



Commodification of Endorser Models in the Cultural Industry of Fashion and Cosmetic Products (Critical Study of the Phenomenon of Mass Culture in the Cultural Industry Based on the Perspective of György Lukács)

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Abstract

The cultural industry in the fashion and cosmetics sector in the digital era is currently experiencing a very fast development and becoming a trend among the public. Promotion on digital social media is so massive and continues to grow along with the rapid industrial growth and socio-cultural changes when people start adapting digital technology with the various platforms used. The cultural industry needs to carry out an endorsement, which is now a trend, in promoting and introducing products to the public. Endorsers often become capitalist objects to be used as tools that can generate profits and as part of the value to increase products. This study uses a qualitative method with a critical ethnographic approach. The results show that endorsers do not only play a single role in their work as endorsers, according to their expertise in maintaining their physical appearance, but are also required to be able to produce visual and audio content to promote vendor's products on social media. In addition, endorsers are also required to maintain their physical performance and appearance. For endorsers, this is not difficult, so they take the job for granted and consider it as something right, not as a form of violence.

Keywords: *Endorser; Reification; Fashion and Cosmetics Industry; Capitalism*

Introduction

The fashion and cosmetics industry is still dominating the product items offered through e-commerce. New vendors continue to appear on product buying and selling sites, bearing in mind that activities or promotional activities on social media are currently being carried out intensively because they are easier and more effective. The number of social media users increased in 2020, reaching 47% (based on data from wearesocial.org), especially during the COVID-19 Pandemic, and active social media users continue to grow and develop. This is part of individual participation in online buying and selling activities because the internet is a new field of business for young business people or startups. In addition, product offering or trading activities on social media are easy to do because there are offers that are made

without showing the face of the producer. The technology platform used is also efficient, by using mobile technology devices, at various and affordable prices. This makes it very easy for new producers to market their products.

Active social mobile and social media users continue to experience an increase. According to data from wearesocial.org, in 2018 social media users in the world reached 3.196 billion from a penetration of 42% and active internet users reached 4.021 billion from a penetration of 53%. This number will continue to grow along with the development of online buying and selling sites by offering a sharing business economy for profit sharing. The site used is not only for the benefit of senior business people, but also for young business people and beginners who have access to a variety of digital communication and information technologies and facilities that provide complete and new features. This makes it easier for producers to be in constant contact with the sellers. (wearesocial.org, 2019)

The implementation of the 2019 National Online Shopping Day recorded a transaction value of more than IDR 9 trillion, exceeding the previously set target of IDR 8 trillion. The results of a survey conducted by Nielsen Indonesia showed an increase in bill payments / top up by 7 percent. Meanwhile, the products that dominated sales during the 2019 National Online Shopping Day are fashion, sportswear, and cosmetics. These products have increased an average of 6 percent (Nielsen, 2019).

For modern society, fashion and cosmetics are no longer considered secondary needs, but primary needs that must be met. The offer of new fashion trends with a variety of models and versions makes it easy for consumers or the wider community to choose the desired product. Fashion and cosmetics products continue to be the target of consumers, especially teenagers at the secondary and tertiary education levels.

In an effort to win business competition, fashion manufacturers are competing to create promotional media with attractive and eye-catching advertising designs in digital media by employing models who have attractive bodies and faces (*cameragenic and auragenic*) and selling value, with the aim of making products can be sold easily. In addition, product brands need to be featured frequently in digital mass communication media so that consumers or potential consumers always remember and are interested in buying the products being sold. The models recruited to promote products online strongly support the process of introducing the product to the public. Endorsers or models are believed to be able to support industrial marketing activities, especially fashion and cosmetics producers that employ attractive-looking models to attract users of social media platforms, in addition to supporting the increase in the value of products.

The use of models as endorsers in fashion and cosmetics products and so on has become popular again since the existence of electronic marketing activities using online media. Endorsement carried out by the company is actually not a new practice in marketing activities. When referring to old vendors or those who have long been businessmen in the fashion and cosmetics sector, the conventional paradigm that is usually used is to employ famous and classy models or celebrities.

The endorsers are usually the models who have a cameragenic, stable physical appearance, and a cool style that can support the promotion of products by wearing marketed fashion or cosmetic products, which are then published or displayed on social media or online e-commerce web portals. This kind of digital work practice can be said to be new and provide a new perspective in the field of digital marketing. Endorsement can be classified into communal marketing. Products are usually given to public figures and they will upload their photos on Instagram while providing testimonials.

The purpose of using the models is to attract the attention of potential customers to buy the product. On the one hand, the endorser models feel that they have a selling point in themselves. But on

the other hand, they also hope that their faces will be known to many people and can be part of marketing activities that eventually can bring profits, even though not as a full profit. The budgeted costs for these models are not too big because they are still amateurs, so the company can reduce the budget for the cost of the promotional models.

At the level of informal labor, endorsers are also often required to create creative content that aims to build interest in the products being marketed. There is a greater value of profit in the fashion and cosmetics companies that use models to promote their products. The models are often displayed to captivate the eyes of consumers and support the performance of producers in promoting their products. Tight competition does not only occur in food products, but also in clothing products which have also become a primary need for. New products and brands continue to emerge along with the advancement of the textile industry. The textile and apparel industry is the manufacturing sector that experienced the highest growth in the third quarter of 2019, around 15.08 percent. This achievement exceeded the economic growth of 5.02 percent in the same period.

This aspect is in line with the shift in financial needs, even though this has become part of the object of capitalism in continuously turning individuals into commodities. Referring to the ideologies of capitalism and consumerism as well as competition in the market, companies eventually make humans as commodity objects to increase the selling value of goods, one of which is by using endorsers to shift the old-style promotion paradigm that puts forward models with perfect body appearance.

Currently, the models employed as endorsers are mostly not formal workers who work in companies with fixed routines and receive adequate monthly income and benefits, but informal workers who only rely on job orders. In the past, companies or vendors used to hire well-known celebrities to promote their products and therefore the costs were very high. However, currently some agencies are starting to employ models to be able to reduce promotional budgets, considering that the communal marketing trend is no longer using a conventional approach that uses well-known celebrities to convey messages. A personal approach through endorsement needs to be taken to keep up with the current trend of the digital youth market.

Endorsers are pressed to avoid autonomous consciousness, which is the essence of human goals, to become autonomous individuals. Endorsers are under the pressure of a false consciousness that makes them historical products in their life experiences to provide profit for capitalism. According to Lukacs, the proletariat will experience its own historical advertisements and also question the historical consciousness of the endorsers. Endorsers are used as commodity tools by companies that empower the individual services involved in them. The fashion and cosmetics industry uses endorsers to get more profit. So it needs to be addressed critically regarding the existence of the ideology of capitalism in the cultural industry.

The ideology of capitalism that prioritizes use value as a commodity value and the exchange of value implemented in digital workers makes endorsement a reification in the cultural industry for fashion and cosmetics products. This research is a scientific resistance effort towards changing the digital work system and as a form of advocacy and defense of endorsers so that there is justice in providing services or rewards for endorsement models in the cultural industry. The cultural industry basically emphasizes the existence of a capitalist ideology which aims to seek maximum profit. Therefore, the research question is as follows: "How is the cultural industry able to change the fashion and cosmetics culture, as the introduction of a noble identity into a culture of exploitation for the benefit of commodity values? How is the practice of the cultural industry in hiring endorsers as digital labor? And how is the exploitation carried out?"

Literature Review

The context of this research is culture and society, especially culture and society which are formed by the use of language and other symbols. The tradition of this research is a critical tradition. Cultural studies in this critical tradition include investigating the culture produced through a struggle between various ideologies. This research seeks to reveal the existence of endorsers and capitalist ideology and to investigate the shift in the culture of endorser exploitation in the cultural industry in the fashion and cosmetics sector.

Cultural studies are clearly reformist oriented. This study seeks to see changes in society and views science as a means of socialist cultural struggle. The critical research tradition certainly cannot be separated from the suspicion and judgment that all truth is inseparable from values and efforts to judge a truth. In this tradition it is believed that such change will occur in two ways: (1) identifying contradictions in society and resolutions that will bring about positive change as opposed to oppressive ones; and (2) providing interpretations that will help humans understand domination and desired change (Littlejohn, Stephen W. & Foss, 2009).

Cultural critical studies address culture in two ways. The first definition is the basic idea of a peaceful society or group, including the collective ideology and way in which a group understands its feelings. The second definition is the practice or the whole way of life of a group which concerns what individuals do materially from day to day. These two cultural meanings cannot be separated from one another because the ideology of a group is produced and reproduced in practice. In fact, theorists' concern is with the relationship between the actions of societal institutions, such as the media, and culture. Ideas and practices occur together in a historical context (Littlejohn, Stephen W. & Foss, 2009).

This shared understanding is an ideology that is determined by various kinds, such as the influences that come together and make ordinary experiences truly real to us. Ideology is believed to be a device of body consciousness. The effort to increase this awareness is to provide enlightenment in both practical and theoretical implementation. Critical theory is the last line of Neomarxis and is an offshoot of the great Marxist-inspired philosophy that left Marx the most. This line is also called the Frankfurt line because it is attached to the *Institute fur Schule* in Frankfurt Germany. The Frankfurt school of thought is called the *Critical Theory of Society*. The purpose of this theory is to free humans from the manipulation of modern technocrats. The peculiarity of the Critical Theory of Society is that this theory departs from the basic inspiration of Karl Marx, but at the same time goes beyond and leaves him and faces the problems of an advanced industrial society in a new and creative way (Suseno, 1992).

The entire program of Critical Theory of the Frankfurt School can be returned to a manifesto written by Horkheimer in *Zeitschrift* in 1957. In that article, the concept of Critical Theory appeared for the first time. The article in question is *Traditionelle und kritische Theorie* (Traditional Theory and Critical Theory). In this manifesto, the concept of Critical Theory appears in the criticism of traditional theory, namely, disinterested theory which for them falls to scientism or positivism, because this manifesto can provide sufficient information about the background of Habermas's thought in *Erkenntnis und Interesse* (Hardiman, 2009).

Ideology, according to Lukacs, is a projection of the consciousness of the bourgeoisie which functions to prevent the proletariat from reaching a true awareness of its revolutionary position. Ideology limits the meaning of objectivity and the structure of knowledge itself. Real knowledge must reach a concrete totality that allows us to think about the objective form as a historical period (Poespowardojo, Soerjanto, T.M; Seran, 2016)

Reification

In line with Gyorgy Lukacs' perspective, the view of workers, including digital workers, is the same as placing an endorsement as part of a Digital Object, as a reification or commodity tool in a product offered through digital media. This term is associated with forms of commodities, goods for sale that are determined by the objective law of the market.

Reification is a key term used by Lukács. Reification means that the relationship between humans looks like a relationship between objects, or as an objective reality. The characteristic of bourgeois society is that all human relations are governed by the laws of the market. In capitalism, everything, including human relations, is understood as a form of commodity, such as goods to be bought and sold. As part of the capitalist society, the proletariat is also under the charm of the universal law of capitalist society, namely reification. So, reification must be dismantled (Suseno, 2005).

Commodities and the whole buying and selling process are determined by the objective laws of the market which according to capitalism is natural and rational, and the arena is eternal. Likewise, bourgeois society views all kinds of human relations as the economic, social, political and cultural structures of capitalist society. So the characteristic of bourgeois society is that all human relations are ruled by market law (Suseno, 2005)

Capitalism in the Cultural Industry

Culture is dominated by commodities produced by the cultural industry. Furthermore, although they may appear democratic, individualistic and diverse from the outside, these commodities are authoritarian, conformist and very standard. So the cultural industry buys everything with the same stamp and seems to produce a variety of products, even though it is not the case (Barker, 2014). In the realm of the cultural industry, digital media tends to camouflage it as an effort to increase commodities. The problem of culture as an industry raises a number of questions regarding cultural materialism and the commodification of culture, as well as about creative consumptive actions and warnings about the dangers of reductionism (Barker, 2014).

Meanwhile, capitalism as an economic system is characterized by the production and exchange of commodities. Crucially, labor power is a commodity under capitalism that is bought and sold freely in the market. Work is free but there is a dark irony about it. According to Marx, the value of a commodity is determined by the amount of labor time it has to spend socially in its production. However, assuming that commodities are exchanged according to value, it is difficult to say the true size of profit and there is an injustice or loss when purchasing commodities, including capitalists who escape from the exchange process no matter what profit they are transacting (Ritzer, George & Smart, 2014).

The media industry uses its production tools, including individuals, as objects that support the success of an advertising product, such as fashion and cosmetics, on social media in order to support product sales. In addition, the culture industry is also supported by other companies in an effort to support profit-seeking.

Capitalist companies do not operate in isolation. There are always other companies that are trying to make a profit and are engaged in a particular industrial sector where the average exploitation rate and the average profit rate are formed. Marx emphasized (Ritzer, George & Smart, 2014) that profit is not generated from the exchange of commodities, but through the production process itself. Capitalists give work power to cultural industry workers, including informal workers such as endorsers, where the value is determined by the labor time required to reproduce that power, measured by the average number of subsistence goods needed, but selling the work product.

The cultural industry argument does not break Marx's basic theoretical framework which links the logic of capital with human relations which are treated as commodities, making profit through human relations mystified so that it is experienced as something natural, as if natural arrangement. According to Marx, commodity fetishism is what is established in any commodified relationship in which workers exchange their labor for wages. Hegemony and cultural domination have in common with false representations and support for existing social relations (Agger, 2017).

The process of exploitation includes agency workers, resistance, and the desire for autonomous forms of work. Autonomous Marxism, which theorizes that capital always confronts and reacts to workers' resistance, provides the framework for this approach (Clever 2000). In line with this view, the production of capitalist culture is not a process of top-down domination, but a dynamic and constitutive one, reacting to agency workers and often militancy. This is different from the time of Marx, where classical capitalism tends to look from the top down (Lukacs, 2014).

The capital-labor relationship in cultural work can be obscured for a variety of reasons, including the fact that choosing to pursue cultural work, despite the risks, can be empowering. Corporate ideology increasingly underlines cultural work, where cultural work is based on personal relationships that can mask economic relationships (Lorey 2009; Neff, Wissinger and Zukin 2005; Ekinsmyth 2002 in Fuchs, Christian; Mosco, 2015a). Relationships of exploitation can be so vague that it often appears as if cultural work were not really functioning at all. It gives rise to a "labor of love" discourse that precedes discussions of power relations (Beck, 2003). According to Marx, the antagonism and social relations of capitalism include cultural works. Traditionally, work process theory has been at the core of Marxist work studies (Fuchs, 2016a).

Mass Culture

Mass culture is born in a capitalist industry that is oriented towards the benefits of the masses as consumers. Mass culture is popular culture, so the standard of production is a mass need that can generate huge profits regardless of whether the mass products are destructive and degrading to human dignity. One of the figures of the Frankfurt School, Theodor Adorno, considered that mass culture is a standard culture that has a formulation and repetition and is only on the surface, which promotes trivial, momentary and misleading pleasures at the expense of seriousness, intellectuality, respect for time and authenticity (Ritzer, George & Smart, 2014).

Mass culture is not intellectually challenged and is more likely to be a depiction of fantasy and escape. Mass culture encourages and glorifies consumerism. The formation of consumerist characteristics is one of the main features of mass culture in order to encourage a more consumptive society (Barker, 2014).

Mass culture is flourishing when many industries are more concerned with big profits than pushing into values as a manifestation of critical attitude and human freedom. In mass culture, what is prioritized by the capitalist industry is mere profit, so the product of art is no longer seen as something of high value and authenticity (Fuchs, 2020b).

Mass culture is inseparable from the dominance of mass media technology, especially in the current digital era, where technology plays a role in the expansion of mass culture. The production process requires physical technology and the linguistics of production, distribution and consumption. On the one hand, communication is an important means of regulating human work and activities in space-time and temporal distances that exceed space. The mental distance of objects by language only makes the actual distance that appears communicable, enabling its formation as a common property of society (Fuchs, 2016a).

Cultural Shift in the Digital Labor

Digital work is work that is alienated: it is alienated from itself, from the instruments and objects of work, and from the products of work. The digital workforce is a digital work organized in class relationships, a model for the international division of the digital workforce. Each stage of production involves a human subject (S) using technology / instruments of Labor (T) on the object of work (O) so that the product appears (Fuchs, 2016c).

On an ad-based Internet platform, users are also workers whose power is capable of creating data commodities with ad-based platforms, such as Facebook, Instagram, Twitter, YouTube and Tiktok, which are sold as commodities to their advertising clients. There are also various other important online jobs performed by internet users. Lukács (1978) in Fuchs argues that use value can exist independently and exchange value as a product of labor can be used by humans to reproduce their existence along with the rise of capitalism. However, use value has become the antagonist of exchange rate. The more general the exchange rate, the clearer the socially necessary labor time. Lukács argues that the division of labor which is mediated and brought by exchange rate results in a better subjective use of the principle of time control.

Commodification of Digital Labor

In capital accumulation, capitalists buy labor and means of production, such as raw materials, technology, etc., to regulate the production of new commodities which are then sold in the hope of obtaining a profit, some of which will be reinvested. Marx distinguished two areas of capital accumulation: the sphere of circulation and the sphere of production. In the sphere of circulation, capital changes the form of its value. Money (M) is first converted into a commodity (from the point of view of the capitalist as a buyer) - the capitalist buys the commodity of labor (L) and the means of production (Mp). The process (M-C) is based on two purchases, M-L and M-Mp. Since the structure is private property, workers do not own the means of production, the products they produce or the profits they produce. Capitalists own these resources. In the field of production, new goods are always being produced. The value of labor and the value of the means of production are added to the product. Value takes the form of productive capital (P). The form of the value of labor is variable capital (v) which can be observed as wages. The form of the value of the means of production of capital is constant (c) which can be observed as the total price of the means of production / goods produced (Fuchs, 2013).

Commodities are sold at a price that is higher than the investment cost so as to make a profit. Marx argued that one of the qualities determining the accumulation of capital is the gain from the productive properties which arise and are produced by labor but are owned by capitalists. Without labor, no profit can be made. The workers are forced to enter class relations and make profits in order to survive, thus enabling capital to take up the surplus. The idea of surplus value is the main concept of Marx's theory, in which he aims to show that capitalism is a class society. The theory of surplus value is a direct consequence of exploitation theory (Negri 1991, 74 in Fuchs, 2013).

Commodification in the Cultural Industry

According to Lukács (1978), work is an essential and fundamental activity of humans and society. It is the basis of other phenomena such as language. Work is a model for all social practice and active social behavior. Work is a fundamental thing, which is the simplest or most basic form of a complex thing where its dynamic interactions are the specifics of social practice. There are job identities and non-identities and other forms of human practice. Lukács regards the teleological position (the conscious and active production of change by manifesting subjective intentions in the objective world) as a common feature of work and communication, namely economy and culture. There is an ontological similarity between base and superstructure because they are both bases (Fuchs, 2016a).

Commodification is a subordinate form of the private and public sphere to the logic of capitalism. In this logic, things like friendship, knowledge, time, etc. are just pronouncements in terms of value for money, political interest, and domination. They are no longer treated as goods with intrinsic value but as commodities. Logically, a factory worker can be conceptualized not as a human with special needs. Likewise, endorsers who are seen as humans are conceptualized like a mannequin in a fashion product that is displayed to add to the product's selling value (Felluga, 2015).

The product of merchandise has destroyed part of the life of the individual worker. They become alienated as fetishized from value through a process of exchange (Fuchs, 2016: 72) in their teleological position and their causal effects (Lukács, 1986b, 424). In economics, deliberate goals tend to be much more clearly defined by which jobs create goods. But in culture, communication affects social behavior. There is more room for what is deemed desirable and undesirable, for reactions to societal problems of facts, situations, tasks, etc. (Lukács 1986b, 417). Lukács says that in economics, the value of a product depends on whether it is useful or useless. Whereas in artistic creation, the fields and possibilities of value and non-value are very broad and can hardly be determined in advance (Fuchs, 2016c).

Commodification is the process closely associated with capitalism in which objects, qualities and signs are transformed into commodities. Commodity itself is understood as an item whose main purpose is to be sold in the market. Cultural studies have been dealing with this issue for a long time, including by looking critically at the process of commodification of culture, in which the cultural industry transforms people and meanings into commodities of worship. The appearance of goods sold in the market actually hides the origin of the birth or creation of these goods which must go through a process of exploitation at the production level (Ritzer, George & Smart, 2014).

Research Methodology

This research is a qualitative research. In the research process, it will produce descriptive data in the form of written or spoken words from people or observed behavior. Puritan qualitative groups often argue for the advantages of constructivism, idealism, relativism, humanism, hermeneutics, and sometimes post modernism.

Historical Situatedness is a theorizing activity that adapts the analysis to the socio-cultural context as well as specific time and historical contexts to the conditions in which the research was carried out. In historical realism, virtual reality formed by social, political, cultural, economic, ethnic and gender values crystallizes over time (Guba and Lincoln in (Denzin, Norman K., & Lincoln, 2013).

The ethnographic approach used in this study is critical ethnography. This research raises topics that are oriented to social issues, such as socio-economic change, society, community empowerment, innovation and social change, equality, justice, power and authority.

Data collection in this study is carried out using the snowball sampling technique. In this study, data collection is carried out using the participant observation method, where there is involvement of researchers in the activities of endorsers and plunging into the life world of endorsers, especially in fashion and cosmetics companies, both male and female models. In addition, researchers also act as observers. Informants, as participants, function as observers, where the role of secondary observers is left to the participants. Through this method, unusual, odd or strange aspects can be detected during observation.

In-depth interviews are conducted in this study with endorsers, especially endorsers for fashion and cosmetics products, who often promote their products through social media such as Facebook, Instagram and several other social media platforms.

The criteria for informants are as endorsers who have experience and attractiveness in accordance with the criteria set by the company in using endorsement services. The researchers try to dig deeper about the universal criteria of the company that employs the endorser. The social media observed are Instagram, Facebook, Youtube, and Tiktok, where these platforms are the main means for companies or agencies to display product promotions through these endorsers.

The steps taken by researchers in ethnographic research are: 1) Selecting the research location. Without a clear location, ethnographer's work is impossible. 2) Conducting direct observations. In this case, the researchers record the data obtained from the object of observation. At this stage, the key word for the researchers is observation. Therefore, observation activities are not limited to superficial activities such as watching problems, but involve oneself in the dynamics of the problems being studied. The element of involvement is the key to ethnography. Finally, the researchers must make a written description and analysis of the object of their study.

To analyze the commodification of these endorsers, the researchers use Lukacs' perspective approach which is seen from two sides: 1) Physical Work which focuses on workers who use physicality as a cultural value. 2) Cultural Work focuses on workers who carry out the content and context of cultural information. All cultures involve the work of culture and the effects of cultural products on society. The production and communication of meanings, social norms, and morals are work processes, in which they create cultural use values.

In critical reflection, researchers refer to György Lukács' view in the Ontology of Social Being as contained in the book *History and Class Consciousness*. Researchers question Marx's views on history and class consciousness, the role of labor in society and focus on ideology and reflect on cultural and economic relations. In addition, researchers also reveal the formation of false consciousness that refers to Marx's view of endorser alienation. In this case, the researchers try to dismantle ideology. It can be said that ontology incorporates history and class consciousness and generalizes Lukács' critical theory of society and digital content creators who are used as a means of commodification.

Discussion

The promotional production process carried out by the endorser and its relationship with the cultural industry, both the fashion industry and the agency, cannot be separated from a connection between capitalism and the proletariat. The production process carried out by humans in the development of industrial society involves changes in all human social relations. The production process carried out by humans in the development of industrial society involves two opposing classes: the bourgeoisie and the proletariat. These two groups have different positions. The bourgeois class is the group of capital owners, while the proletariat is a group of workers who depend on the bourgeois class. In practice, these two classes contain contradictions because the bourgeoisie has carried out the oppression of the proletariat.

In the postmodern period, there is no longer any visible physical violence, such as colonial oppression. The form of oppression experienced by the proletariat today is the form of symbolic violence that is inflicted on the endorsers. Symbolic violence includes violence that obliges the endorser to create content including all its complexity, requires the endorser to maintain his or her appearance and use his or her personal account as a business account. Basically, the account is autonomous belonging to the endorser, but in implementing the company's business interests, the company requires the endorser to use his or her personal account as a business medium, as a promotional medium for the company itself. On the one hand, the endorser's physique is not really for him. Basically, the endorser's work is not for himself, but for the profit of the company so that the results of his or her production can be known and realized by many people. This can be seen from the endorser's posts on Instagram that must highlight the vendor's products.

The pressing aspect of the division of labor will be replaced by a system that allows individuals to develop themselves in a narrow part of the work. The division of labor in the cultural industry in the fashion and cosmetics sector with a focus on the promotion section using endorsers involves two to three parties. The first is the vendor from the manufacturer itself which has its own division of labor, such as the production of clothes, shoes, accessories and pants. Vendors also have their own marketing department that deals directly with their endorsers. Meanwhile, the endorser is the second party who fulfills the request of the first party (the vendor) to make promotional materials that offer and highlight the producer's products in the promotional media.

In creating content material, some endorsers use a shared division of labor, such as division of labor with a management team or production team, or involve other informal sectors to make material production. However, the endorser remains the party that is directly related to the vendor. In agency, the endorser acts as a third party. The agency acts as a mediator who seeks profit from a vendor's product, with a commission from the endorser. Endorsers often complain about the agency's actions because they are considered complicated and detrimental. Agencies often ask endorsers to make perfect content and change themes in the storyline, so endorsers have to work hard to make adjustments, as was the case with Nadine and Kevin. Agencies are seen as the beneficiaries, while endorsers often experience difficulties in producing content that must comply with the demands of the producers and provide more profit to the producers.

In the realm of production, as is the case with laborers who are adjusted to market standards, digital production content that is ideally under TVC's promotional standards is also forced on endorsers to adjust to commercial standards. This is one form of pressure exerted by capitalists on endorsers to get more profit through the exploitation process. Physical coercion and ideas, on the one hand, are a form of pressure exerted on endorsers to be able to increase the commodity value of clothing and cosmetics products. Endorser is likened to a machine that takes over human work and changes the pattern of division of labor. The rights of creative workers in agencies have also been transferred to endorsers as creative workers so that the rights of creative workers at the agency are not available. Meanwhile, it is the agency that benefits from the production of creative content for such promotional materials, and this is a new pattern in the era of digital media technology.

This transformation is brought on by computer technology, which is generally affixed with cyber-culture. Content production using a camera or computer has become a modern culture in the 20th century. Modern industry is seen as a manufacturing tool without sacrificing creativity and beauty. Through advances in digital technology, endorsers really enjoy the process because human labor is like being freed from boring jobs, such as in factories or other offices.

The results showed that mass culture through the production of promotional creative content, both produced by endorsers and through agency channels, leads to the formation of false consciousness, a form of false awareness in pseudo happiness by endorsers. This refers to endorsers who feel proud to be a promotional model for advertising products, but on the other hand, endorsers are directed to false awareness in the form of artificial pleasure to be celebrities and the lure of being famous. Of course this is not a resistance for endorsers because their status as informal workers requires fame and name. On the one hand, mass cultural production goes hand in hand with popular culture. The cultural industry also invites alienation for these endorsers and audiences as consumers who consume content from endorsers and agencies through promotional media on social media as a means of commodity reification.

Conclusion

Industry and capitalists produce a product with the aim of seeking maximum profit as well as continuing to support industrial operations and the division of labor that lasts for a long time. In this case, the researcher observes that digital workers, like endorsers, are used as tools for capitalists or as reification to support capitalist-created use values. This is a form of exploitation of individual objects for profit. Based on the results of the research, it can be concluded that the form of shift that occurs in the fashion and cosmetics culture industry is a shift in the supernatural or sublime culture where dressing is an essential and human need and shows self-identity for the subject or the individual itself as a form of local to national culture. . However, this culture is displaced by the presence of external cultural trends, such as foreign cultures which are not attached at the beginning as local cultural trends or true identities as products of early history. This cultural shift occurred because of a change in the pattern of interest in an object or item which later became an adaptation that was popularized and known as a popular culture trend.

The trend of popular culture originates from the entry of western culture which offers new arts and cultures, including the cultural industry in the fashion and cosmetics sector which adapts to the current development of teenage trends. Teenage consumers are the main target for capitalists, such as Korean teenage clothing, western clothing, and so on. Producers need endorsers to spread this trend through promotional media on digital social media, such as Facebook, Instagram, Youtube, and Tiktok. The role of endorsers is inseparable from the role of content creators or Digital Labor who produce content and text to promote producer products to the wider community.

The target of this cultural product is the people who consume the cultural products produced, such as teenagers, the majority of whom use social media applications through gadget devices such as smartphones, tabs, laptops and so on.

The efforts made by capitalists are to convince passive consumers by using manipulative persuasion through the media with the aim that they buy products produced by mass culture. The target is unstable adolescents with fluctuating decisions, because without thinking they suspend all critical expectations and conspire with mass culture and mass consumption.

Mass culture on promotional content is mass produced for the public through social media which is networked online for material benefits. In the employment agreement, the endorser posts promotional content showing the producer's products on social media through the endorser's personal account which is networked with many friends or a wider social network.

In order to sell to a wider range of consumers, mass culture formulas for fashion and cosmetics were developed through advertising media with creative and attractive advertising content. The advertisements displayed must be eye catching and the endorser models who offer the product must be cameragenic and auragenic in order to attract everyone, because everyone is open to being manipulated.

The public exists so that their emotions and sensitivities are manipulated, their distorted needs and desires are prevented, and their hopes and aspirations are exploited for consumption through attractive sentiments at the surface level, degrading fantasies, and misleading cultural dreams. Endorsers are encouraged to invite the community to be trapped in a culture of high consumption without paying attention to the value of needs or use values. They are forced to invite the public to prioritize consumption in terms of clothing and beauty needs rather than productivity which is more creative and productive.

In order to achieve this goal, endorsers need to be commodified in order to attract the public to follow the wishes of the capitalists. This is based on mass culture as a standard culture that has a recurring and surface formulation that promotes trivial, sentimental, momentary and misleading pleasures at the expense of noble values.

The form of commodification of endorsers is part of the increase in branding value which does not always aim to increase the nominal value of a product but rather the prestigious or symbolic value of fashion and cosmetics products. In an effort to meet the increase in nominal value, quality value, and promotion of product quality, vendors and agencies need to be selective in choosing endorsers, such as by looking at physical appearance and faces, especially those who have cameragenic or auragenic, because the face and aura have the potential for the product value.

The next requirement is that endorsers must have social connections, social relations, and be widely known, both face-to-face and virtual friendships through chat communication media on social media. Endorsers, like other informal sector workers, are required to be able to produce promotional content services that highlight the products of the producers and on the behalf of the producers, not for the interests of the endorsers themselves, even though the endorsers also make it a portfolio of their work. Fashion and cosmetic products are produced with the aim of meeting the physical needs of consumers. However, to be able to generate profits, it is necessary to introduce these products to the public through digital labor or endorsers selected by vendors or agencies. They are trusted to create content and promote it to the wider community through social media.

On Instagram and other social media, content that is created is commodified. However, this commodification does not result in the full separation of the content from the monetary rights and benefits that are accrued by those rights. With commodification, platforms, such as Instagram, have no problems because a person can still access his own knowledge and not lose access to it.

Fashion and cosmetic products offered on social media are not special items but anything that can be turned into personal property. Labor and labor instruments are not commodities. They must have high productivity and extensive knowledge so that they never face scarcity. The work object owned by the endorser is jointly controlled by the vendor, agency and consumer.

In this case, the endorser becomes the object of exploitation because of the dominant power of the capitalist and not the endorser's own autonomous rights. Endorsers are exploited for the purposes of cosmetic and cosmetic products, so that there is pressure on the endorser's work. The cultural industry is running dynamically, especially since the digital era like today. In practice, the cultural industry employs endorsers as digital laborers in two sectors: 1) as formal workers or internal workers of companies, both vendors and agencies, which consist of creative workers such as technicians, marketing, and cooperative relationships with endorsers; 2) as informal workers, where endorsers or influencers play a role in visual material in promoting client products.

This division of work that has been built is a new pattern when all promotional media have switched to digital media. In concrete work, the human subject equipped with labor applies instruments to objects to create products that meet human needs. Endorsers as informal workers build promotional materials that aim to convey information on the Instagram and other social media platforms.

The exploitation is carried out by employing endorsers who are required to have cameragenic and auragenic competences. This competence aims to be used as an exchange value commodity for services provided and exchanged for materials in the form of goods or money. The endorser's duty is not only to persuade the public to make fashion and cosmetic products as goods that have a use value or necessity, but also to invite the public to make fashion and cosmetic products as symbolic or prestigious values. This aims to increase self-value through the products worn by prioritizing the brand of the product itself. Increasing the quality of branding will be able to increase the value of the product in the future and the value of endorsers' services as promoters on social media because they have the opportunity to have a better known name.

Endorsers not only sell their cameragenic or auragenic, but also produce promotional content which will later be posted on social media and then consumed by the public for scrutiny and adaptation. Without realizing it, they are following the endorser's invitation to wear the manufacturer's product being displayed. In addition, endorsers are also involved in click sales. As a digital laborer, endorsers also invite the click and buy process. This is a process of realizing the added value of the advertising company. This process converts added value into cash gain. Targeted advertising allows internet companies to show users not just one ad at a time, but more ads, so that there is more ad time that displays a commodity to the user.

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