

## **A Multimodal Analysis of a Key Opinion Leader's Instagram Posts**

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**Abstract:** In promoting a product on social media, KOL mostly utilize semiotic resources in creating aesthetic contents to attract the audience. However, the credibility, attractiveness, product suitability, and meaning transfer from KOL to the audience also play important roles in the process. This study analyses social media contents posted by KOL and scrutinizes the semiotic resources in the contents to see what strategy the KOL employ to gain purchase interests based on multimodal analysis. Qualitative research methods with multimodality analysis using the social semiotic theory of Kress and Van Leeuwen is used to reveal the meaning behind the semiotic resources. Nine pictures from KOL Instagram account were analysed. The result showed that on ideational level, KOL built trustworthiness of the audience. On the interpersonal metafunction, KOL built familiarity and similarity to the audience. Lastly, on textual metafunction level, KOL brought product match-up and product transfer element to the audience. To sum up, the research found that KOL employed multimodality metafunctions as a strategy to build customer's purchase interest.

**Keywords:** Key Opinion Leaders, multimodality, metafunctions, purchase interest

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### **I. INTRODUCTION**

Key Opinion Leaders (KOL) or mostly known as Influencers are social media active users which have more followers than most social media users. They mostly share their lifestyle, give some recommendations or reviews of certain products and receive fees or endorsements from business owners to promote their products (Jiménez-Castillo & Sánchez-Fernández, 2019). In general, KOL have certain skill specifications, for example, there are some KOL that only focus on providing recommendations related to food, lifestyle, beauty, sightseeing, or dressing styles (Lou & Yuan, 2019). They also gain the trust of the public because they often provide honest product reviews (Morissan, 2020). Ford (2018) also added that endorsing KOL is considered quite effective in marketing a product because potential customers no longer need to compare several products before deciding to buy one as KOL have already done the reviews.

Van-Tien Dao et al (2014) conducted research related to the values of advertising on social media on consumers' purchasing interest online. The results show that the level of informativeness of a content, how entertaining the content is, and the credibility of the content produced have a great impact on consumer perceptions of the advertisement. Ultimately, this perception also affects the purchase interest of a product. Social media influencers, or what we call as KOL in this study, often upload content according to their fields that contain persuasive messages to their followers. These persuasive messages usually contain informative value and entertainment value (Lou & Yuan, 2019). In the process of delivering this message, KOL often add aesthetic spices wrapped in their contents in order to attract the interest of social media users. Therefore, if a piece of content has informative and entertainment value wrapped in aesthetics, the audience does not really mind whether the content is advertising content or not.

In today's competitive digital era, business owners need to find effective strategies to attract consumers to purchase their products. Looking at the advanced development of the internet, it becomes easier for the brand owner to endorse KOL to promote their products on social media (Budiono & Triyono, 2020). Therefore, starting from the late 1990s, business owners began to use KOL services to offer products on social media (Gauns et al, 2018). Previous studies related to KOL endorsement and consumer purchasing behavior have found several factors affecting consumers' purchase interest, namely credibility, attractiveness, product suitability, and transfer of meaning to products (Freeman & Chen, 2015; Gupta et al, 2015; Kumar, 2011; Lou & Yuan, 2019; Roy & Jain, 2016). Hovlan, Janis and Kelley (1953) put forward two determining factors of credibility, namely expertise and trust. The third factor determining credibility is attractiveness (McGuire, 1985). These results are supported by several recent studies that also believe trust, expertise, similarity, and attractiveness are important factors in building the credibility of a KOL (e.g. Kumar, 2011; Munnukka, Uusitalo & Toivonen, 2016).

Trust refers to how the audience perceived the information that KOL shared as a valid sources of information. One of the reasons for this trust is none other than the fact that the audience personally likes KOL so that trust emerges which is one aspect of credibility (Freire, Quevedo-Silva & Scrivano, 2018). Thus,

business owners use this trust in KOL to market their products to KOL followers and social media users in general.

Expertise can be defined as the ability, experience, background, and skills of KOL to provide honest information related to products (Thomas & Johnson, 2017). Previous research studies have found that KOL expertise has a greater impact on attracting purchase interest in Eastern culture compared to Western culture (Moraes et al, 2019). According to Schouten, Janssen, and Verspaget (2020), KOL with an expertise in a particular field has a greater chance of convincing the audience in buying a product.

The similarity factor relates to how similar KOL is to the audience or potential consumers. Meanwhile, familiarity is how much the audience is exposed to information about KOL and the content it creates. Furthermore, the attraction factor refers to the feeling of liking towards KOL which is based on his physical appearance and behavior. The three factors mentioned previously are part of the attractiveness aspect. KOLs that have similarity, familiarity, and attractiveness are considered more persuasive when romanticizing products (Morissan, 2020).

Kumar (2011) then added two other factors, namely the suitability of the product and the transfer of meaning to the product. The effectiveness of a marketing cannot be separated from the compatibility between KOL and the products offered. This means that the quality that exists in a KOL must be in line with the products offered, for example, a beautiful and attractive KOL is more suitable to advertise beauty products while a KOL with a background in the culinary field is suitable for advertising food products, not the other way around (Gauns et al, 2018). Meanwhile, the transfer of meaning itself can be interpreted as the ability of a KOL to effectively carry an image of their own quality to convey meaning in the process of offering products on social media. The meaning transfer model begins with the business owner identifying the meaning that a product wants to convey, then choosing the KOL that matches the product so that the desired meaning can be conveyed by the KOL (Kumar, 2011).

Lou and Yuan (2019) added that purchase intention is an action that is done consciously to purchase a product from a certain brand. Several previous studies have found that the purchase intention of an item is influenced by advertising, the brand offered, brand awareness, and Word of Mouth (WOM) (Alhabash et al, 2015; Lee & Koo, 2015). Lee and Ko (2015) also found that the character of KOLs promoting the brand also influenced purchase intentions.

Several previous research studies have been conducted to find a relationship between the visual effects displayed in advertising and consumer behavior. Color is one of the visual effects that are often displayed in an advertisement. Its function is to distinguish a brand from other brands and influence consumers' purchasing intentions (Labrecque & Milne, 2012). Rathee and Rajain (2019) illustrate color as a brand differentiator by mentioning two fairly popular soft drink brands, Pepsi and Coca Cola, where Pepsi uses blue and Coca Cola uses red. Consumers are able to associate the two colors as the brand identity.

Some researchers have found that colors associated with a brand and the advertisements displayed can influence the purchase intention of a product (Labrecque & Milne, 2012; Rathee & Rajain, 2019). Color, in addition to being able to be used as a brand identity, can also affect the purchase intention of a product. Miller and Kahn (2005) also add that audiences tend to like unusual colors to describe a product. This is because color has its own effect on the recipient, where colors with cool tones have a calming effect (Rathee & Rajain, 2019). Therefore, this study focuses on the visual signs used to advertise a product. The goal is to find the meaning of such visual signs from the point of view of multimodality.

Multimodality examines various sources of semiotics to understand the process of conveying meaning. For this reason, multimodality combines a combination of semiotic sources in the form of verbal and non-verbal language which is then interpreted as using it by analyzing the relationship with each other at the dialogical level (Chen, 2010). According to Jewitt, Bezemer, and O'Halloran (2016), there are three multimodality approaches, namely: systemic functional linguistics, social semiotics, and conversation analysis. In the approach of social semiotics multimodality, an image is believed to have clear grammar. Kress and Van Leeuwen (2006) agree with Halliday's opinion that treats grammar as a source of conveying meaning, not as a rule. Thus, they believe that visual language (images) can be treated like verbal language too. In the approach of social semiotics, Halliday's three metafunctions (ideational, interpersonal, textual) are modified to be adapted to the visual language. Thus, the recipient of the message can read a visual language (image) and understand the meaning of the language which can sometimes be more difficult to understand compared to verbal language (Arlini, 2019).

Several previous studies have been carried out to examine multimodality that exists in an advertisement (Arlini, 2019; Napitupulu et al, 2018; Sari, 2017). A previous study on multimodality and advertising entitled "Multimodalitas dalam Gambar Iklan Luwak White Koffieversi Lee Min-Ho" resulted in the representation of drinking a cup of coffee in the advertising. The brand wants to create an international brand image by choosing South Korean celebrity, Lee Min-Ho, as the brand ambassador (Sari, 2017). Another study conducted by Arlini

(2019) on the same topic entitled “Multimodality in Smartfren Printing Advertisement (Atta Halilintar Version)” found that the advertisement posted showed a representation of a young generation who were always connected to the social media, that Atta’s position as the number one YouTuber in South East Asia was also influenced by the quality of Smartfren’s network. However, the previous studies conducted only focuses on the representation analysis of the image based on the multimodal analysis. Yet, this study focuses more on analysing the multimodal aspects (metafunctions) which influence the purchase interest of the customers.

## II. METHODOLOGY

This study is a qualitative research using multimodality analysis. This research uses a constructivist paradigm, or what is also known as the interpretive paradigm. Alyatalathaf & Putri (2022) added that interpretive paradigm helps researcher to understand a meaning based on ontological perspective. This paradigm sees a behavior as having a certain social meaning.

The analytical technique used in this study was the social semiotic multimodality analysis technique from Kress and Van Leeuwen (2006) through three metafunctions, namely: representational, interactive, and compositional. These three metafunctions are crucial to thoroughly analyse the meaning of sets of visual signs that appear. The multimodality metafunction framework of Gunther Kress and Theo Van Leeuwen can be described as follows:

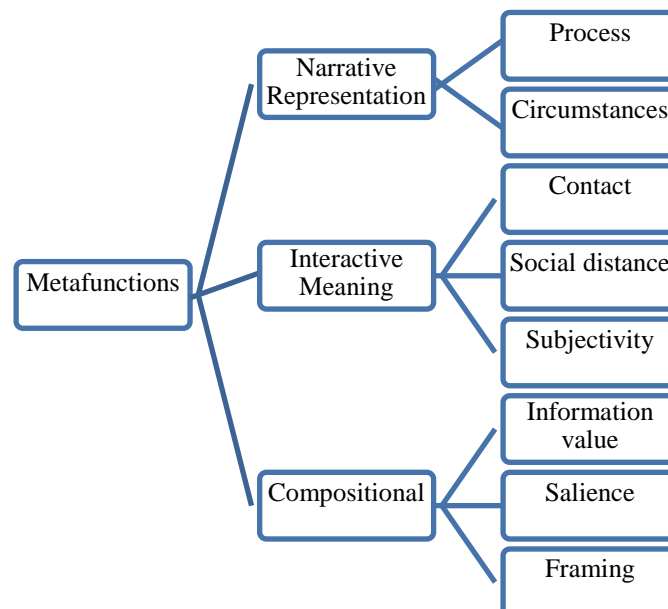


Figure 1. Metafunctions by Kress and Van Leeuwen

In this study, the research data were taken from the content of @aliciabeverlyw Instagram accounts about the Kalbis Institute. Specifically, the research material only focuses on Instagram posts that can be seen on @aliciabeverlyw Instagram feed. It is known from this Instagram account that @aliciabeverlyw first uploaded content related to Kalbis Institute was on August 25, 2020. Thus, data will be collected in the period from August 2020 to June 2022.



Figure 2. Instagram Posts of Kalbis Brand Ambassador (from left to right in order)

### III. RESULTS AND DISCUSSION

In this section, the data taken from nine Instagram posts of the brand ambassador were analyzed using Kress and Van Leeuwen’s social semiotics multimodality model focusing on three metafunctions.

Table 1. Analysis of the Data 1 (upper left corner)

Data 1	
Ideational Metafunction	Circumstances – Settings
Interpersonal Metafunction	Contact – Demand Social Distance – Impersonal Attitude – Involvement & Equality
Textual Metafunction	Information Value – Mediator-Polarized Element Salience – Maximum Salience Framing – Maximum Connection

The photo in the first data shows Circumstances because the actor/participant does not show a specific activity (no activities are carried out to achieve a specific goal). So Circumstances is more emphasized here. The vector in the photo points forward, where the vector is not a goal but a situation. The emphasize here is more on the Setting, where the background looks quite dominating. So the Ideational analysis of this image shows that the actor is at the Kalbis Institute, in harmony with the location given in the photo caption on Instagram.

Whereas in Interpersonal metafunction, the actor shows an eye contact with the audience which means asking the audience to pay attention to the actor, not the stairs or bags around the actor. The photo was also taken from afar (long shot) where the image shows an impersonal relationship with the audience. The shooting angle in this photo was taken from the front using an eye level shot. Thus, in Data 1 the actor has an equivalent position to the audience and the events that occur in the photo involve the audience because they are taken from the front angle.

In the textual metafunction point of view, the photo in Data 1 consists of only one element so that there is no center element here. In addition, the actor occupies the maximum salience in this photo because in addition to being the only element in the form of represented participants, the actor also dominates the foreground of the photo. The compositions in the photo also support each other, so this photo has the maximum connection.

Table 2. Analysis of the Data 2 (upper middle position)

Data 2	
Ideational Metafunction	Circumstances – Accompaniment
Interpersonal Metafunction	Contact – Demand Social Distance – Social Attitude – Involvement & Equality
Textual Metafunction	Information Value – Polarized – Given-New Salience – Maximum Salience Framing – Maximum Connection

The second photo shows Circumstances which focuses on the Accompaniment as there are four actors in the photo. The vector of an eye gaze is seen towards the front so that there is no connection between the vectors. The analysis of Ideational Data 2 shows the happy atmosphere of the four actors judging by the smiles displayed. If we take a look at the caption, the three actors in the picture are welcoming the main actor (in this case Alicia) to join the Kalbis Institute with joy.

On the interpersonal analysis, the photo shows Demand where the actor asks the audience to focus on the four actors on the photo who seem to be talking to the audience. Shooting with a medium shot shows the social relationship between actors and audiences. Just like the previous data, the photo was taken from eye level shot with the position of the audience equivalent to the actor. This shows that the actor wants to involve the audience in this photo and considers the audience to be on an equal position with the actor.

Meanwhile, according to textual metafunction, the photo in Data 2 shows the presence of polarized elements from left to right. When divided vertically, this photo is separated into two parts where Alicia and another actor on her left are included in Given (things that are already known or already familiar to the audience), while the other two actors on the right side of the frame as New. Here, the main actor is considered to be Given or already known by the audience so it is positioned on the left, while the other actors on the right are positioned as New or not yet known by the audience. Therefore, the actor tries to introduce people who have contributed to helping her. The four actors are prominent elements in the photo. Although there are four actors in the photo, it can be seen that there is a maximum connection where the elements in the photo form a whole. The color of the clothes used by the actors and the background also have a more or less similar tone.

Table 3. Analysis of the Data 3 (upper right corner)

Data 3	
Ideational Metafunction	Circumstances – Means
Interpersonal Metafunction	Contact – Demand Social Distance – Impersonal Attitude – Involvement & Equality
Textual Metafunction	Information Value – Polarized – Ideal-Real Salience – Minimum Salience Framing – Maximum Connection

In Data 3, Circumstances is also highlighted. In this case, Circumstances in the form of Means is more prominent than Setting. The reason is because the vector is in the form of a look in the actor's eyes pointing

forward. Meanwhile, the actor holds a book and wears an alma mater jacket in the same color. Therefore, from the results of the Ideational analysis, Data 3 shows that the actor is grateful to be a student at the Kalbis Institute. This is supported by the caption on the photo and the actor's smiling facial expressions.

From an interpersonal point of view, this photo also shows Demand. Audiences are asked to focus on the actor, not on the goals the actor is aiming for. Long shot shooting shows an impersonal relationship between the audience and the actor, not a close and familiar relationship. In this photo, the shot was shot from a front angle that showed that the actor wanted to invite the audience to be part of the event. Meanwhile, shooting with an eye-level shot position shows that the audience has a position equivalent to the actor.

Based on the composition, this photo can be divided into two parts horizontally. The top is the statue of ITBK which is called Ideal, while the actor occupies the position of Real. This means that the ideal thing is to get a higher education until graduation at ITBK (Kalbis Institute). While in reality, the actor is still undergoing her education at Kalbis Institute. In addition, the alma mater jacket worn by the actor has a fairly striking color when compared to the color of the whole photo. Of all the elements shown, the alma mater jacket worn by the actor looks the most striking. However, this jacket has a harmony of meaning with the background in the form of a statue with the inscription ITBK on the back. The salience in this photo emphasizes that Kalbis Institute is the central focus.

Table 4. Analysis of the Data 4 (middle left position)

Data 4	
Ideational Metafunction	Process – Agentive – Non-projective – Action – Non-Transactional
Interpersonal Metafunction	Contact – Demand Social Distance – Intimate Attitude – Detachment & Representation Power
Textual Metafunction	Information Value – Polarized – Given-New Salience – Maximum Salience Framing – Maximum Connection

Different from the previous data, Data 4 shows Process. In this case the actor occupies a certain position so that this photo can be classified as Agentive (non-projective) because the process is not narrated/written in the image, but can only be observed in the image. Furthermore, the actor shows a non-transactional action that is visible from a vector in the form of an eye gaze that does not point to the book being held nor the laptop that is nearby. Thus, Ideational analysis in Data 4 can be interpreted as the actor is currently studying.

From the interpersonal metafunction point of view, Data 4 shows Demand for audiences to pay attention to actors who is studying, not the book or laptop in photos. Close-up shooting shows that the actor is trying to show a close relationship between the audience and the actor. However, taking a corner shot shows a Detachment which means the creator wants to show that the audience is not involved in the activities or events that occurs. Whereas the angle shot from below shows that the audience has a lower position than the actor. Specifically, the position of the audience which is lower in the photo means that this photo is intended for audiences who have a lower educational background than actor who are interested in pursuing further study at Kalbis Institute.

In terms of composition, this photo can be divided into two parts vertically (left and right). The left part is called Given, while the right part is called New. The actor occupies a position as Given where the audience is considered familiar with the actor, while the New section is depicted as empty (containing only the background). This can be interpreted that the audience is left to imagine themselves in a New position, where the caption in the photo invites the audience to register as students at the Kalbis Institute. The most prominent element of this photo is the actor on the left side of the frame, this photo also has a maximum connection between the colors, background, and properties present in the photo.

Table 5. Analysis of the Data 5 (middle position)

Data 5	
Ideational Metafunction	Process – Agentive – Non-projective – Action – Transactional – Unidirectional
Interpersonal Metafunction	Contact – Offer Social Distance – Social Attitude – Detachment & Representation Power
Textual Metafunction	Information Value – Polarized – Given-New Salience – Maximum Salience

	Framing – Maximum Connection
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In Data 5, the actor is seen taking action on a goal. In this case, the goal is a book, where a vector in the form of an eye gaze leads to the book. The ideational analysis of Data 5 shows that the actor is reading a book at Kalbis Institute.

From the interpersonal side, the actor's gaze is fixed on the goal. So the audience is offered to focus on the reading activities that are being carried out by the actor. The medium shot indicates that the actor shows a fairly close relationship. However, the actor does not involve the audience in the activities by taking a picture from a side angle. The audience is also considered to have a lower position than the actor from the low angle shot. This is similar to the previous data, where this photo is intended for an audience that is not yet a student of Kalbis Institute and has lower educational background than the actor. The goal is that the audience can see the activities of the actor as a student at Kalbis Institute and become interested in joining.

The photo in Data 5 can also be vertically divided into two where the background of the Kalbis Institute's logo occupies the Given position, and the actor occupies the New position and is the main focus in the frame. The audience is also invited to see that Kalbis Institute is something that is familiar to them, but the position or identity that the actor brings as a student is a new thing (something that the audience can feel if they become a Kalbis Institute student) as other elements in the photo are displayed out of focus or blurry. Meanwhile, in terms of framing, the maximum connection is shown by the compatibility between the colors displayed in the photo, the activities carried out by the actors, the properties used in the photo, and the background.

Table 6. Analysis of the Data 6 (middle right position)

Data 6	
Ideational Metafunction	Circumstances – Means
Interpersonal Metafunction	Contact – Demand Social Distance – Social Attitude – Involvement & Equality
Textual Metafunction	Information Value – Centred – Center-Margin Saliency – Maximum Saliency Framing – Maximum Connection

Unlike Data 5 which shows Process, Data 6 shows Circumstances of Means. Although both data show the actor holding a book with a laptop located on the desk, Data 6 does not show any activity that the actor is doing towards the goal and the vector appears in the form of an eye gaze towards the front. So, it can be interpreted that actors feel happy to be able to study as students at Kalbis Institute.

This forward-looking gaze can also be interpreted from the side of interpersonal metafunction in which the audience seems to be asked to focus on the actor, rather than on what the actor is doing. A medium shot in this photo can be interpreted that the relationship between the actor and the audience is fairly close. The angle of shooting from the front with an eye level shot means that the audience is involved in the events that occur and has an equal position with the actor.

This photo has an element centered in the middle which is the actor. While the other supporting elements are around the main element. In the photo, we can see curtains, walls, angklung, desk calendars, books, and plants. The prominent element in this photo is the actor occupying a position in the center of the frame. The connection between the compositions in the photo has a maximum connection. This means that the actor is happy to study at Kalbis Institute and want to engage the audience (with equal position to her) to see and be involved in this event. It is the identity of the actor as a Kalbis Institute student that is emphasized in this photo.

Table 7. Analysis of the Data 7 (lower left position)

Data 7	
Ideational Metafunction	Circumstances – Setting
Interpersonal Metafunction	Contact – Demand Social Distance – Social Attitude – Involvement & Representation Power
Textual Metafunction	Information Value – Centred – Mediator-Polarized Elements Saliency – Maximum Saliency Framing – Maximum Connection

Data 7 shows the Circumstances in the form of a Setting. This can be seen from the background of the photo. So, Ideational analysis shows that the actor is at the Kalbis Institute as seen from the location added to this upload.

Meanwhile, interpersonally, Data 7 shows Demand to the audience to pay attention to actors. The look in the actor's eyes towards the audience seemed to invite the audience to pay attention. This photo was taken with a medium shot which means that the relationship between the actor and the audience is quite close. The angle of shooting from the front with the low angle shot technique means that the audience is involved in the ongoing event, but is considered to have a lower position. The audience is invited to experience being at Kalbis Institute, but the audience referred to here is only the audience who have a lower educational background than actors (undergraduate graduates).

In terms of Information value, this photo only has one element so there is no centred element. The element highlighted in this photo is the actor who is the only element. Meanwhile, the connection between the compositions in the photo has a maximum connection.

Table 8. Analysis of the Data 8 (lower middle position)

Data 8	
Ideational Metafunction	Circumstances – Setting
Interpersonal Metafunction	Contact – Demand Social Distance – Impersonal Attitude – Involvement & Equality
Textual Metafunction	Information Value – Polarized – Given-New Saliency – Minimum Saliency Framing – Maximum Connection

Data 8 also shows Circumstances in the form of Settings where the background of the photo shows that Kalbis Institute is a Covid-19 vaccination center. Thus, it can be concluded that the Ideational analysis shows that the actor is at Kalbis Institute and feels happy to be able to get the Covid-19 vaccination at the Kalbis Institute.

Demand is also shown in the photo. The actor asks the audience to pay attention to the actor, as if she is talking to the audience by forming a vector of an eye-gaze. The photo is taken using the long shot method which means that the relationship between the actor and the audience is an impersonal relationship. The photo in Data 8 was taken with a front angle and using an eye level shot. That means, the audience is invited to be involved in the events that occur and is considered equivalent to the actor.

When vertically divided into two, the actor occupies the Given position, while the New position contains the background only. The protrusion of elements in Data 8 is on the actor and the background reads "Kalbis Institute Covid-19 Vaccination Center. I Got My Covid-19 Vaccine". The actor occupies the position of Given and is not the only element highlighted in the photo. This can be interpreted that the actor is trying to invite all audiences regardless of their background to attend and get the Covid-19 vaccination at the Kalbis Institute. The actor's position as Given means that the actor has been vaccinated, and the New is "I Got My Covid-19 vaccination" for audiences who have not received vaccination. So that the public can come to Kalbis Institute to get vaccinated. The maximum connection is visible in the composition of the photo. Actors hold vaccine proof papers against the background of vaccination centers.

Table 9. Analysis of the Data 9 (middle right position)

Data 9	
Ideational Metafunction	Process – Agentive – Non-projective – Action – Non-transactional
Interpersonal Metafunction	Contact – Offer Social Distance – Intimate Attitude – Detachment & Equality
Textual Metafunction	Information Value – Centred – Centre-Margin Saliency – Maximum Saliency Framing – Maximum Connection

Vectors in the form of eye gaze is visible in Data 9 which goes in the direction of the goal. However, the goal intended by the vector is not visible. This suggests that the photo shows an action against an invisible goal. Thus, the resulting Ideational analysis is that the actor is thinking. In line with this analysis, the caption written



contains the reasons why Kalbis Institute is the right choice to continue your studies. So that it can be concluded that the actor is thinking about what makes Kalbis Institute worth choosing.

In this photo, the actor's gaze is not on the audience but on an invisible goal. So what is shown is an offer to the audience to focus on what the actors are doing. The audience is asked to see the goals that the actor is looking at. Close-up shots show a very close relationship between actors and audiences. The photo was taken from a side angle with an eye level shot position that shows that the audience was not involved in the event but had a position equivalent to that of the actor.

The actor is positioned at the center of the photo, while the Kalbis Institute's logo is at the margin. The protrusion of the element is in the actor who is in the center of the photo. As someone who has experienced what it feels to be studying at Kalbis Institute, the actor becomes the center of attention as a brand ambassador in the picture. This means that actors want to show some of the reasons why Kalbis Institute is suitable a place of learning. The connection between the compositions is maximal.

### **Multimodality And Purchase Interest**

Based on the multimodal analysis of the nine data from the brand ambassador Instagram posts above, each picture show a unity of meaning. On the ideational metafunction level, the actor emphasizes both on the setting, which is located at Kalbis Institute, and the activities that she does as a post-graduate students at Kalbis Institute. By doing so, the actor tries to share her experience as a post-graduate student at Kalbis Institute to the audience. This is one of the strategies that most Key Opinion Leaders (KOL) uses to build trustworthiness image to the audience. In this case, the actor shares her experiences and activities as a master's degree student in order to build trust of the audience that becoming a master's student at Kalbis Institute is such a great experience. That way, the audience gets the sense that it is actually a real testimonials from someone who has experienced or tried the product (Ritevska-Jovanovska & Bogoevska-Gavrilova, 2021). Morissan (2020) mentioned that trustworthiness is one of the key elements that influence purchase interest of a product. Thus, in order to build that sense of trustworthiness, the KOL uses ideational metafunction of sharing her activities and the settings (Kalbis Institute) in her Instagram posts.

On interpersonal metafunction level, KOL tries to build various relation with the audience ranging from impersonal, social, to intimate relation. However, only two data (Data 4 and 9) show intimate relation between the actor and the audience. Most of the pictures show either impersonal or social relation between KOL and the audience. The angle of the pictures also matter in the interpersonal level. Majority of the pictures are also taken from the front and eye level angle which indicates that the actor wants to get the audience involved in the activities. On the other hand, pictures 4, 5, and 7 are taken from low angle which indicates that the actor is on a higher power position. Looking at the whole context, the intended audience are those who already graduated from bachelor degree and are looking for possibilities to pursue a higher education level. Based on that case, we can assume that the higher power position that the actor shows in some of the pictures means the actor is trying to interact with the audience with lower educational background than her (bachelor degree graduates or final year students).

From the summary analysis on the previous paragraph, KOL tries to build a relationship with the audience so that the audience becomes familiar with KOL and the product promoted. By forming such relationship with the audience, it is expected that the audience become more interested in the products and finally decide to make a purchase (Gauns et al, 2018; Hartini, Putro & Setiawan, 2020). Kumar (2010) believed that source of attractiveness is one of the aspects that could influence purchase intentions. Source of attractiveness includes familiarity, similarity, and likability. Hence, KOL uses interpersonal metafunction to make the audience becomes familiar, feeling similar and close to KOL using eye contact, camera shot, and angle.

Textual metafunction focuses on the elements of the pictures. It analyses the meaning of element placement and the unity of elements. Based on the data analysis of the nine pictures in the previous section, the actor is illustrated in different ways. In some of the pictures, the actor is represented as the highlighted element (Data 1, 6, 7, and 9); in other data, she is illustrated as Given or something familiar to the audience (Data 2, 4, 8) and also as New or something that the audience are not familiar with on Data 5; and represents a real life situation as a post-graduate student who is currently taking a master's degree in Data 3.

From the analysis of textual metafunction, where KOL becomes the highlighted elements and places at the centre of the picture, it is apparent that KOL tries to speak based on the product match-up and product transfer element. It is important to ensure that a product has a matched image to the brand ambassador and the brand ambassador needs to effectively bring their self-image to promote the product (Kumar, 2011). In Kalbis case, KOL tries to represent Kalbis Institute as a place for a young, professional generation to pursue higher education that hones their intelligence and behaviour for the better. The brand ambassador self-image as a beauty pageant also fits the image. It is also in line with Kalbis Institute slogan "Transforming Hearts and

Minds” which does not only focusing on the intellectual side of education, but also educate the students in their way of thinking and behaviour (Kalbis Institute, n.d.). KOL also put herself as Given or something familiar to the customer in relation to attracting familiarity to the customer. Once the customer feels familiar with KOL and the promoted product, it is easier to persuade them to make a purchase (Morissan, 2020).

#### IV. CONCLUSION

From the multimodal analysis on the nine pictures posted by the brand ambassador (KOL), it can be concluded that KOL use a strategy to attract the audience purchase interest by utilizing the multimodal elements. On ideational level, KOL built trustworthiness of the audience by sharing her experience and activities. On interpersonal level, she used eye contact, camera shot, and angle to build familiarity and similarity to the audience. While on textual level, KOL built product match-up and product transfer element to the audience. In sum, KOL built trustworthiness, familiarity, similarity, product match-up, and product transfer aspects in order to influence audience purchase interest. As there are many other aspects that may affect a customer’s purchase interest, a further study in the area to investigate other aspects is suggested.

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