

The Commodification of Content, Audiences, and Labor on Instagram Social Media Accounts @raffinagita1717

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KEYWORDS

Commodification of Content; Audiences; and Social Media

ABSTRACT

This research aims to analyze the practices of modifying content, audiences, and labors on the Raffinagita1717 Instagram social media account so that it becomes the influencer with the most followers in Indonesia. The formulation of this research problem is the commodification practices of content, audiences, and labors on Raffinagita1717's Instagram social media account. The literature study research method was used in this research. The research results show that the Raffinagita1717 Instagram social media account has commodified content, audiences, and labors to achieve success as an artist with the most followers in Indonesia. Raffi has proven how to maximize the use of Instagram social media by modifying content, audiences, and labors.

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1. Introduction

The book *The Political Economics of Communication* by Vincent Mosco (2009) explains that political economy is the central perspective in communication research. This approach began in the 1940s, guided by academics worldwide who expanded globally and continue to do so today. Vincent Mosco is a media and communication scholar who has greatly contributed to this field. One of the concepts he discusses is commodification. According to Mosco, commodification is the process by which things that were not previously considered merchandise or commodities are transformed into merchandise that can be traded on the market.

In media and information technology, Mosco states that commodification occurs when information, content, or even a person's personal life is converted into merchandise that can be sold and bought. An example of commodification in this context is online content monetization, where personal information or individual creative works are transformed into products that can be sold for profit. Commodification refers to converting use value into exchange value, transforming a product whose value is determined by its ability to meet individual, social, and social needs into a product whose value is determined by its market price. Because it is part of the emphasis on structure and object rather than processes and relationships in many respects of political economy thought, the term commodification has not received the substance of early explicit treatment. Nevertheless, it is implicit in discussions of processes of capitalist expansion, including the expansion of global markets (Fürsich & Shrikhande, 2007; Murdock & Wasko, 2007), privatization of public space (Gibson et al., 2003;

Schiller, 1989), and the growth of exchange rates in interpersonal life and sexuality (Ludwig et al., 2013; Mayer, 2005). Commodification is the basic process underlying media and technology in capitalism. As media and technology reach consumers, they have become commodities and tend to have ideological characteristics (Surahman et al., 2019).

According to Vincent Mosco, there are three forms of commodification. Vincent Mosco identifies three distinct forms of commodification in the context of media and information technology: commodification of content, commodification of audiences, and commodification of labors. Here is a brief explanation of the three:

1. **Content Commodification:** Content commodification occurs when information, content, or creative works are transformed into tradable merchandise in the marketplace. This is especially true in digital media, where content such as articles, videos, or music can be quickly produced, distributed, and consumed en masse. In this case, content is often monetized through ads, subscriptions, or direct user sales. For example, news websites can generate revenue by selling ads around their content or through a premium subscription model to access exclusive content (Rizaty, 2024).
2. **Commodification of Audiences:** Commodification of audiences occurs when an audience or user is perceived as a tradable or monetizable marketplace. In the digital age, user data is becoming increasingly valuable, and practices such as online behavior tracking and data collection are used to generate user profiles that can be sold to advertisers or other stakeholders. Thus, user interaction and participation in online platforms are often leveraged to generate profits through more effective ad targeting. The commodification of audiences/spectators becomes an inseparable part of the study of the political economy involving the relationship of economic structure (market) on the one hand and politics (power) on the other (Fensi, 2022).
3. **Commodification of Labors:** Commodification of labors occurs when human labor is converted into commodities that can be bought and sold in the labor market. In information technology, this can be seen as an economy where individuals work as freelancers for online platforms such as Uber, TaskRabbit, or Upwork. Jobs previously considered permanent with certain rights and guarantees are often transformed into temporary contract or project jobs that can be flexibly traded between platforms or employers. The commodification of labors can also occur in the context of creative industries where creative or artistic work is considered a product that can be sold and marketed. The commodification of labors is how labors use their abilities, energy, and minds to bring benefits to the company (Evanalia et al., 2023).

By identifying and understanding these three forms of commodification, Mosco highlights how non-economic values such as information, social interaction, and employment can be influenced by market logic and commercialization in the digital age. Social media presence as a new media has attracted public attention (Arifana, 2023). Raffi Ahmad and Nagita Slavina's Instagram @raffinagita1717 account is the social media account with the most followers in Indonesia. Based on the data, Indonesia is the influencer in Indonesia with the most followers on Instagram. Even today, the number reaches 75.8 million followers. For this reason, researchers are interested in analyzing how the commodification of content, audiences, and labors on Instagram social media accounts @raffinagita17171717 is occurring.

2. Materials and Methods

The methodology in this study is a qualitative method with a literature review using data from books, literature, journals, papers, articles, materials on the Internet, or published data. This data collection method involves understanding, studying, and analyzing theories from various literature sources related to research on the topic of public information disputes chosen by researchers.

In this study, researchers used four stages in literature studies: first, preparing the tools and materials needed in research, preparing a bibliography of work processes, and organizing and managing time in reading or recording research materials (Adlini et al., 2022). The process of collecting data by researchers is carried out by finding sources and constructing analyses from various sources such as books, journals, and previous research related to the topic studied. In the final stage, researchers conduct an in-depth analysis of library materials and sources obtained by researchers from various references to support propositions and ideas in research.

3. Result and Discussion

Based on the analysis of Instagram social media accounts, @raffinagita1717 data was obtained. This social media account successfully modified content, audiences, and labors to have Instagram followers, with the most followers in Indonesia. It is analyzed based on the following:

Content Commodification Analysis

This account commodifies content by creating a variety of Instagram content that is very diverse, ranging from daily life content (Raffi and Nagita's daily lives) to entertainment content in the form of songs, quizzes, comedy, ad promotion content, sports content, political content, cartoon animations, infographics, and travel content (Pradesa & Yunda Presti Ardilla, 2020).

This analysis considers how social media accounts @raffinagita1717 commodify content by creating a very diverse variety of content. Content commodification refers to using different types of content to attract attention and generate profits from social media followers.

The strategies carried out by Raffi and Nagita through the @raffinagita1717 account are very diverse. They range from daily life content that describes their daily lives to entertainment content such as songs, quizzes, comedy, and cartoon animations. They also feature ad promotion content, sports content, political content, infographics, and outing content so that it grabs the attention of Instagram followers and goes viral.

This approach reflects a good understanding of their followers' diversity of interests and preferences. By presenting different types of content, @raffinagita1717 can reach a wider audience and strengthen their follower engagement. For example, daily life content gives followers a more intimate insight into Raffi and Nagita's lives, while entertainment content such as songs and comedies can increase traction and interaction. Seeing that this variety of content can be an effective strategy for expanding reach and follower engagement, it is essential to consider the balance between authenticity, integrity, and commercial purpose when modifying this content.

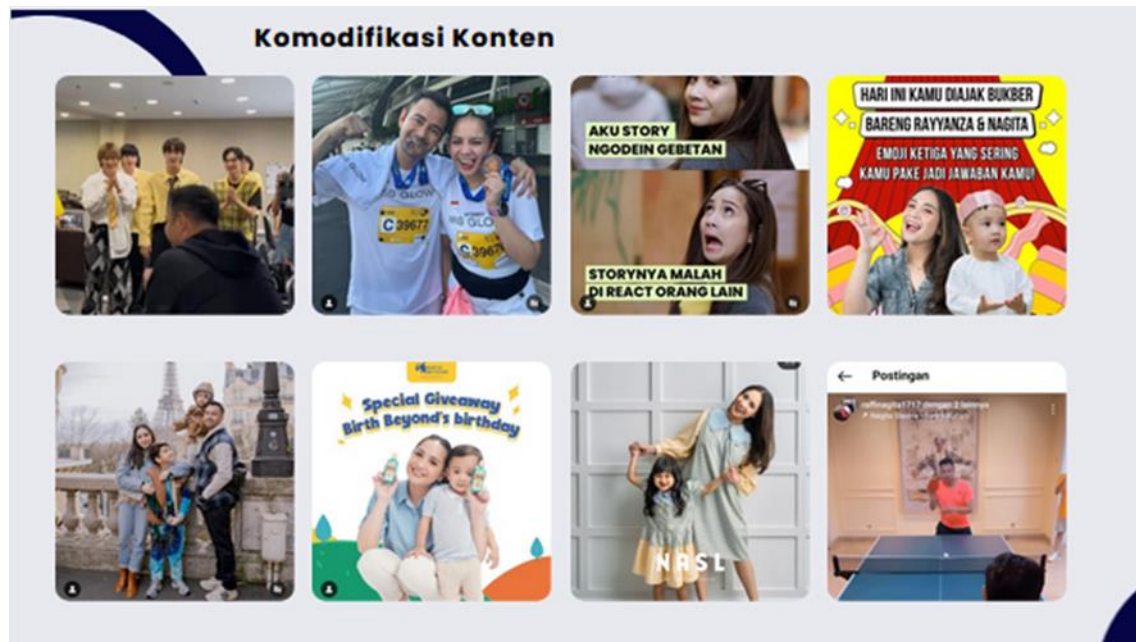


Figure 1 Commoditize of content

Sumber: instagram @raffinagita1717 (2024)

Analysis of Audience Commodification

This social media account also commodifies audiences by directing the most profitable audiences in creating content according to the market share of these audiences. Based on the researcher's analysis, the audience of followers of Raffinagita's content is dominated by young people who are interested in the social life and lifestyle of the idol artist who is their role model. Raffi is considered a symbol of young artists' success in Indonesia. The audience who became his followers were interested in knowing how the artist's daily life was, so Raffi and Nagita took advantage of the opportunity by commodifying the audience by creating content that suited their young audience, namely by choosing colorful colors, contemporary music, and creating content that young people like (Manggaga, 2018).

The analysis of this study highlights that the content produced by @raffinagita1717 suits the preferences and interests of young people, such as the selection of bright colors, contemporary music, and relevant themes. This shows that Raffi and Nagita understand their audience well and can present content that appeals to them.

Commodification can be interpreted as a strategy to transform followers' interest and attention into commercial value. By creating content that suits the preferences of young people, @raffinagita1717 can attract sponsorships or lucrative cooperation opportunities, such as endorsements of products relevant to their lifestyle or daily activities.



Figure 2 Commoditize of audiences
Source: Instagram @raffinagita1717 (2024)

Commodification Analysis of Labors

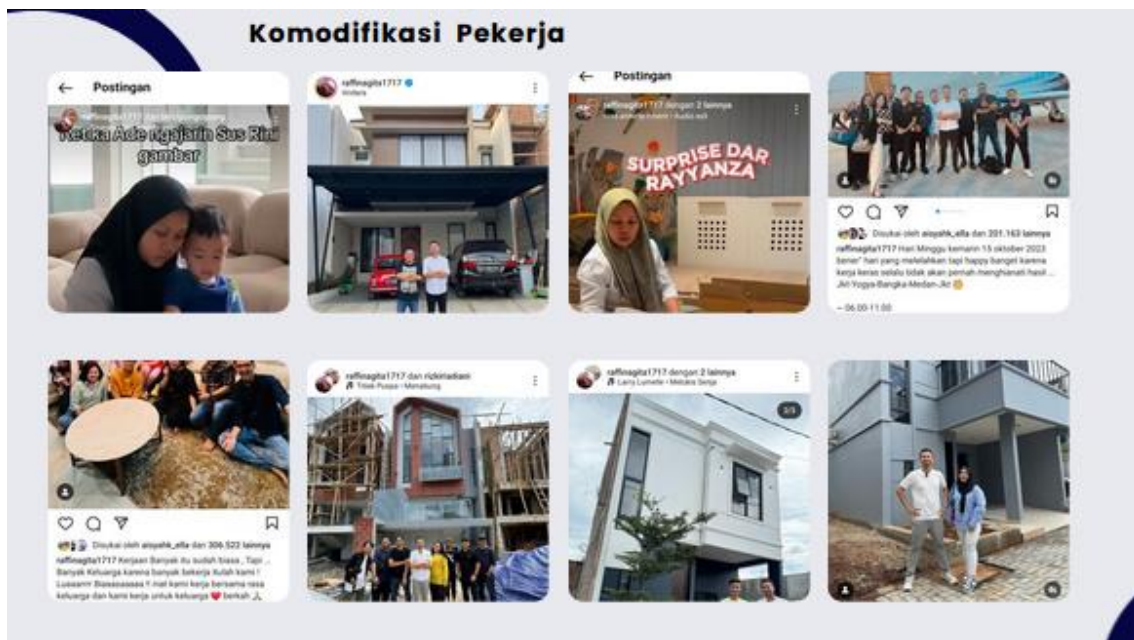


Figure 3 Commoditization of labor
Source: Instagram @raffinagita1717 (2024)

Raffi and Nagita are also known to commodify labors; they are known to have a company called RANS Entertainment with many famous labors who are often exposed in their daily social media accounts, such as Raffi's assistant since young, Merry who also has much content on Raffinagita's Instagram and YouTube, such as Merry's success when working with Raffi to successfully buying a house, etc., which is displayed and exposed to the public through social media.

Raffi and Nagita's children's sister labors, Sus Rini and Sus Lala, also used to appear on Raffinagita1717's social media, telling how they could live decent and prosperous lives by working as employees of Raffi and Nagita. Even though Sus Lala is shown working daily as a sister, Rafathar has also been able to finish college and buy a luxury house in Jakarta.

The analysis highlights how social media accounts @raffinagita1717 commodify audiences and their own labors. In this context, labor commodification refers to using social media exposure to monetize labors' engagement and contribution to Raffi and Nagita's daily lives.

First of all, it is important to understand that Raffi and Nagita are known to own a company, RANS Entertainment, which includes many labors who are often exposed on their social media accounts. A vivid example of the commodification of labors is Merry, Raffi's assistant for a long time, who has become an integral part of @raffinagita1717 social media content. Through their Instagram and YouTube content, Merry is often exposed to various situations, including behind-the-scenes moments in the daily lives of Raffi and Nagita's family.

Merry and other labors' exposure to this social media content is leveraged to build a narrative of their success and progress. For example, when Merry managed to buy a house, this not only became a personal achievement for her but was also promoted as proof of the success of working with Raffi and Nagita. Thus, this social media exposure becomes part of labors' commodification strategy to strengthen the company's positive image and provide a motivational boost for other labors. Thus, while labor commodification can be an effective strategy in building a company's image and motivating labors, it is important to consider its ethical implications and long-term impact on the relationship between employers, labors, and society.

In addition to modifying content, audiences, and labors, researchers found that Instagram @raffinagita1717 also performs commodification immanent and commodification externalization.

Commodification immanent refers to the process by which the values of a commodity or product are generated from within an individual or entity rather than from an externality or objective judgment. In the context of Raffi Nagita's (@raffinagita1717) Instagram case theory, this could refer to how the content produced by Raffi Ahmad and Nagita Slavina on the social media platform Instagram is considered valuable by their followers.

Raffi Ahmad and Nagita Slavina are a celebrity couple with a large fan base in Indonesia. They use the Instagram platform to share daily life moments, product promotions, and other activities. In this context, commodification immanents may occur when their followers give value or significance to the uploaded content, seeing it as something that inspires, entertains, or satisfies their particular needs.

The immanent implication of commodification in this context is the creation of economic or social value from the content produced by Raffi and Nagita. This can be reflected in various forms,

such as increased follower count, high engagement (such as the number of likes, comments, and shares), and the potential to earn revenue from sponsorships or advertising.

However, it is essential to note that commodification immanents can also have negative impacts, such as the risk of simplifying the diversity of human experience into products sold or exchanged. In addition, relying too heavily on social media platforms for values and identity can lead to problems, such as reliance on public attention or pressure to maintain a specific image.

Externalization of commodification refers to the process by which the value or valuation of a commodity or product no longer comes from the individual or entity that produced it but is somewhat dictated by external factors such as market trends, social norms, or industry influences. In the context of Raffi Nagita's (@raffinagita1717) Instagram case theory, commodification externalization can be seen in various aspects.

One implication of commodification externalization in the @raffinagita1717 case is how external influences, such as social media trends or advertiser preferences, can affect the type of content they produce and how it is presented. For example, suppose a certain trend on a social media platform dominates the public's attention. In that case, Raffi and Nagita may feel pressure to follow that trend to stay relevant and get maximum attention.

In addition, commodification externalization can also affect how sponsors or advertisers assess the value of content produced by Raffi and Nagita. They may be more interested in content that fits their brand or meets specific industry criteria rather than content that may be more authentic or meaningful to the celebrity couple.

In a broader context, the externalization of commodification can also create pressure on Raffi and Nagita to maintain a certain image or follow expectations set by the market or entertainment industry. This can impact the authenticity of the content they share and their psychological well-being as individuals who continue to be exposed publicly.

Thus, in the context of @raffinagita1717, the externalization of commodification highlights the complexity of the dynamics between the desire to maintain creative autonomy and personal existence, with pressure from external factors such as industry trends and market expectations. In the context of the Instagram @raffinagita1717 case theory, the process of commodification of private life and public life can be observed through the way Raffi Ahmad and Nagita Slavina use social media platforms to share moments in their lives.

1. Private Life Commodification:

- Personal Branding: Raffi and Nagita consciously build their personal image and brand on social media. They take advantage of intimate and personal moments in everyday life to form narratives that reinforce their positive image in followers' eyes.
- Monetization of Personal Content: They also use their personal lives as a source of income. For example, sharing moments from weddings, pregnancies, or family activities can attract sponsors or ad partners interested in connecting with those contents.

2. Commodification Public Life:

- Promotion of Products and Services: Raffi and Nagita also utilize social media platforms to promote specific products or services to their followers. By openly promoting, they create opportunities for third parties to pay them as influencers to recommend specific products or services. Commodification Public Life.

- Shaping Public Opinion: Through their presence on social media, Raffi and Nagita have the potential to influence public opinion and behavior. They can generate trends, popularize certain lifestyles, or endorse specific issues that can become topics of conversation in society.

These two processes of commodification imply that Raffi and Nagita's private and public lives become subject to economic and social value. While this allows them to earn extra income and build relationships with followers, it also carries risks such as loss of privacy, pressure to always look perfect on camera, and difficulty distinguishing between public image and true personal identity.

In this context, it is essential to be aware of the complex dynamics between public exposure and privacy that occur on social media platforms and their impact on individuals and society as a whole.

4. Conclusion

Based on the researcher's analysis, it was concluded that @raffinagita1717 Instagram social media account has commodified content, audiences, and labors to achieve success as an artist with the most followers in Indonesia. Raffi has proven how to utilize Instagram social media optimally by commodifying content, audiences, and labors. This is reinforced by the journal Sari (2023), which states that the Emtex Group, which includes RANS Entertainment, carries out commodification, spatialization, and structuring practices as a commercial media company that aims for profit.

In addition, researchers also found the results of research that Instagram @raffinagita1717 also carries out commodification immanent and commodification externalization both in commodification public life and commodification life private.

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