of the Informer

Three out of five informants (Informant Anita, Informant Anggit, and Informant Stella) indicated that brand selfie patterns were more popular in their preferences when viewing Ankayama's content. These personal values were influenced by Ankayama's lifestyle as an eco-beauty creator, which included using eco-friendly beauty products, wearing eco-friendly clothing, and exposing the ingredients in his content.

"I like both of them, but for now I prefer the one without a face, which just looks like a hand." (Informant Anita, Beauty Enthusiast).

"I prefer brand selfies, the way Brother Anya personally or originally shows her using the product, yes." (Informant Anggit, Eco-Beauty Enthusiast).

"I'm more of a second option, so it's just as personal as it is." (Informant Stella, Beauty Enthusiast, Non-Followers).

Ankayama's pleasure in delivering messages to his audience promotes communication and social interaction within him. His "low-heartedness" and humble nature make it easier for him to convey his message well and receive good reciprocity. He also shows the persona of "The Angelic," which represents kind, careful, and caring individuals.

"She's humble, so we're humble because of his humility. (Informan Runi, Eco-Beauty Enthusiast).

According to Ju & Koh (2018), content with a personal touch has a positive effect on content recipients, as Ankayama's figure appears to be able to convey his message beautifully. Personalization becomes a unique character that gives power in delivering the message. The Integrated Marketing Communication (IMC) statement suggests that branding must have a personality, as it helps build long-term relationships between users and creators.

In the implementation of IMC, personalities provide a more prominent element in the competition, such as the watermark, account name, and image used by Ankayama. Character uniqueness is part of the Think Message Strategies, reminding users not to be overwhelmed by too much content on one platform or another. This strategy helps avoid generalization when compared to other content. Overall, Ankayama's use of brand selfies and unique characters in his content contributes to his success in the digital world.

The study reveals that the generational perspective of the three informants is based on the late Y generation, with Anita, Anggit, and Stella falling into the Z generation. The Z generation is more interested in genuine, clear, emotionally engaging storytelling, user-generated content, collaboration with influencers, personalization, and interactivity. The third informant's perspective is more dominant on the pattern of brand selfies. Four out of five informants felt more influenced by brand selfie patterns.

"To me, brand selfies at all. It is more personal, I prefer more personal. Yeah, that means brand selfies." (Informant Runi, Eco-Beauty Enthusiast).

"Yes, but more often than that brand selfies, without a face. So when you focus on the product, oh this product is good, keep it applied but when you put it on the hand, not the face, because it turns out the results are better. And not even face-to-face. So more of a direct interest, what the fuck it's called, regramming. So it's more of a brand selfie than that." (Informant Anita, Beauty Enthusiast).

"Plus-minus is if what the name of let's say The Body Shop is he loves the eco-beauty products yes. And if, for example, we follow The Body Shop and the content is reprogrammed, it's like we've got a lot of points of view from the creators. If the example we need is a product reference or an eco-beauty reference, we automatically need more content than the creator. Well, that's what I so far needed. So that's why I seldom follow the brand but I follow the creator directly because the reference is so it can be wider." (Informant Anggit, Eco-Beauty Enthusiast).

"The brand selfies are so me." (Informant Stella, Beauty Enthusiast, Non-Followers).

The interview quotation highlights that brand selfies are more focused on discussing beauty products, focusing on content, texture, usability, benefits, and the whole product. This focus makes informants more focused on the product being discussed, rather than its original purpose of purchase interest. A product narrative can take a profitable side, as it raises more meaning behind it.

In the context of influence, informants provide answers based on their personality, meeting information needs, virtual experiences, self-satisfaction, and other personal needs. Digital natives, a term for the Z generation, are raised in a highly connected online environment, with constant exposure to social media, online content, and the influence of friends.

While brand selfies are more popular with informants, they also have hidden sides. While they may not reflect brand involvement, they still fall into the category of endorsement if there is an agreement with the brand. The existence of personal characteristics and focus on discussing the product became a major reason why brand selfie patterns became more popular.

Regramming Patterns in the Eye of the Informer

Two out of five informants preferred the regramming pattern over brand selfie patterns, as it seems more complex and involves brand interference. Rahmi and Runi found the regramming pattern to be more grounded and willing to unite with consumers, using Ankayama as a representation. Runi's informant also noted the presence of a famous element or privilege given by the brand to Ankayama, which gives new colors to the regramming pattern.

"I prefer regramming. It's like the brand's a lot of land. So the brand's like going down a mountain. So don't feel up close to followers, close to customers, keep buried like that. So that's not an untouchable brand. So how did Anya get into The Body Shop? What's the body shop? Beautiful? What's wrong with that? What's in the regram? Because of the user? Continuously taking pictures is good, smooth continuously according to the function that explains in detail this product. For what benefit is felt and that beauty is not always for white so well." (Informant Rahmi, Eco-Beauty Enthusiast).

"Okay, I mean, I'm regramming, that means I prefer regramming. I just noticed the difference, it turns out that the regramming that's posted on the same brand, most likely will have a brief yes, whereas if for example the brand selfies, for example collab yes, it could be brand selfies yes. So Anya's brother is so cool that he's been posted to the same brand. So, uh, if it's in my eyes, I think that's what it feels like." (Informant Runi, Eco-Beauty Enthusiast).

The second informant's sensitivity to this pattern indicates a complexity of thinking, as it can be used for various purposes, such as invitations, purchases, and awareness. Brand-directed action using regramming patterns can enhance brand message communication and be more effective. Influencer marketing, which has been popular in 2019, has a negative impact on consumers due to dishonesty in postings made by influencers due to paying elements. This disrupts the trust value that the company has already pursued and affects the brand cycle.

Understanding this weakness, brands are exploring alternative marketing strategies like UGC (User Generated Content) to replace the negative effects of previous marketing strategies. This pattern allows brands to insert messages with the style of language and the impression of originality belonging to the creator's content. However, the pattern can also negatively impact the relationship between the brand and the content creator, leading to manipulative inference and betrayal.

There are considerable risks in reprogramming patterns, particularly in the IMC theory, which can lead to unfavorable reviews or bad words due to inconsistent or failed promises made in delivering the message. This is one of the most powerful forms of communication reward.

Brand interference in content briefing can reduce the originality of content, but a brand needs to maintain a representative figure to create a close relationship with consumers. A spokesperson is a crucial step in maintaining contact with consumers, and there are four types: celebrities, specialists, corporate heads, and ordinary people. Ankayama, a trusted and credible

spokesperson, has a strong reputation for eco-beauty and his expertise in promoting eco-beauty products. Using public figures to make Ankayama a spokesperson for a brand that values eco-beauty is not necessarily risky. Ankayama's ability to create testimonials, embedded in the creator's personal experience, has invaluable value. The message in testimonials is more reliable for consumers than the brand's advertisement itself, as testimonials reflect the creator's lifestyle and are more reliable than the brand's advertisement itself. Overall, a spokesperson is a crucial step for a brand to maintain a close relationship with consumers and raise the value of eco-beauty.

Informer Feels Educated With Ankayama Content

The informants agreed that Ankayama's content had a good lesson in it. The teaching is meant to be about how the Ankayama figure can contribute to non-formal education in it. The informants are aware and aware of the educational actions that Ankayama has been carrying out. This education consists of information about better and more environmentally friendly beauty styles, measures or systems around eco-beauty, as well as tips and tricks for content retrieval or editing. Some of the informants have already tried to practice the education that Ankayama shares.

“Oh, yeah-yes, so much. I'm sorry, that's it. And she is being so consistent in giving all the information which is useful for all her audience, so loh. And I could see about her relentless consistency.” (Informant Rahmi, Eco-Beauty Enthusiast).

“Yeah, of course. Even if it's not just about eco beauty, he likes to share about content, I'm also following his private class about it.” (Informant Runi, Eco-Beauty Enthusiast).

“Yeah, by the way, more information I can get. It's like he's been using the sunlight all the time, all the while, and after that, if you shoot a product, it's probably like Brother Anya's shoot for skin care.” (Informant Anita, Beauty Enthusiast).

“Especially what he shared about how to make content. Or shooting techniques like that -- that's educational. Even though I can't handle him as well, he's just so educational. So it's sometimes a setup for all kinds of presets. If that's it, we'll try to make some more content.” (Informant Anggit, Eco-Beauty Enthusiast).

Through Manca's findings (2020), Instagram's platform became a learning medium. Instagram is used as a technology-enhanced learning environment in higher education for a variety of fields of study. It's a positive form of social media use by a content creator. It is not uncommon for users to end up using social media to search for formal and non-formal science from content spread on social media, especially in the field of beauty science.

Reviewing the answers from the four informants, the informants received an education in line with what Ankayama meant. There are two main educations found by informants. The first is education about environmentally friendly beauty products, whether it's for the face, hair, body, or other areas. On a beauty product, an informant can get information about a product that Ankayama has already filed and pronounced before he finally uploaded it. In the product description, Ankayama has also done simple research to find out the usefulness, ingredients, benefits, as well as advantages of the product. The science of beauty does not belong to the formal science that we often get. In ancient times, many myths, practices, and treatments were not underpinned by the methods of preserving beauty. Even to this day, many still believe in myths of beauty since ancient civilizations. From that, the informant can feel the presence of a "teacher" who recommends a product, not just a promotion.

Ankayama became one of the figures who gave beauty education not with a certification like a beauty doctor, but he became a figure who showed a lifestyle, products, as well as the benefits of natural and environmentally friendly ingredients. He believes that such things can benefit him and others. The use of environmentally friendly products makes him more sensitive and aware that nature is indeed much better and more beneficial. Then from that, he became a content creator who very much cherished eco-beauty.

In addition to beauty education, Ankayama also frequently shares education in editing techniques and content capture. It becomes a form of technical education that is also very profitable and builds communication with other content creators. Informers can get easy-to-understand tips and tricks and apply them in creating content. The four informants who are also followers of the Ankayama Instagram agree that Ankayamas are educators who are consistent and humble in giving content knowledge.

Informers Likes Ankayama's Content Aesthetics

Ankayama's content is visually stunning and deserves a thumbs up, as demonstrated by the scores of informants who give a 1-10 score to its aesthetic value. Each individual gives a score above seven, indicating a fairly high aesthetic value. However, Stella's informants give a higher value, possibly because he is not a follower of Ankayama, indicating that the judgment is still from the perspective of people outside the scope of followers or civilians.

"It's a nine." (Informant Rahmi, Eco-Beauty Enthusiast).

"Can I say a 10?" (Informant Runi, Eco-Beauty Enthusiast).

"If I'm 10th, over 10, I don't know why 10th is, the way it's going, if it fits that, the same feeds next to that. Yeah, that's it. I'm gonna keep making this video, let's match the same video next door like it's arranged like that, really tight." (Informant Anita, Beauty Enthusiast).

"Eleven. It's aesthetic content. There's no opponent." (Informant Anggit, Eco-Beauty Enthusiast).

“If it's from the front of the grid, that's my favourite eighth, but in terms of the video, it might be 7.5.” (Informant Stella, Beauty Enthusiast)

The informants also mentioned factors that influenced their assessment of Ankayama's content, with three recognizing the visual aspect as the greatest influence. UGA content is meant to communicate messages creatively and attract the audience, and Ankayama's content can be very popular even if copied by informants. Instagram's aesthetics are a strength, as it attracts users and improves content interaction.

Visual is often associated with eye-catching, which means to attract attention or stumble. An eye-catcher is an attractive functional component that binds the eye of an observer to a certain point, enabling them to look deeper and understand the content of the advertisement.

Through the interview results, it is evident that each of the three informants has an eye-catcher. Rahmi's informant saw the color tone Ankayama used to describe himself, which is evident in the appearance of Ankayama's Instagram feeds, with each post being balanced, consistent, and uniform.

Ankayama's content is characterized by its serene and orderly colors, well-structured posts without overlapping, and visually appealing visuals. His content is considered aesthetic, as it offers indirect clues about product characteristics and contributes to the first impression of the audience. This allows for more efficient and effective targeting of Ankayama's audience.

Content quality is also an informant's choice, with two other informants viewing it as highly supportive of aesthetic values and a plus point for beauty values. Both informants realize that quality is a matter of consideration for content called aesthetic, and the factor of content capture technique is a plus point for beauty values.

Ankayama's content has both constant qualities in normal view and when enlarged, and content quality settings should be considered for the convenience of the audience in enjoying the content. Good quality allows the audience to feel the maximum effort Ankayama is making to capture their eyes, contributing to the overall experience.

Ankayama argues that it is better not to post content if it doesn't reach aesthetic values. He uses two editing applications: InShot application and Adobe Premiere. InShot app is easier to use for editing on phones due to its simpler features and fewer changes required, while Adobe Premiere is used for more complex editing results. Overall, Ankayama's content is a testament to his ability to create visually appealing and engaging content that resonates with his audience.

The quality of content significantly impacts the communication process, emotional aspects, and the reception and understanding of information. Ankayama's aesthetics can be seen through its visual and good content quality. In communication science, both elements are formed due to the presence of specifications of images and visual or verbal messages. Image recognition includes color tone, color, watermark, mood board, theme, and aspects. Consistent preservation of images generates definitive recognition of Ankayama content. Images give the impression that audiences and creators have grown together in the journey of content life and creating shared memories. Visual or verbal messages in IMC create connections related to all communication efforts. The chosen visual must represent the idea of the content and attract the

audience, determining whether the audience can be attracted and remain within the reach of the audience and whether competitors can be defeated.

Interpretations

The study analyzed data on user-generated aesthetics received by Instagram users on Ankayama's Instagram account. The researchers found that each informant had different preferences regarding UGA patterns and the content of Ankayama's content. The similarity in words lies in gender, preference for beauty, and status as a creator's content. However, the differences lie in personal factors, culture, generations, primary jobs, and followers.

The Shambodo study (2020) identified four factors that affect a person's perception: experiences, self-conceptions, motivation, and personality. These factors influence communication and interpersonal relationships and align with Jiao et al (2018)'s statement that culture, personality, and motivation influence equity.

In the digital age, every individual has a digital identity when they engage on social media, leading to massive identity generation and similar understanding. People generally prefer something that matches their wants and preferences, leading to self-satisfaction and compatibility. Personal factors also play a role in choosing a particular pattern.

While most informants choose a brand selfie pattern, some negotiate against both patterns due to individual uniqueness influenced by genetics, local conditions, adaptation to future events, new environments, and social adaptation. Rahmi's informant, who is a member of The Body Shop's community, sees the brand selfie pattern as more motivating than the regramming pattern. This aligns with Rahmi's work and provides perspective from people who often follow brand activities. The brand selfie pattern is in a sufficient and neutral position, not surprising or causing similar feelings.

In an interview, Rahmi discusses his friendship with creator Ankayama and his preference for regramming. Informants express happiness and pride in Ankayama's achievements and the positive impact on consumers and brands through collaborations like brand selfies. However, negotiating positions may arise due to Rahmi's advanced thinking and comfort in exploring brand selfie patterns.

Rahmi emphasizes Ankayama's position and comfort as a creator in using brand selfie patterns, as it captures the audience's attention and puts pressure on him. Informants Runi, Anita, Anggit, and Stella focus on self-personalization, with brand selfie patterns being more personal and focused content. Personality and interpersonal communication are key factors in this context, as informants feel more focused on delivering product information and can experience the moment of product usage in the digital image of creators.

On regramming patterns, informants have different positions, with Rahmi and Runi filling the dominant positions. Complex and interesting reprogramming patterns can give a powerful impression to the community and the presence of brand fame shared with creators. This new view suggests that brand involvement in endorsement content is not always bad, and there is still an audience that can see a different mindset when looking at regramming patterns in content. Unconscious informants can take more of the positive side of content than just judge and blaspheme.

Rahmi and Runi dominate in regramming patterns due to their experience as content creators and the importance of brand involvement in expanding audience influence. They believe that the complexity and attractive elements of a brand and creator are greater than just fame or scope, and more communication and interaction are intertwined.

Anita and Anggit, on the other hand, are in a negotiating position due to losing the originality of the creator. They prefer patterns that show the originality of Ankayama without interference from other sides, and they assume that brief "pure" content is more satisfying. However, some people feel uncomfortable with sharing content regrammatically.

Stella, an opposition informant, disagrees with the regramming pattern, arguing that it cannot replace the brand selfie patterns that are already similar to his personality. Stella's background in visual communication design and his experience as a strategic marketer make her credible enough to weigh the brand selfie pattern. She sees the narrative of brand selfies as more directed towards soft selling, which can be more annoying for personal informants.

This consistent thinking reflects a thick personality element in pattern selection, as Stella finds the pattern of regramming too obvious in the delivery of brand messages, leading to compulsive and less slow communication.

Ankayama's content, including brand selfies and regramming, is highly informative and educational, with four informants identifying as the dominant position. The fourth informant, Rahmi, Runi, and Anggit, are eco-beauty enthusiasts who consciously follow Ankayama's account due to their interest in the content, aesthetics, and similar values. The fourth informant has a background in other content creators who also want to learn Ankayama's tips and tricks.

The aesthetic assessment of Ankayama's content is also dominant, with all informants rating it above 7 out of 10. This indicates that informants are interested in following Ankayama's accounts later on. Gender and culture can influence individuals' perceptions of their similarities with others, with women often expressing more similarity to others than men. Women are particularly concerned with beauty and cosmetics, as cosmetics are one of the products intended for skin care.

Women prefer aesthetic experiences, which include sensory aspects, emotional feelings, and cognitive symbols in content. There is no definitive benchmark for aesthetic assessment, but content can be judged aesthetic if it meets the aesthetic aspects and receives approval from viewers. Masuda et al. support this statement, stating that culture affects consumer cultural preferences.

The aesthetics presented in Ankayama's content demonstrate that the content is based on a female aesthetic standard. This highlights the importance of understanding and addressing gender differences in content creation and consumption.

Table 1.1 Informant's Recipients

Data Result	Informants				
	Rahmi	Runi	Anita	Anggit	Stella
Brand Selfies Patterns in The Eye of Informer	Negotiate	Dominant	Dominant	Dominant	Dominant
Regramming Patterns in The Eye of Informer	Dominant	Dominant	Negotiate	Negotiate	Oposisi
Informer Feels Educated with Ankayama's Content	Dominant	Dominant	Dominant	Dominant	- (<i>Non- Followers</i>)
Informer Likes Ankayama's Content Aesthetics	Dominant	Dominant	Dominant	Dominant	Dominant

CONCLUSION

The study reveals that the use of Instagram for user-generated aesthetics in Ankayama's Instagram account is influenced by personal factors, brand loyalty, and content aesthetics. Personal factors influence the development of user-generated content, with negative results resulting from a lack of focus on the content. Brand loyalty is influenced by personal information and the content of Ankayama's content, which is more personal and authentic. This is due to factors such as personality, culture, motivation, and experience in creating content. The influence of brand loyalty is influenced by the complexity of the information and the need for a clear orifice in the content. The content and education provided by Ankayama are also influenced by the position of the content creator. Each piece of information has different preferences compared to the UGA and the content, with preferences varying based on gender, status, personal, cultural, generational, initial job, and audience of information about Ankayama's Instagram account.

Research has limitations due to the use of UGA (only regramming and brand selfies) and information variability. To improve results, researchers should use quantitative research to gather numerical data. This research can be used as a reference for future studies. Brand and

creator value is considered when regramming, and a positive hasil is achieved by promoting a spokesperson with strong value. For creators, maintaining value and communication is crucial for creating a strong brand and creator relationship. This can include promoting values, culture, and access to information, making communication more effective.

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