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## Dramaturgy of Green Branding in the Algorithmic Era: A Multimodal Analysis of Ecological Persona and the Politics of Representation

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**Abstract:** Green branding involving public figures is increasingly shaped by digital dramaturgy and multimodal strategies that construct ecological personas. In algorithm-driven environments where emotion plays a central role, environmental messaging goes beyond information delivery; it also constructs the ethical image of celebrities and the institutions they endorse of celebrities and the institutions they endorse. This research examines two visual texts *Semesta*, a documentary, and *Jejak BuktiBaktiBCA*, a corporate video to investigate how language, imagery, and gesture are orchestrated to establish ecological authenticity. The analysis reveals that public figures tactically manage their visibility, weaving together reflective narratives and emotionally resonant personal stories. These performative strategies highlight how digital dramaturgy, algorithmic patterns, and the attention economy converge. The study contributes to the fields of environmental communication by applying dramaturgical and multimodal frameworks, offering a critical perspective on affect and representation in Indonesia's digital green branding landscape.

**Keyword:** Green Branding, Multimodality, Dramaturgy, Algorithms, Environmental Communication

### INTRODUCTION

The current climate crisis not only raises global ecological concerns but also challenges the way sustainability messages are conveyed to the public. Amid information fatigue and declining trust in formal institutions, environmental messaging needs affective, narrative, and visual forms. These help reach wider audiences through digital media. Social media has become a key arena where ecological representations are constructed, disseminated, and negotiated by a diverse range of social actors, including celebrities, brands, and digital activists (Cox & Warner, 2017). Sustainability communication now demands approaches that are not only informative but also affective and performative, in order to engage audiences increasingly fatigued by formal and technocratic rhetoric (Pezzullo & Cox, 2018). In Indonesia, public figures especially celebrities play a strategic role in shaping the symbolic meaning of sustainability. They do not merely deliver messages, but also represent values through carefully curated narratives, gestures, and visual aesthetics. Within this context, Nicholas Saputra stands

out as a public figure known for consistently voicing environmental concerns, both through independent documentaries and corporate social campaigns (Saputra & Adellia, 2022).

Two of his prominent works, *Semesta* (2019) and *Jejak BuktiBaktiBCA* (2022), present contrasting yet complementary strategies of representation. In *Semesta*, Nicholas does not appear visually or vocally, but takes on the role of producer, symbolically supporting a narrative in which Indigenous communities are the primary agents of conservation. In contrast, in *Jejak BuktiBaktiBCA*, he appears as both narrator and visual actor, adopting a contemplative style that fosters emotional closeness with the audience through cinematic visuals and a soft, reflective narrative. These forms of representation are inseparable from the logic of digital media distribution, where algorithms serve as the main curators of visibility. The most successful content is not necessarily the most substantively deep, but rather the most emotionally resonant, aesthetically appealing, and compatible with platform preferences (Bucher & Helmond, 2018; Srnicek, 2017). In such an ecosystem, green branding becomes a symbolic practice requiring dramaturgical precision how a figure appears, remains silent, speaks, or even chooses absence are all strategic decisions in shaping a credible ecological persona (Goffman, 1956).

Thus, this study is valuable not only for understanding how environmental messages are communicated, but also for examining how ecological credibility is constructed and negotiated through aesthetically and affectively structured public performances.

## METHOD

### Research Approach and Methodological Justification

This study employs a qualitative interpretive approach using multimodal analysis to examine the representation of ecological personas in digital green branding campaigns. This approach was chosen because it captures meaning not only from verbal narratives but also from visual, gestural, and auditory elements that operate simultaneously in shaping messages and impressions (Jewitt et al., 2016). Multimodality is a relevant methodological choice in the context of digital communication, which is no longer linear or solely verbal. In the era of platformization and algorithms, environmental messages are packaged in formats that rely heavily on aesthetic impression and affective resonance. Therefore, any reading of green branding must consider the logic of visual distribution, the performativity of public figures, and the emotional sensitivity that is structurally embedded in digital media (Papacharissi, 2015; Srnicek, 2017). Beyond this, the study also adopts a dramaturgical perspective as an interpretive framework to understand how public figures like Nicholas Saputra manage their presence and absence as part of ecological impression management (Goffman, 1956). Dramaturgy is not merely used as supporting theory, but as an analytical tool to examine intention, positioning, and symbolic strategy in the digital construction of green personas.

### Analytical Techniques and the Multimodal Framework

The analysis is conducted by breaking down the visual material into units of representation consisting of scenes and shots. Each unit is selected based on its contribution to constructing the ecological persona, whether verbally (narration), visually (image composition, gesture, color), or auditorily (music, natural sounds, intonation).

The multimodal framework applied refers to the visual metafunction theory by Kress and van Leeuwen (2006), which categorizes meaning into three main aspects:

- A. Ideational metafunction** – how objects, characters, and actions are represented in the image;
- B. Interpersonal metafunction** – how relationships are built between the visual content and the audience, for instance through gaze direction, camera distance, or facial expression;

**C. Textual metafunction** – how visual elements are organized within a frame or narrative to create cohesive meaning.

Each visual element is analyzed not merely as passive aesthetics but as a performative strategy shaped by the logic of platforms and algorithmic distribution. In other words, multimodality here is treated as a political field of representation, not just a medium of visual expression (Grewal et al., 2022; Zollo, 2024).

### **Unit of Analysis**

The units of analysis in this study are two short visual materials distributed digitally: the trailer for the documentary film *Semesta* (Tanakhir Films, 2019) and the campaign video *Jejak BuktiBaktiBCA* (BCA, 2022). Both were selected purposively because they present representations of Nicholas Saputra through two distinct green branding approaches: one as a community-based cinematic documentary, and the other as a corporate institutional campaign. The units of analysis consist of visual excerpts with high symbolic and affective value in shaping an ecological persona. Units were selected based on visual intensity, narrative relevance, and affective potential. In this context, each shot and scene is read as a form of visual performance designed to create resonance with audiences whether through empathy, sacredness, or institutional credibility. Each unit of analysis is examined in depth using a multimodal approach, identifying visual elements such as expressions, color, movement, camera gaze direction, as well as layout structure and symbolic imagery. The objective is to capture the dimensions of affect and performativity embedded in the construction of ecological personas in the digital space (Papacharissi, 2015).

### **Data Collection Techniques**

Data was collected through digital documentation of the two videos sourced from their official YouTube channels. Each video was repeatedly viewed and analyzed within the context of its original distribution. Screenshots were taken from key scenes that demonstrate affective construction and dramaturgical strategies. The visual data was classified based on the types of metafunctions and the context of distribution. In addition to visual content analysis, metadata such as video duration, distribution platforms, and promotional strategies were also recorded to understand the relationship between campaign form and the logic of platformization. The data collection also considered the digital distribution context of each material, including duration of exposure, dissemination strategies, and the social media distribution channels used (Nguyen et al., 2025). The collected visual data was then categorized based on shot and scene structure, with a focus on dominant visual elements relevant to the study. This step ensures that every analyzed visual segment contributes to the ecological meaning and the visual affective strategies being examined (Jewitt et al., 2016).

### **Data Analysis Technique**

The analysis was carried out in two stages: first, identifying the multimodal elements within each visual unit; second, conducting a dramaturgical interpretation of impression functions, celebrity positioning, and the forms of affect produced. The interpretation is presented in the form of qualitative narratives, supported by findings tables to illustrate patterns of representation. The validity of the findings was ensured through triangulation across sources (visual materials, distribution metadata, and academic literature) as well as cross-reading between metafunctions. This approach is not intended to produce generalizations, but rather to reveal the dynamics of representation within the specific context of celebrity green branding campaigns in the algorithmic era. Each finding is then summarized into interpretive narratives and systematically tabulated to display the visual communication patterns of each material. The analysis aims to explain how green branding operates not only as a value narrative, but also as

a visual performance strategically constructed within the context of algorithmic systems and digital distribution (Papacharissi, 2015).

## RESULTS AND DISCUSSION

### **Absence as a Dramaturgical Strategy: Affect in the Documentary Film *Semesta***

The film *Semesta* (2019) presents a unique documentary approach to framing environmental issues: although Nicholas Saputra served as producer, he does not appear visually or vocally throughout the narrative. The decision to remove the celebrity's presence from the screen constitutes a dramaturgical strategy of absence that enhances the representational value of local figures. By featuring seven Indigenous community members as the main actors, *Semesta* symbolically shifts narrative authority from the center to the margins from the celebrity to empowered ordinary citizens crafting an ecological narrative that is inclusive and non-elitist (Pezzullo & Cox, 2018). Multimodally, the film employs clean, cinematic visuals with ample space for contemplation. Natural landscapes dominate the screen, interspersed with everyday gestures: plowing rice fields, lighting incense, weaving textiles. There is no additional voice-over narration—only the authentic voices of the protagonists speaking in their local languages. These elements create a strong affective experience, reinforcing local authenticity and rejecting the institutional narrative style typically found in corporate campaigns. Nicholas's absence becomes a performative act that avoids symbolic hierarchy between celebrity and citizen a *performative withdrawal* reflecting a form of impression management that is not ego-centric, but curatorial (Goffman, 1956).

From a dramaturgical standpoint, Nicholas's role as producer places him in a strategic backstage position. He orchestrates the narrative without appearing on screen, manages impressions without physical presence, and builds credibility through withdrawal from the spotlight. His absence becomes a form of *performative humility* rare in celebrity green branding, which often positions the celebrity at the center of the narrative or as a savior figure (Marwick & Lewis, 2017). In the context of *Semesta*, this strategy strengthens Nicholas's image as an *enabler* rather than a protagonist, allowing space for a more polyphonic, bottom-up representation of the environment. However, this strategy still relies on Nicholas's symbolic capital. His name, "Nicholas Saputra," is prominently featured in promotional materials, posters, and media coverage. In other words, while he is absent visually, his symbolic trace continues to guide audience expectations. Within the algorithmic landscape, a well-known name still plays a crucial role in securing visibility even for aesthetically "quiet" content. This means that physical absence does not negate performance; it merely shifts into the symbolic domain a form of *presence through absence* that activates affective dramaturgy within the context of platform capitalism (Papacharissi, 2015; Srnicek, 2017).

### **Dramaturgy of Presence in the Video *Jejak BuktiBaktiBCA***

In contrast to *Semesta*, the campaign video *Jejak BuktiBaktiBCA* (2022) places Nicholas directly as both the narrator and central visual figure. He appears from the very beginning: walking among trees, greeting and learning with children, standing among villagers building traditional houses, and speaking in a soft voice accompanied by contemplative background music. This video adopts a linear narrative structure, where Nicholas guides the audience from one location to another while explaining BCA's contributions to education and clean water access in remote areas. Unlike *Semesta*, which rejects celebrity presence, this video strategically relies on affectively curated presence to create a sense of closeness between the brand and the public. From a multimodal perspective, the video is crafted with a highly algorithm-friendly aesthetic: short duration (6 minutes), emotional tone, clean cinematography, and compositions highlighting faces, expressions, and landscapes. Nicholas's voiceover serves as an affective guide, while his friendly, non-dominant expressions often smiling construct the impression of a figure who "accompanies" rather than "lectures." This strategy evokes a sense of warmth and

intimacy, as if the audience is being invited on a personal journey rather than targeted by institutional promotion. It reflects how algorithms and affect intersect in the design of cinematic and strategic visual communication (Zollo, 2024).

Dramaturgically, Nicholas’s presence constitutes a carefully curated *front stage performance*. He does not appear as a heroic lead but rather as an *intermediary presence* a bridge to the local voices uplifted by the institution’s CSR program. His physical gestures are minimal, his speech sparse, and he consistently allows landscapes and local subjects to take center stage. In this way, he performs an empathetic form of *face-work*, aligning with the social norms of the audience, maintaining the impression of a humble figure, and reinforcing his image as a partner rather than the center of attention (Goffman, 1956). This is a form of celebrity engagement adapted to the logic of digital affect one that doesn’t shout but whispers with a visual politeness that sticks emotionally (Papacharissi, 2015). However, this affectively packaged presence also demonstrates a high level of narrative control. The video is not a spontaneous documentary but a carefully curated aesthetic product: from the choice of neutral clothing, soft lighting, cinematic compositions, to the calm intonation of the voiceover. Every element works simultaneously to craft a warm, reflective atmosphere. This is the kind of content designed to be easily watched, liked, and shared *sticky* without being aggressive. In the context of green branding, this approach avoids elitist or technocratic impressions while effectively building emotional resonance and public credibility for the brand (Nguyen et al., 2025; Pittman & Abell, 2021). Nicholas’s performance here illustrates that celebrity presence can be employed ethically and strategically as long as it is embedded within a dramaturgy that is adaptive to public sensitivities and the algorithmic logic of the digital age.

**Summary Table of Multimodal and Dramaturgical Findings**

To clarify the differences in representational strategies between *Semesta* and *Jejak BuktiBaktiBCA*, the following comparative matrix presents a summary of the key findings from the multimodal and dramaturgical analysis:

Element	Semesta (2019)	Jejak BuktiBaktiBCA (2022)
<b>Presence of Nicholas</b>	Not present (complete absence); only as producer/symbol	Fully present both visually and vocally as narrator
<b>Dominant Visual Mode</b>	Natural landscapes, local activities, naturalistic composition	Nicholas as visual focus, natural backdrop, and social activities
<b>Verbal Mode</b>	No external narrator; only local characters’ dialogues	Nicholas’ voice-over narration, reflective and calm in tone
<b>Auditory Mode</b>	Natural sounds, ambient audio without cinematic music	Cinematic music with soft effects supporting emotional tone
<b>Gesture &amp; Expression</b>	Focus on local people; sacred gestures and daily activities	Nicholas displays calm expressions, minimalist gestures, and an empathetic style
<b>Dramaturgical Strategy</b>	Curatorial, shared spotlight, silent performance	Narrative, affective, yet non-dominant
<b>Algorithm Compatibility</b>	Not made for virality; long duration; slow tone	Algorithm-friendly design: 6-minute duration, slow but structured pacing
<b>Green Branding Function</b>	Reinforces local community values; celebrity as symbolic enabler	Builds emotional resonance with the brand; celebrity as empathetic bridge

This table affirms that green branding is not inherently tied to the explicit presence of celebrities. Even in their absence, public figures can still play a strategic role in shaping ecological impressions, as long as the narrative, composition, and aesthetics are dramaturgically curated. On the other hand, when presence is chosen, the form and tone of that presence must be adapted to public sensitivity and distribution logic to maintain credibility. Both strategies symbolic absence and affective presence demonstrate how celebrities can manage visibility as part of the politics of representation in digital spaces (Papacharissi, 2015; Srnicek, 2017; Zollo, 2024).




**Multimodal Visual Analysis Table**

The following is a visual analysis of each video unit, focusing on key visual elements, gestures, expressions, and the dramaturgical context that shape Nicholas Saputra’s green branding persona.

**A. Semesta Film (2019)**

Source: *Tanakhir Films. (2020, December 2). Semesta.*



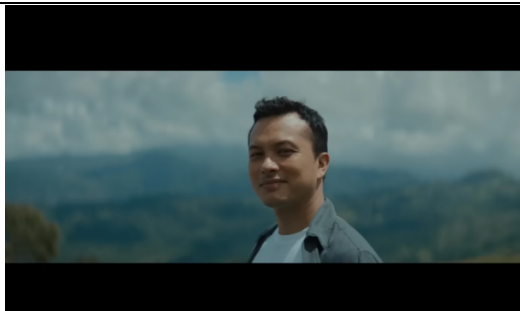
<https://www.youtube.com/watch?v=qYdcRds5P6M>

Image Clip	Scene Description	Multimodal and Dramaturgical Interpretation
	<p>Rice fields and mountains at sunrise.</p>	<p>Nature is positioned as the main subject. The absence of actors or celebrities reinforces a contemplative impression. Natural colors dominate in constructing the sounds of an ecological and sacred impression. nature.</p>
	<p>A traditional community leader offers a prayer. Sacred gestures, local language.</p>	<p>The verbal mode emerges through the local language. Spiritual legitimacy and locality are reinforced without visual interference from external figures or celebrities.</p>
	<p>Local residents walk through the forest on foot. Authentic daily activities.</p>	<p>The composition illustrates a close connection with nature, daily struggles, and the resilience of indigenous communities in preserving the forest. Through the narrative, the audience is invited to engage in an affective interpretation.</p>

**B. Jejak BuktiBaktiBCA Video (2022)**

Source: *BCA. (2022, August 12). Jejak Bukti Bakti.*

<https://www.youtube.com/watch?v=8QClnAcHvLY>

Visual Snapshot	Scene Description	Multimodal and Dramaturgic Reading
	<p>Nicholas with local residents in the forest, drinking natural water directly from a tree branch. Warm composition, neutral gestures.</p>	<p>The composition emphasizes the presence of the celebrity, yet with neutral and non-dominant gestures. Natural colors create visual harmony and symbolize ecological affiliation.</p>
	<p>Nicholas collaborates and works together with local residents to build a traditional community hall. Direct interaction with the local community.</p>	<p>Direct interaction builds an empathetic and grounded impression. The face-work strategy is clearly evident; Nicholas appears down-to-earth, maintaining a symbolic distance from any sense of superiority.</p>
	<p>End of the video: Nicholas looks into the camera and invites with a smile, “Our dedication doesn’t stop here, because together we will create even more footprints of meaningful contributions.”</p>	<p>The soft tone of voice enhances affection. The invitation is delivered without pressure, shaping and reinforcing a brand value based on inclusivity.</p>

**Discussion**

**Green Branding as Performance: Absence vs. Presence**

The analysis reveals that Nicholas Saputra employs two contrasting dramaturgical strategies in shaping his ecological persona: symbolic absence in *Semesta* and narrative presence in *Jejak BuktiBaktiBCA*. This contrast highlights that celebrity green branding is neither singular nor linear; instead, it is a performative practice that adapts to the context of production, distribution, and the affective expectations of audiences. Absence in *Semesta* creates a contemplative and ethical impression, giving representational space to the voices of local communities, whereas presence in the BCA video establishes a controlled emotional connection, managed cinematically. From a dramaturgical perspective, both are legitimate forms of face-work strategies to maintain credibility in the public sphere while meeting algorithmic demands that prioritize emotional resonance (Goffman, 1956). Nicholas does not use presence as a form of dominance, but rather as an “orchestrated presence,” designed ethically and aesthetically. In this context, the celebrity is capable of performing in two modes simultaneously: as a symbolic actor present through visual representation, and as a curator of values present through strategic absence.

These two approaches also reflect the celebrity’s flexibility in responding to digital dynamics, whether as a primary narrator or a facilitator of community narratives. This proves that presence is not the only indicator of engagement, and absence does not imply withdrawal. In fact, within the logic of digital affect, a deliberate form of presence whether by appearing or

stepping back can generate strong emotional resonance when packaged in a multimodal structure that is sensitive to social and distributional contexts.

### **Algorithm and Distribution: Cinematic Stickiness as Strategy**

In the social media ecosystem, distribution is not merely a technical channel but an architecture of affect that governs what is seen, liked, and shared. Algorithms on platforms like YouTube and Instagram prioritize content that can retain attention, trigger emotional responses, and generate recurring interaction (Bucher & Helmond, 2018). Both *Semesta* and *Jejak BuktiBaktiBCA* demonstrate efforts to build emotional stickiness through calm and reflective cinematic aesthetics, avoiding aggressive and overt campaign formats. However, this strategy has structural limitations. *Semesta*, despite its narrative depth, tends to be less algorithm-compatible due to its long duration, use of local language, and slow pacing. In contrast, *Jejak BuktiBaktiBCA* is designed with an ideal length, clean visual composition, and empathetic narration suited to the platform's distribution patterns. This reveals that green branding performance functions not only symbolically but also as a technological strategy to survive within the competitive logic of affective distribution (Srnicek, 2017; Zollo, 2024).

The implication is that the success of green branding is not solely determined by the quality of its message, but also by its technical compatibility with the platform. Affect becomes a commodity, and cinematic aesthetics serve as tools to disguise distributional calculation. Thus, affective strategies are not neutral; they are responses to algorithms as well as representational strategies shaped by the pressure to appear “natural” within a format already conditioned by technopolitical forces.

### **Ethical Implications: Authority, Representation, and Affect**

These findings open a space for discussion on the ethical dimensions of celebrity involvement in environmental campaigns. Public figures possess symbolic power to shape public perceptions of who is deemed legitimate to speak about the ecological crisis. When Nicholas chooses to appear or disappear from the screen, he is engaging in a curatorial strategy over the authority of representation. In *Semesta*, local voices are elevated without celebrity mediation; in the BCA video, local voices are channeled through a celebrity narrative. Both approaches can be considered ethical as long as they do not eliminate the collective agency of the community (Neureiter et al., 2024). However, the presence of celebrities in institutional green branding also carries the risk of co-optation. Empathetic narratives framed cinematically can blur the line between substantive engagement and mere symbolic representation. This practice also reflects how the media often reduces activism to a form of personal aesthetics that is more publicly palatable but risks losing its critical edge (Birowo, 2020). When environmental imagery is used to enhance brand reputation without a clear structural commitment, such representations risk becoming a form of greenwashing softened by affect (Kurniasih et al., 2019). In this context, multimodality is not merely an aesthetic tool but also a mechanism for crafting impressions that may not reflect ecological realities.

Moreover, affect-based strategies have the potential to create pseudo-resonance. Viewers may feel emotionally connected but are not necessarily compelled to participate critically. Therefore, it is essential for researchers to examine not only affective effects but also the potential instrumentalization of celebrities in the reproduction of cosmetic environmental narratives. The politics of representation does not end with touching images, but with questions of who gets the space, whose voices are amplified, and how forms of engagement are shaped by platform logic.

While the analysis effectively outlines the dramaturgical differences between *Semesta* and *Jejak BuktiBaktiBCA*, a deeper exploration of their ethical dimensions is warranted. The use of “algorithm-friendly” aesthetics and emotionally resonant narratives, while effective for engagement, can risk a form of “cosmetic environmentalism”. When affective representation is

not transparently linked to structural commitments or measurable outcomes, it can blur the line between authentic green branding and symbolic representation. The carefully orchestrated presence of Nicholas Saputra in the BCA video, for instance, serves as an empathetic bridge to the community. However, this "face-work" also carries the potential to obscure a corporation's broader ecological footprint, framing activism as a personal aesthetic rather than a critical political stance. Therefore, it is essential to critically examine how multimodality is used not just as an aesthetic tool, but as a mechanism for crafting impressions that may not fully reflect ecological realities or a commitment to collective agency.

### **The Limits of Personal Representation and the Challenge of Affect in the Algorithmic Era**

Personal approaches to green branding, such as those adopted by Nicholas Saputra, indeed possess the power to build affective credibility in digital spaces. These representations are free from explicit consumption appeals and are presented in a calm and reflective manner. However, affective personal representation often detaches the experience from broader structural contexts. Visual narratives of closeness to nature do not always connect with issues such as environmental inequality, corporate exploitation, or climate policy (Nguyen et al., 2025; Pezzullo & Cox, 2018). Affect is also susceptible to commodification by algorithms. Within distribution architectures that evaluate content based on emotional engagement, affectively "sticky" personal representations are more likely to go viral than critical or structural narratives. This places celebrities in a paradoxical position: to gain visibility, they must appear touching, not disruptive. In such a condition, affective representation has the potential to reinforce algorithmic aesthetics rather than expand the political imagination of ecology (Pittman & Abell, 2021; Srnicek, 2017). Furthermore, digital personas formed individually still operate within a one-way logic of impression. Audiences are invited to feel but are not given space to co-construct meaning.

This differs from community-based environmental communication approaches that open spaces for deliberation and participation. Thus, personal green branding faces a dilemma: strong in creating emotional connection, but weak in driving collective transformation. Therefore, personal representation must be bridged with contextual narratives that can link affective experiences to broader social structures. Affective reflection needs to be connected with frameworks of action and collaboration so that green branding does not end up as a performance of values, but a genuine contribution to ecological justice (Wang & Bouroncle, 2024; Yulianti et al., 2024).

### **CONCLUSION**

This study shows that celebrity green branding in the algorithmic era operates as a dramaturgical performance shaped by digital logic and multimodal strategies. Focusing on Nicholas Saputra, the analysis highlights how ecological credibility is crafted through carefully balanced visibility ranging from symbolic absence in *Semesta* to empathetic presence in the *Jejak BuktiBaktiBCA* campaign. These performances show how emotional resonance, visual aesthetics, and algorithmic sensitivity converge to construct a compelling green persona. Theoretically, the study integrates Goffman's dramaturgical approach with multimodal analysis to reframe celebrity activism as digitally mediated impression management. Rather than being mere endorsers, celebrities act as affective cultural agents whose performances are shaped by algorithmic aesthetics and the attention economy. This offers a fresh perspective on environmental communication, emphasizing how visual and emotional strategies function within power-laden structures of visibility. Practically, the research offers guidance for campaign designers, activists, and scholars. It calls for ethical storytelling that foregrounds community voices, urges brands to combine emotional appeal with measurable social impact, and encourages researchers to adopt multimodal and netnographic approaches to understand how audiences engage with digital performances of sustainability. The study opens space for

comparing mainstream celebrity and grassroots ecological representations in the algorithmic era.

The current study provides a robust interpretive analysis of how celebrity green branding is constructed, but it is limited by its focus on the production and content of the visual materials. A crucial area for future research is the dimension of audience reception. The paper masterfully analyzes how the two videos are constructed to create specific affective impressions, yet a comprehensive understanding requires examining how these messages are received, interpreted, and negotiated by the public. Future studies could therefore employ qualitative methods, such as semi-structured interviews or a detailed netnographic analysis of comments on platforms like YouTube, to understand how viewers perceive the "strategic humility" in *Semesta* versus the "affective presence" in the BCA video. By applying this dramaturgical and multimodal framework in a broader comparative context, for instance by examining how these celebrity approaches compare to grassroots ecological communication efforts, scholars could gain a deeper understanding of the power dynamics inherent in digital representation. This would not only validate the framework's utility beyond a single case study but also illuminate how the politics of representation, visibility, and platform logic shape the broader landscape of environmental communication in the algorithmic age.

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