

Online identity construction through fashion on Instagram

The presentation of traditional clothing by Indonesian Generation Z and Millennials in the globalized fashion culture

Student Name: Siti Athirah Nurfilzah

Student Number: 540180

Supervisor: Rian Koreman, MA

Master Media Studies - Media & Creative Industries
Erasmus School of History, Culture and Communication
Erasmus University Rotterdam

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FASHION CULTURE

ABSTRACT

Instagram has become a primary social media of people worldwide in presenting the 'self' online. Considering Instagram and its active users today, Generation Z and Millennials are the two generations that dominate the activity within the platform today. The ability of Instagram in accelerating visual communication led the focus of this study to acknowledge fashion as a cultural identity. Moreover, Instagram shaped the mixed culture in fashion within online interaction, for instance, through trends. Consequently, the current generation must be put on duty to protect, maintain, and preserve its culture. In traditional clothing, Indonesian people owned numerous rich garments that are extraordinarily varied and diverse as the country geographically consist of many tribes settling in different islands. Therefore, this study carefully formulated the following research question,

"How do Indonesian Generation Z and Millennials construct their online identity through the presentation of traditional clothing in the global environment of fashion culture on Instagram?"

This study used a qualitative approach in the data collection process. Ten in-depth interviews were conducted as the data collection process. This study reflected on identity and the concept of oneself, cultural identity through fashion, online identity construction, visual communication within Instagram, and online fashion (trends), which further led to the main findings of the way online identity is constructed. The Indonesian Generation Z and Millennials acknowledge the existence of traditional fashion and clothing style, which they value and admire. However, the action is formed into a different level of presenting traditional clothing on Instagram as self-identity in the online realm. This study concluded that Indonesian Generation Z and Millennials utilize Instagram to support the online identity, where the construction process highly recognized fashion as an essential issue. The application of online identity construction through fashion is influenced by the value of traditional clothing, personal style that has been developed in time, and the purpose, including personal branding through the use of hashtags on Instagram.

KEYWORDS: *online identity, utilizing Instagram, fashion culture, Indonesian traditional clothing, culture online*

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1. Introduction

Geographically, Indonesia is an archipelago that places in a strategic location make the country consist of numerous tribes settling in the islands become culturally varied (Arumsari et al., 2019; Ningsih & Widjaja, 2019). Indonesia has a rich culture that is extraordinarily varied and diverse, including local language, folk songs, traditional clothing, houses, games, and many more (Muklason et al., 2013). Muklason et al. (2013) further mentioned that Indonesia should value its diversity in cultures as priceless assets regarding the excellence from other (nations). The diversity in cultures is part of cultural heritages where should be delivered through generation (Syah et al., 2017). In other words, the current generation, as the Indonesian people, must protect, maintain, and preserve its culture.

In 2009, Malaysia's claims on several Indonesian cultural heritage led to a dispute between these two neighboring countries (Chong, 2012). Chong (2012) stated that the root of this conflict was Malaysia's attempt to claim the traditional Indonesian clothing known as '*Batik*' as their own. '*Batik*' has long been considered as a part of Indonesia's national identity. Thus, the claim by Malaysia sparked outrage among many Indonesians. UNESCO ultimately resolved this conflict in 2011. The time it took to resolve the problem essentially shows the complexities of preserving a nation's cultural heritage (Chong, 2012).

Regarding the conflict about Batik, traditional clothing became a crucial element within Indonesia's culture as pride and identity. Therefore, among the numerous cultures of Indonesia, this study focuses on fashion which consists of traditional fashion as one of its elements. Traditional clothing is a tremendous cultural asset in motivating the global development of fashion (Arumsari et al., 2019; Ningsih & Widjaja, 2019). Moreover, Indonesia is well-known for its diversity of textiles that originally came from the various tribes in the islands (Arumsari et al., 2019; Ningsih & Widjaja, 2019).

While societies are responsible for looking after their priceless diverse cultures, the extinction of local and traditional costumes or clothing is inevitable (Muklason et al., 2013; Syah et al., 2017). Muklason et al. (2013) pointed out that the lack of curiosity and information, especially on the part of the younger generations, leads to following global and new culture, subsequently replaced by other culture that is considered more attractive, e.g., the western culture. One of the significant contributed effects is the rapid development of Information and Communication Technology (ICT) which enables the access of transnational knowledge, resulting in mixed cultures (Chuanchen et al., 2016).

However, this study believes that the rapid ICT development also allows people to introduce their own culture transnationally (Chuanchen et al., 2016; Syah et al., 2017). Westjohn et al. (2012)

explained that a sense of culture relies on the role of its people in creating their own identity online. In Indonesia, data statistics show the digital usage overview in 2021 by Kemp (2021) shows 73.7% of the population connect to the internet, and 170 million people are active social media users. The report notes that Indonesia is the fourth-highest daily time spent using the internet via mobiles (Kemp, 2021). Also, Indonesian noted to spent daily time on social media in the top nine worldwide, which the share of social media users by age and gender dominated by Generation Z (Gen Z) (18-24 years old) and Millennials (25-34 years old) (Kemp, 2021). The data mentioned indicate how widespread the digital usage of Indonesian citizens and its potential if the society presenting their culture online.

Considering the internet usage data, Instagram is the most suitable media that mainly accelerate visual (communication) culture and possesses the ability to put people in one (online) place, becoming an excellent medium for local-traditional fashion cultures to survive (Kemp, 2021; Westjohn et al., 2012). Therefore, the hashtag #fashion holds the third position as Instagram's most frequently used hashtag (globally) (Kemp, 2021). Further, the common presentation of styles and clothing on Instagram may raise new fashion culture trends (Skjulstad, 2020). Indonesia leads in the top 4 with the most prominent Instagram advertising audience's potential for consumer (user) engagement in following fashion trends and providing heterogeneous viral styles (Kemp, 2021; Skjulstad, 2020). In conclusion, society may utilize Instagram by maximizing its capability to showcase the fashion culture as an act of presenting owned (local) culture (Kemp, 2021; Sloan & Quan-Haase, 2016).

Therefore, this study formulates the following research question: *"How do Indonesian Generation Z and Millennials construct their online identity through the presentation of traditional clothing in the global environment of fashion culture on Instagram?"* This study aims to determine Indonesians' Generation Z and Millennials' perspectives in constructing their online identity, given the importance of their own culture, namely traditional clothing. In this context, Instagram is the suitable media in presenting the fashion style of oneself, which potentially revealed varied strategies depending on the personal implementation.

Regarding the scientific and societal relevance, the previous studies have examined Indonesian culture. On the one hand, Arumsari et al. (2019) and Muklason et al. (2013) only focus on the importance of passing the local cultures from the current generation gradually to the next generation. On the other hand, Ningsih & Widjaja (2019) only examined the traditional Indonesian fashion and trends. Studies concerning the external factor of the impact of the interactions with global culture in the online realm remain wanting. Moreover, Syah et al. (2017) reminded the essence of utilizing ICT as an ideal way to maintain Indonesian traditional culture. At the same time,

Hanindharputri and Putra (2019) and Dwikesumasari et al. (2020) utilize Instagram to preserve a specific local area, Bali and East Java.

This study examines personal identity construction on Instagram in local-global, or traditional-modern culture interactions through fashion enable the gap to be filled. In addition, the results of this study may show a view of the implementation in constructing online identity on Instagram by Generation Z and Millennials of Indonesia. Furthermore, this study also reflects the perspective of Indonesian Gen Z and Millennials in valuing the traditional culture in fashion and its mixed culture with the global fashion (traditional and modern relevance). Eventually, the presentation of fashion style by utilizing particular media, namely Instagram, shows how the related generations follow and update with the trends.

Further, this study may be insightful for Indonesian who refer to the young (current) generation. In addition, several specific roles, including the traditional culture activists, fashion enthusiasts, and social media savvy, can better understand how to develop online identity, especially on Instagram, and rely on fashion recognition. In general, this study also adds the knowledge of the current online strategy in identity construction, the awareness of traditional (Indonesian) cultures, and the enlarged growth towards cultures regarding globalization, trends, and other new (modern) cultures.

2. Theoretical framework

This chapter introduces the theories or concepts used in this study. The concepts discussed in this section are about identity and the concept of oneself, cultural identity through fashion, online identity construction, visual communication within Instagram, and online fashion (trends). The concepts are further elaborated on below.

2.1 Identity and the concept of oneself

The term self-identity is closely related to certain attitudes, which are part of the formation of oneself or self-concept (Verkooijen & de Bruijn, 2013; Yau et al., 2019; Zhao et al., 2008). In this study, a person's self-identity will be a picture of a person interpreting the self and showing it to others. Self-concept, "by which we are known to others" (p. 1817), is a part of identity that is articulated through a number of personal and social identities (Yau et al., 2019; Zhao et al., 2008). According to Zhao et al. (2008), personal identities are the reflection that centers on a person's personality, which includes the visible parts, such as physical characteristics (e.g., appearance, gender, and race). Moreover, personal identities also refer to the character traits that are purely attached to oneself (e.g., language, manner, and personality) (Yau et al., 2019; Zhao et al., 2008). In essence, defining oneself begins with the characteristics (personality and visible parts) that exist in a person.

Furthermore, there is also a term called social identities as a part of concept making of one self's identity. Social identities focus on the characteristics of a person within social groups (Yau et al., 2019). As it comes from the recognition within collective identity, social identities range from broader, expansive core identities (e.g., cultural or racial-ethnic) to narrower, more specific identities (e.g., 'Instagram user' or 'Millennials') depending on the aspect disclosed (Oyserman, 2009; Yau et al., 2019). This study further focuses on the cultural identity aspect as part of the social identity's aspect within self-identity.

As Yau et al. (2019) explained, the attachment towards certain cultures will lead to acculturation. The acculturation process involves adaptation along two dimensions, adopting ideals and retention of ideals. Adopting ideals means individual values the behaviors of the receiving culture, while retention of ideals means individual values the individual's own culture of origin. Thus, the process that distinguishes cultural identity construction rests on selecting the self's main identities (mindset). The cultural identities construction started with selecting personal and social identities along with an acculturation process. Each individual controls the need for cultural maintenance regarding their culture of origin and participation in the society of settlement (Yau et al., 2019).

Ting-Toomey et al. (2000) further explained that cultural identity covers the traditional-oriented dimensions that maintain ethnic tradition and bicultural dimensions that experience a movement to a larger part of society. Moreover, the significant attachment towards some specific values and norms (cultural identity) are differentiated into two streams called assimilation or the feeling of marginalization (Ting-Toomey et al., 2000). It was mentioned that assimilations mean which people view themselves as aligned with larger society (beyond their ethnicity). A person might still value the traditions within the ethnicity. However, as time goes by, it evolves into a new collective culture through the intense interaction between people in the larger society with different backgrounds and ethnicities (Ting-Toomey et al., 2000). In contrast, marginalization means people suffer the alienating feeling of losing their own ethnic culture (Ting-Toomey et al., 2000). In the beginning, a person who moves into a larger society had previously lost the value of traditions within the ethnicity.

Considering cultural identity aspect, culture itself refers to a set of traits that highlight the diverse values, norms, and attitudes rooted by certain ethnicities (Desmet et al., 2017). Desmet et al. (2017) further explained that the diversity of ethnic creates an ethnic identity that exists as an essential element of cultural identity owned by a country where in this context relates to Indonesia as the focus of this study. As an archipelago country, Indonesia consists of numerous tribes settling in the islands enhance varied ethnicities (Arumsari et al., 2019; Ningsih & Widjaja, 2019). Moreover, the rapid development of ICT enables access to other new cultures (global), which also leads to a lack of responsibility to preserve owned culture (Chuanchen et al., 2016; Muklason et al., 2013). Therefore, the cultural identity within an individual Indonesian most likely diverse. In other words, a person started the culture identity identification from a specific (background) ethnicity that grows and acculturates (gradually change over time) into a new identity in the course of life into the community or society that is increasingly broader and global that further claimed and maintained by the person.

According to the explanation above, this study sees cultural identity attached to those who keep and support their traditions. Nevertheless, when they begin to adapt to a more extensive environment, cultural identity may convert as bicultural or multicultural. In the context of assimilation and marginalization, this study expects a person to choose to what extent they value the traditional-oriented dimensions regarding the cultural identities they believe. In this study, the construction of self-identity and self-concept is expected to be diverse concerning the cultural identity that the person holds. This study assumes that a person must first select their identity before being displayed and highlighted in an online context in which the particular identity is based on personal desires.

2.2 Cultural identity through fashion

A person's level of acculturation may be affected according to the mainstream culture (e.g., Western), which influences the relevancy, in this context, of Indonesian cultural background on behavior (Chattalas & Harper, 2007; Muklason et al., 2013). Therefore, this study considers one of the major cultural identities that every person commonly owned, fashion and clothing. The reason is that clothing itself essentially means the textile materials (clothes) that cover a person's body from weather and other disruption from outside (Ratuannisa et al., 2020). It proves the necessity of clothes for everyone around the world to support daily living activities.

Moreover, personal fashion and clothing style are ways of communicating social identities in culture (Barnard, 2020; Lundén, 2020). Barnard (2020) explained about fashion, said that fashion is the daily clothing that everyone puts every day where it also "discourses as 'making a statement' or as 'saying something' about whoever is wearing it" (p. 259). Fashion style is defined as "a way of wearing certain categories of clothing related to the concept of taste that refers to a person's preferences or tendencies towards a particular style" (Ratuannisa et al., 2020, p.133). Fashion and clothing function is then considered the channels to communicate particular messages, in this context, cultures and identities (e.g., masculinity or femininity) (Barnard, 2020). In conclusion, fashion and clothes introduce culture (and its phenomenon) and support the expression of self-identity (Lundén, 2020).

Regarding fashion as one of the primary needs for a person, this study focuses on the value of traditional cultures in personal fashion and clothing. Considering the meaning of fashion and clothing mentioned above, Indonesia has valued its traditional fashion and clothing to represent its culture and identity. It is essential to understand the nature of the term traditional in fashion and clothing. Previous studies (Scott, 1993; Uchino, 2005) said that traditional means the local tradition according to its origins and history. It is further mentioned that traditional highlights the culture and tradition within the local area that evolve in time (Scott, 1993; Uchino, 2005).

The word traditional as a concept is further elaborated by Uchino (2005) in the use of *Kain Songket* (hereafter *Songket*). *Songket* is a hand-woven fabric produced in Indonesia, for instance, in the island of Sumatra, Bali, and Sulawesi since the 17th century (at least) (Uchino, 2005). Regarding the history in 1700-1800, *Songket* is a valuable textile since the production process using gold thread which only worn by the nobles (close related to the social hierarchy at that time) (Uchino, 2005). However, Uchino (2005) said that *Songket* evolved several ways, including the usage as a traditional ceremonial cloth, worn only when attended traditional ceremonies and made into a different type of clothing (e.g., sarong, small cloths, head cloths, and handkerchiefs) today.

Based on the example and explanation about *Songket* above, a traditional fashion item has changed in the function from a status marker of the nobles to a symbol of wealth, which is now part of Indonesia's local identity that allowed to be worn daily by anybody (Uchino, 2005). The pattern, styles, and colors in the weaving process are now diverse (commonly no longer using gold thread) to provide a wide variety of *Kain Songket* (Uchino, 2005). Therefore, a fashion item as a culture (e.g., *Songket*) has been modified and adapted into new functions as society develops in time. The evolution of a particular fashion item won't reduce the traditional value in traditional Indonesian fashion, which is mainly based on tradition. Thus, regarding traditional Indonesian fashion, the reconstructions that occur in traditional values remain part of the traditions that still count as an inherited culture today.

Furthermore, a previous study (Ratuannisa et al., 2020) explained that traditional fashion in Indonesia today is a cultural element that represents the plurality and wide variety of clothing in each region. Marcella-Hood (2020) stated that fashion is a strong and most effective representation of a nation and its cultural practice. Similarly, Ratuannisa et al. (2020) further said that the regional attire of Indonesia has now become a symbol of national culture, which is called the national dress, for example, *Batik*. However, there is numerous Indonesia's national identity in fashion. The traditional costumes and clothing of Indonesia, namely *Batik*, *Kebaya*, *Sarong*, *Kain Panjang* (long cloth), *Beskap*, *Peci/Kopiah* (traditional cap), *Blangkon*, *Baju Kurung*, *Kemben*, and *Selendang* (shawl), reflect Indonesia's national identity which is all valuable due to their traditional values (Aryani, 2019; Kim et al., 2012; Ratuannisa et al., 2020). Ratuannisa et al. (2020) further explained some of the traditional clothing in detail, for example, *Batik* as the (various) patterns of *kain panjang* and *sarong*, *kain panjang* and *sarong* for bottoms, and *kebaya* for tops to cover shoulders. The traditional clothing of Indonesia mentioned is used to be the daily outfit of Indonesian people around the nation before Colonialized and Westernized several decades ago, especially after the development of technology globally (Chuanchen et al., 2016; Ratuannisa et al., 2020; Syah et al., 2017).

Ratuannisa et al. (2020) elaborated results of the study that in (1) 1800-1940, traditional clothing plays the role as a daily tradition in Indonesia, (2) 1940-2000, the development of traditional fashion was influenced by Western culture (colonialized) with practical and modern functions, and (3) 2000-2019, modern clothing with practical functions became more dominant. Historically, the influence started by the acculturation among three major ethnic groups in Indonesia, namely the Chinese (Chinese Indonesian), the Dutch, and Indonesians (Ratuannisa et al., 2020). Several indicators influence the evolution of traditional clothing in Indonesia, including the pre-independence era of the colonial era time, following the trends by Western (e.g., an international

style that was young, relaxed, and sporty), and broad access to the internet (Muklason et al., 2013; Ratuannisa et al., 2020). The evolution highlights the changing functions and forms of clothes, style (colors and patterns), fabrics and materials, and value (from segmented to daily or occasional outfit (Muklason et al., 2013; Ratuannisa et al., 2020). Thus, the efforts to maintain traditional clothing remain needed now because the evolution of fashion and clothing style is influenced by how society applies it.

This study believes that the traditional value in personal fashion style and clothing is indwelled from different perspectives. For Indonesian, especially Generation Z and Millennials, as the focus of this study, fashion collectively becomes part of everyone's life. Still, it has become a personal matter in practice but inspired and influenced by the intake of various cultures today, ranging from traditional, international, and existing trends. Identity through fashion is a powerful way to present tradition and local values. However, self-identity through fashion has become more dynamic as it grows and transforms along with the era. In the online realm, cultural identity through fashion by Indonesian Generation Z and Millennials may adopt the traditional value in its clothing style or, interestingly, vice versa.

2.3 Online identity construction

In the context of the online realm, the process of outlining self-identity involves the fundamental action of self-control to meet the standard of the surrounding expectation (Taylor et al., 2015; Verkooijen & de Bruijn, 2013; Zhao et al., 2008). In fact, a tendency to present a certain persona that differs from real life is unavoidable when constructing identities in the online realm (Zhao et al., 2008). Similarly, Verkooijen and de Bruijn (2013) agreed that producing online self-identity is highly related to the intrinsic motivation of oneself in controlling the outcome of the way the person wants to be perceived by others. Therefore, the construction of online identity provides the freedom for a person to personally represent themselves in accordance with wishes and self-control.

Deh & Glođović (2018) explained that identity construction in digital space is based on personal experience and continuity of the self to observe and acknowledge that others' existence allows for identity to construct itself in order to preserve a certain image. This study believes that online identity construction may depend on structured or unstructured strategy in perceiving a certain image. In other words, online identity construction aligns with content that is consistent with or enhances a person's identity (van Dijck, 2013; Kavoura, 2014; Yau et al., 2019). Here, the content refers to the visual presentation of fashion on Instagram. All in all, the construction of online identity is possible to run dynamically based upon the development of self that occurs and is established in the related online media.

In the context of online identity construction, Sloan and Quan-Haase (2016) introduce the term virtual self and its process in expanding oneself-offline. The construction of the virtual self (online identity) is connected to reputation management strategies and processes online. In relations to social media participation, the study further elaborates several steps of online reputation management, started by (1) the creation of a profile, (2) online activities that indicated by several interactions, including posting text, uploading pictures, and virtual communication, for instance, via likes, and (3) the online behavior in relations to offline-online self-presentation (Sloan & Quan-Haase, 2016). In this study, online reputation management is based on expressing self through fashion on specific media called Instagram.

Regarding the three steps of online reputation management in the usage of social media mentioned above, Deh and Glođović (2018) agreed that online identity communicates the presence of accessible autobiographical content. Autobiographical content is similar to the process of creating a profile and conducting online activities, which including, for instance, the information of oneself, images and representations of oneself, and showing the interests of oneself. The utilization of social media enables its user to create a profile that presenting general information, for instance, a profile picture (Zheng et al., 2016). Moreover, all forms of content uploaded within social media, including text, photos, and video, reflect the owner's first impressions (Zheng et al., 2016). Besides, other personal information, such as the location of the user, gender of the user, time details, and the user's friends (tagged), can be optionally presented and seen from an uploaded content (Zheng et al., 2016).

However, the third step mainly highlighted the offline-online relationship in self-presentation. Strategically, one may seek to hide the personal background and personality to produce a new identity which in this context relates to the virtual self (Zhao et al., 2008). Deh and Glođović (2018) mentioned the term ideal self and personality adaptation in the presentation of virtual self. Ideal self refers to the selective representation of upgraded oneself, physical identity control, and the development of new identity management. At the same time, personality adaptation refers to the digital identity constructed according to new approaches and opportunities offered by digital space due to the recent interest and connectivity, digital freedom/unlimited access, and digital utopianism (unrealistic or idealistic) (Deh & Glođović, 2018). The related self may build a more pleasant image that is less similar to offline reality but does not necessarily mean to be overlap with the authentic self (Zheng et al., 2016).

Moreover, this study also wants to explain personal branding as an essential form of online identity construction strategy. The result of previous studies (Karaduman, 2013; Nolan, 2015) claimed that great personal branding on social media resulting in the opportunity of high recognition

and engagement with the audience that values the 'brand' as it planned. Personal branding in this context refers to the plans or strategies that a person uses in the online realm to promote oneself, which is indicated through reputation and impression that purposely structured (Karaduman, 2013; Nolan, 2015). The purpose may differ from one person to another but is intentionally designated to give a specific opinion and idea about oneself that is marked as a personal brand (Karaduman, 2013; Nolan, 2015). Therefore, proper online identity construction possibly involves the strategy of creating certain personal branding that helps oneself generate the self-identity online, which may be similar or different to real-life. In general, the process of constructing an online version of oneself may be modified or upgraded in the online environment.

Therefore, one is able to create a new persona or image regarding self-identity in the online realm. The way it greatly differs from real life depends on the emergent strategy during social media usage. For example, in presenting fashion and clothing, oneself may differentiate the culture in style between the offline and online realm. Fashion online as a personal image can be the same, upgraded, or completely different from reality according to the purposes, goals, and strategies that the person uses to maintain the online reputation.

2.4 Visual communication within Instagram

Social media is a medium or platform that facilitates and opens opportunities for its users to create and share knowledge online (Roberts et al., 2016). Roberts et al. (2016) mentioned that social media enables users to "easily create, edit or share content" (p. 117). The usage of social media cannot be separated from the significant role of its users. As an integral part of social media, users actively contribute to the internet in the innovation and creative works outside of professional performance (van Dijck, 2009). According to Kaplan and Haenlein (2010), users refer to individual around the globe that collectively utilize media (digitally). Kaplan and Haenlein (2010) mentioned social media as a major example of internet-based applications built on User-Generated Content (UGC), which in this study linked to Instagram.

In fact, the internet has been gathering the whole society as it opens and expands the access to the digital world regarding the emergence of User-Generated Content (UGC) and Web 2.0 (Kaplan & Haenlein, 2010). Kaplan and Haenlein (2010) explained UGC as a common term today that describes the output of individual user content (content making) disseminated over the internet and social media through the social interaction designed online (web-based). According to the social dimensions within social media, there are two dimensions of social media, namely social presence/media richness and self-presentation/self-disclosure, which are divided into three different levels, including low, medium, and high (Kaplan & Haenlein, 2010; Karaduman, 2013). As

this study counts as a social networking site, Instagram is classified as a social media with a medium level of social presence/media richness and a high level of self-presentation/self-disclosure.

Here, Kaplan & Haenlein (2010) and Karaduman (2013) elaborated further where social presence means the visual and physical contact that can be achieved at a medium level regarding the intimacy (direct/interpersonal or mediated) and immediacy (asynchronous/delay or synchronous/live) communications. Moreover, the concept of media richness refers to the ability of a media to avoid ambiguity and reducing uncertainty among its users when the communication is intertwined. A high level of self-presentation refers to the personal ambition in social interaction in controlling the objective in exposing an impression and image that is consistent (e.g., wearing a fashionable outfit to be perceived as young and trendy). While self-disclosure underlines the conscious or unconscious revelation of oneself which consistent with the impression and image would like to be published, such as personal information, including likes and dislikes, thoughts and feelings, or ideas and opinions (e.g., giving a comment about the outfit of another user).

Considering Instagram as the focus of this study, there are approximately 1 billion active users on Instagram in 2019, which increased to 1.22 billion users in 2021 (Kemp, 2021; Kocak et al., 2020). The ultimate advantage of Instagram is the ability of the application as a social media that allows its users to utilize their creativity in their self-representation, which enables them to produce and upload their photos and view/comments on other user's content, thus leading to its popularity especially among young adults (aged 18-34 years old) around the world (Blackwood, 2019; Tiggemann & Anderberg, 2020). The young adult audiences are divided into two different generations called Generation Z (18-24 years old) and Millennials (25-34 years old), mainly the reason for the focus of this study (Kemp, 2021).

Previous studies (Kocak et al., 2020; Lee et al., 2015; Sheldon & Bryant, 2016) examined the usage motives of Instagram users and elaborated the eight points of purposes, namely for social interaction (e.g., interact with people, networking, and keep update with connections), archiving (e.g., record daily updates through uploaded content, do personal blogging, and create personal space), self-expression (e.g., to be noticed, self-update, and express true self), escaping (e.g., avoid loneliness, escape from reality, and to relax), peeking (e.g., browse and searching things based on interests), documentation (e.g., exposing and commemorate special occasions), coolness (e.g., increase popularity and provide visual updates), and creativity (e.g., create and publish art, exposing photography skills, and browse people with common interests). Among the numerous purposes of Instagram usage, it mainly cross-interact its user through the visual content publication.

Therefore, Instagram reflects a social media that is qualified for its users to interact and present themselves optimally in the online world. In fact, the high number of global Instagram users

illustrates, in the context of Indonesian Generation Z and Millennials, that the scope is comprehensive and provides this study with an opportunity to obtain data from sources who are active as Instagram users. Furthermore, Instagram's function for visual communication is also an attraction in itself, so this study concludes Instagram's ability to support the presentation of fashion and clothing culturally, whether traditional, modern, or based on online trends.

Considering online self-presentation, it is proven that the main attraction on Instagram also including visual communication, such as selfies, photos, and videos (Fox et al., 2018). Instagram accelerates visual communication means fashion is also contributes a great deal to the interaction between its users (Dantas & Abreu, 2020; Na & Kim, 2019; Tiggemann & Anderberg, 2020). McFarlane and Samsioe (2020) pointed out that Instagram is the most popular channel to gain social awareness, for example, in reframing social perceptions about traditional values associated with fashion. In fact, #fashion is the third most frequently used hashtag on Instagram with nearly 1 million posts (Kemp, 2021). Thus, the self-presentation through visual images certainly an integral part of Instagram's users in disseminating personal cultural identity in fashion, traditionally or in a modern manner.

Due to the common visual content-sharing app usage, which in this context pointing at Instagram, the construction of social media image also increased the number of the use of hashtags and tagging other accounts in the process of content making (uploading) (Fox et al. 2018; McFarlane & Samsioe, 2020). The use of additional features aforementioned (hashtag) may escalate the engagement in likes, comments, and content sharing. Numerous features within Instagram potentially grow more attention and reach among Instagram users globally (McFarlane & Samsioe, 2020). The expansion usage of Instagram and the available features within may affect the interrelationship of fashion cultures in the online environment through the various content.

Interestingly, the ability of users to access free information, do knowledge exchange, and produce content allows cross-cultural perspective in fashion (Axelrod, 1997; Bruns, 2006; Davidoff et al., 2008). Moreover, the cross-cultural perspective in fashion gradually evolves according to user engagement manifested through various fashion and clothing styles (e.g., images or video) on Instagram. As the consequences, fashion and clothing style are possible to overlap each other regarding the traditional and modern (international) form through visual images and lifestyles published on Instagram (Axelrod, 1997; Davidoff et al. 2008; Fox et al. 2018; McFarlane & Samsioe, 2020; Steenkamp, 2019). Mixed culture on Instagram then expected to lead towards new trends, especially by the young adults that majority used the media. Therefore, this study believes that the young adult users on Instagram who acknowledge the importance of communicating fashion

through visual images will follow the enlargement of online fashion manner, which affects the personal style concerning the value of background tradition (local) and/or current trend (global).

2.5 Online fashion and trends

On the bigger picture, fashion has become a part of constructing an online identity on Instagram. However, in the decision-making of fashion in the online realm, this study considers the influence of external factors, including the impact of certain figures, particular common interests in trends, and the evolution of fashion itself in constructing self-identity on Instagram. Further, this sub-section will be divided into fashion contributors and influencers, modernity in fashion, and mixed culture in Indonesian fashion.

2.5.1 Fashion contributors and influencers

Regarding the external factors, the expression of fashion style within oneself is based on the development of fashion style and culture. Globalization has affected the cross-cultural values in the form of interaction or communication in multiculturalism and changes in numerous sectors, including business economics, creativity, and art, where in this context, under the development of the fashion industry (Bucar, 2016; Mutiara et al., 2019). Previous studies agree that technology (and social media) development helps globalization introduce the online culture that influences Indonesia's arts, crafts, and creative industries (Fois et al., 2019; Mutiara et al., 2019).

The fashion industry is a sector that is mainly affected by cross-cultural interaction in an online context (Aryani, 2019; Bucar, 2016; Fois et al., 2019; Mutiara et al., 2019). On Instagram, the main actor is certainly its users who contribute to engaging and interacting (van Dijck, 2009). Moreover, three main contributors dominate and influence audiences worldwide, in the context of fashion, namely fashion brands, public figures (as well as influencers), and designers (Fox et al., 2018; Na & Kim, 2019; Skjulstad, 2020). For them, Instagram can deliver visual images to direct the audience towards supporting and exhibiting fashion culture on an online global scale. Furthermore, the three contributors' newest fashion trends are disseminated through, for instance, campaigns and hashtags, which influence the expression of online self-identity into many different images and impressions. (McFarlane & Samsioe, 2020; Na & Kim, 2019; Skjulstad, 2020).

Online fashion trends also contribute to the improvement in the fashion industry (in design) globally. Whereas trends are related to modernity, it leads to the common available costumes and clothing, which multiple aesthetic authorities decide (Aryani, 2019; Bucar, 2016). Aesthetic authorities refer to the several figures that have a major impact on developing global fashion trends, including peer groups, designers, bloggers, celebrities, scholars, and institutions on creating popular fashion and recommendations around the globe (Aryani, 2019; Bucar, 2016). In this study, the aforementioned impactful figures are the content creator that produces fashion content aiming

social recognition (Smith & Gallicano, 2015). The content creator is a type of user participation that in the online activities include the process of creating content, reaching a number of people, generate interaction and crowd, being an opinion leader, and aiming for lasting influence (Enke & Borchers, 2019; Smith & Gallicano, 2015). The strategic engagement built within Instagram extends the fame that leads the figure as a role model in leading a particular group in the audience (Enke & Borchers, 2019; Jenkins et al., 2013). Thus, the influencers become relevant intermediaries who hold a public trust. Moreover, there are three types of influencers: ordinary people, real celebrities, and corporate influencers (Enke & Borchers, 2019). Among the three types of influencers, this study believes the construction of online identity through fashion is highly attached to the influence of the certain figure that suits the taste as an idol or icon in personal fashion and clothing style.

2.5.2 Modernity in fashion

The development of technology has brought the evolution of traditional values in fashion and clothing. The fundamentals and visual values of fashion have shifted from traditional (conventional) values to now being driven by consumer desires, resulting in mixed culture in Indonesia's fashion industry (Bucar, 2016; Fois et al., 2019). It is proved that the traditional fashion style keeps evolving in time and changes according to the trends. The evolution of fashion is closely related to the interpretation of modernity today. A journal article by Athena Information Solutions Pvt. Ltd. (2013) talked about the latest trends in fashion, pointed out that the most recent developments in fashion depend on modern society today. Incorporating modernity in fashion refers to today's lifestyle, consumer needs and demands, and a mix of past-present new and innovative garments. The manner of dressing is adopted and accepted by people regarding the circumstances in the economy, simplicity and comfort, also style.

The local creative fashion industry certainly has experienced an evolution in garments and style. However, in the context of traditional-modern evolution in fashion, the industry most likely still retains a hint of traditional value, which presents the industry's uniqueness from others (Marcella-Hood, 2020). Indonesian fashion items may evolve from traditional to modern as it adapts to new styles and rules that are collectively accepted, such as the interpretation of formalwear and casualwear. For example, the function of *Batik* changes as formalwear in place of suit and tie for men or as tops or dresses for women (Kim et al., 2012; Marcella-Hood, 2020; Ratuannisa et al., 2020). In contrast, Ratuannisa et al. (2020) also mentioned the function of *Batik* for daily clothing as casual wear in the form of a shawl, skirt, or other simple garments. Thus, the example reflects on the modernity of *Batik* in its simplicity and multifunction according to the occasion that adjusts through various types of garments. In addition, the example of *Batik* as a fashion style can also be identified both internally as a cultural product of Indonesia and externally as global culture in wearing

formalwear (or casual wear). At least in Indonesia, *Batik* has been a trend as a standard or collective (option) attire on many occasions.

Regarding the growth of modernization in fashion, the construction of online identities in relation to traditional values in the clothes can show differences between individuals in adopting how conventional their fashion style today. As an Instagram user, oneself influenced by modernization may transform traditional Indonesian styles into mixed with modern style. Interestingly, the perception of modernity would be varied as a person follow different online fashion trends. This study looks at a person's fashion and clothing style in the vast online world that will influence the fashion culture into a complex perception of judging traditional and modern clothing in its implementation.

2.5.3 New culture in Indonesian fashion

This study looks at the development of fashion globally and reliable internet access that has changed the mindset of the fashion industry. Social media (e.g., Instagram) widely open access towards the fashion trends. In recognition of modern fashion and clothing style, a new term called contemporary fashion is now introduced. Contemporary fashion emphasizes the concepts of modern and traditional that deconstructed and reinvented to fit the global taste (Melchior, 2011). Contemporary fashion highlights the improvement in new creativity into the emergence of popular culture (Lyng-Jorlén, 2012; Melchior, 2011). Moreover, the popular culture in fashion today is supported by the artistic movements of the designer in the mixing of traditions into innovations (Lyng-Jorlén, 2012; Melchior, 2011). The definition of contemporary fashion illustrates modern-traditional Indonesian clothing that adapts to popular culture today.

In the context of contemporary fashion, popular culture is adapted and emerged the new culture. This section will explain several new cultures that Indonesian people have to adapt and innovate in the current fashion era to understand the meaning of popular culture. First, fashion retailing that enters Indonesia. The internet has brought international businesses in fashion expands its performance in many countries worldwide (Nurhayati & Hendar, 2017). The ability to learn consumers and the market creates competition in making new products or new product development in fashion (Nurhayati & Hendar, 2017). Furthermore, the competition also drives the multinational retail fashion brand in the high frequency and speed of addressing new fashion (Caniato et al., 2014). Consequently, while the demand in the market (incorporate with local styles) remain considered, retail fashion as a fast-moving business tends to lead the fashion trends collectively to penetrate new markets to remain competitive between the businesses (Caniato et al., 2014).

In this case, this study considers fashion retailing an instant way for the consumer (Indonesian people) to access the current fashion style. Regarding the explanation before, fashion businesses issued the same fashion style to lead the trends, causing similar clothes to the public. The trends that are made may follow the traditional style of a particular area (Indonesia), but the traditional values are blurred because product development is regulated for commercial purposes. A similar pattern in styling is also causing a popular culture in fashion. Therefore, the similarities in fashion between Indonesian individuals cannot be avoided as the widely available clothes are limited to trends made by businesspeople. In the context of online identity construction, variations in clothes and their traditional values can slowly fade if the production and consumption of mass products in fashion overlooks existing local traditions.

Second, fashion and faith. Online identity construction through fashion and clothing style is closely related to the belief of a person. As the majority in Indonesia, Muslims adopt a form of Islamic dress at least in the last three decades (Jones, 2007). Regarding religion and consumerism, the rise of Islamic fashion emerged and incorporated with the daily clothing style of Indonesian people (Jones, 2007). Jones (2007) explained that Islamic fashion refers to the long-sleeved blouse, floor-length attire, loose or fitted head coverings, or hijab for women that now become so common. Islamic fashion is also now a trendy transformation of personal appearance based on fashion's modesty and moral values. Considering this study, the impact of Islamic fashion may affect the online identity construction if the related person is an Indonesian Muslim. Religion is one of the primary identities of a person, which, both in real life and online, must remain the same.

Third, sustainable fashion. Sustainability in fashion highlights the urgency of reducing the negative impact on the environment. One solution is the reuse of clothes to decrease the production of new garments (Hedegård et al., 2020). The strategy of reusing existing clothes refers to the reprocessing of old and used cloth or textile into marketable and convenient for use (recycling and upcycling) (Hedegård et al., 2020; Pandit et al., 2020). In the fashion sector, recycling (transforming waste into reusable materials) and upcycling (adding value to the waste material to be a higher quality product than its original) eliminate waste and support continuous cycle as an alternative to use same fabrics over and over again (Pandit et al., 2020).

Today, the support for sustainable fashion is also dedicated by consumers in the increasing number of thrift shopping, which involves the trend of purchasing vintage and secondhand fashion (McColl et al., 2013). McColl et al. (2013) further described the meaning of vintage and secondhand fashion. The trend of vintage fashion is associated with the revival of old fashion trends (e.g., from the 1960s, 1970s, and 1980s), which requires purchasing secondhand products of garments. The

trends emerged in the context of the uniqueness of worn garments that counted valuable as an antique and aesthetic (McColl et al., 2013).

Regarding the urgency of sustainable fashion, adaptation in fashion is also based on attitude and wisdom as a consumer. This study sees the Indonesian people who are aware of sustainable fashion will prioritize clothing that can last a long time. In the context of traditional Indonesian clothing, sustainable fashion is also found in the resilience of several types of traditional Indonesian clothing (e.g., *Songket* or *Kain Batik*) which can be maintained for generations (Ratuannisa et al., 2020; Uchino, 2005). Therefore, there remains the possibility of Indonesian people encouraging sustainable fashion through traditional clothing in the construction of their identity, especially in the online realm.

All in all, the construction of online identity on Instagram should vary depending on the individuals, in this context, Indonesian Generation Z and Millennials. Fashion on Instagram may occur as an important element in the reflection of cultural identity within a person. The related person, personally, values fashion and clothing style differently according to the influence of external factors, such as traditions, faith, trends, or common interests. Gradually, fashion and clothing styles in traditional and modern manner are changing based upon the business industry, the fashion public figure or influencers, and other forms of personal preferences. Moreover, the online realm offers the ability to create a specific image by strategically utilize Instagram and its features. Thus, the reputation management system of individuals may become diverse regarding the purpose of Instagram usage.

3. Method

This study utilized a qualitative method to answer the research question about self-identity construction in an online environment of Instagram regarding the aspect of local-global fashion culture (traditional-modern). The qualitative method was chosen as it is an interpretive and theoretical method where the researcher, as an integral part of the study, offers insights, observations, and evaluations of the related topic (Brennen, 2017; Smith & Bowers-Brown, 2010). The qualitative method is defined as a method to understand concepts based on people's experiences using language to create a sense of a larger realm of human relationships (Brennen, 2017). Rather than a quantitative method that seeks for the effects and influences, qualitative method is suitable for this study considering the research process of interpreting meanings and truths, and the diversity of meanings and values attempted to understand the many relationships within the context of online media and its society (Brennen, 2017; Smith & Bowers-Brown, 2010).

Furthermore, an in-depth interview was conducted as the process of collecting data by involving all the respondents. An in-depth interview is a form of interaction and intimate talking (long duration), in the purpose of the interviewer to seeks in-depth information or knowledge (Johnson, 2011). Regarding this study, an in-depth interview enabled the researcher to check out theories and concepts that have been formulated through observation and independently verify the knowledge gained through multiple perspectives (Johnson, 2011). Each respondent of this study contributed and provided a diverse opinion on this study. Johnson (2011) further explained that applying an in-depth interview can reveal an individual's self, values and ideology, cultural knowledge, or perspective. Open-ended questions in conversational technique were asked to obtain the ideal expected answer (Guest et al., 2013).

3.1 Data collection and sampling strategy

At the beginning of the data collection process, this study required a sampling strategy to collect the relevant data. The process of selecting a subset of items from a defined population for inclusion into a study utilized the purposive sampling method (Guest et al., 2013). Purposive sampling as the suitable strategy for this study refers to an intentional selection of informants, which means establishing one or more eligibility criteria for inclusion (Guest et al., 2013). This study then formulated several criteria to find the most suitable respondents based on the previous literature that considers the demographic of Instagram and its effectiveness as a research site (Hanindharputri & Putra, 2019; Sloan & Quan-Haase, 2016; Tiggemann & Anderberg, 2020).

The criteria are carefully formulated as the previous studies (Axelrod, 1997; Blackwood, 2019; Dantas & Abreu, 2020; Davidoff et al., 2008; Kemp, 2021; Na & Kim, 2019; Tiggemann &

Anderberg, 2020; Steenkamp, 2019) have directed this study in finding the proper sample in understanding the nature of Instagram and its user. The criteria are including (1) any gender (male or female), (2) Indonesian as the nationality, (3) active user on Instagram, (4) age ranging predicated on the Generation Z (18-24 years old) and generation Millennials (25-34 years old), (5) occupied and/or interested in fashion (culture) industry or specifically the Indonesian traditional clothing enthusiast. Moreover, this study involved people regardless of the number of followers started by approaching any Instagram users that met this research criterion.

The sampling procedure started by observing several Instagram profiles based upon self-references and friend's recommendations. The observation process followed by analyzing the displayed information on the bio and throughout the page (account) content. The user profile must not be in private mode and considered an active user that actively provides content on their account. This study perceived active users as regularly uploading content once a week. However, Instagram activity was assumed to be slightly decreased due to the COVID-19 situation. Thus, this study allowed users that uploaded the newest content strictly one month at the latest. Moreover, this study chose Generation Z (18-24 years old) and Millennials (25-34 years old) Indonesians according to the highest demographic of Instagram users ranging around the two generations (Blackwood, 2019; Tiggemann & Anderberg, 2020). The two generations that actively use Instagram reflected as the knowledgeable respondent in managing their Instagram (social media) account (Blackwood, 2019; Kemp, 2021; Tiggemann & Anderberg, 2020).

Afterward, it was also essential to look for fashion enthusiasts according to this study focuses. Previous studies (Luvaas, 2016; Moon, 2020) have explained fashion labor and the role of fashion blogging today. Therefore, this study considered Instagram users that meet one of the several bases related to fashion jobs at the minimum. The fashion-related job included are people that work in the fashion industry or studied in fashion, for instance, occupied as a fashion designer, stylist, entrepreneur, involve in an organization or community that focus on Indonesian art and culture (traditional clothing) as an initiator, activist, or member, and/or often use Instagram to upload content on fashion (regularly) (Luvaas, 2016; Moon, 2020). This study considered an Instagram user that regularly uploads content on fashion by indicating a fashion picture (presenting fashion style and clothing) in the last five contents uploaded in the account.

Additionally, this study analyzed specific hashtag(s) that suitable to find the proper sample. This study then considered several hashtags that reflect on traditional costumes and clothing of Indonesia. According to the previous studies (Aryani, 2019; Kim et al., 2012), *Batik* and *Kain* are two prominent used hashtags. Therefore, the hashtags that included both names are considered in the process of finding informants. The considered hashtags are namely *#Batik*, *#Berbatik*,

#BatikIndonesia, #Kain, #Berkain, #BerkainBersama, and #BerkainGembira. The researcher looked upon the most recent posted content on every hashtag observed.

Moreover, several first respondents who are knowledgeable regarding this study are also asked for recommendations. In other words, this study included the snowball sampling method in finding the proper sample. Snowball sampling method is a chain-referral method used to access the unknown population suitable for an alternative recruitment strategy regarding social media study (Dosek, 2021; Leighton et al., 2021). The recommendations were asked concerning other Instagram profiles/accounts or specific hashtags for further data collection.

An analysis of potential respondents was conducted to ensure the Instagram profile met all the criteria mentioned. This study, at first, has selected an Instagram account (profile) that met all the criteria mentioned above. The ideal sampling size for this research will be 10 to 15 interviews, according to Janssen et al. (2019) and Guest et al. (2013), which stated such a number is appropriate and acceptable to achieve a maximum variation of the data collection. According to the ideal sampling size and also the criteria of this study, the chosen accounts (see Table 1 below) were approached directly to the contact information attached on the profile or direct message on Instagram.

Hence, this study collected data from 10 different respondents throughout March – April 2021. Each in-depth interview was conducted face-to-face or online mediated through the Zoom application. The interview lasted ranging from 47 minutes the least to 90 minutes the longest. The interview was conducted using English or Indonesian language based upon requests from respondents given the importance of the quality of the answers. Every respondent is covered with a pseudonym in this study regarding identity and privacy issues. Therefore, each informant's name and personalized Instagram hashtag will be further written using the pseudonym listed below (Table 1). A personalized (custom) Instagram hashtag is a specific or unique hashtag(s) created by an informant as the Instagram user that indicated the person itself.

	Pseudonym	Gender	Age	Generation	Occupation	Other Interest
1	Andy	Male	25	Millennials	Work in an organization called Swara Gembira (@swaragembira on Instagram) and an initiator of Remaja Nusantara community (@remajanusantara_ on Instagram)	Traditional Indonesian fashion enthusiast (<i>Kain</i>) and actively use the hashtag (campaign) by Swara Gembira, namely #BerkainGembira

2	Sheilla	Female	22	Gen Z	Model, fashion entrepreneur	-
3	Gallant	Male	29	Millennials	Fashion entrepreneur (male clothing) and fashion designer	The initiator of a hashtag called <i>#GallantBerkain</i>
4	Haley	Female	27	Millennials	Model	The initiator of a hashtag called <i>#PosebyHaley</i>
5	Aria	Female	20	Gen Z	Model and a college student	-
6	Lucia	Female	23	Gen Z	Brand strategist, wearable art entrepreneur, and fashion enthusiast	The initiator of a hashtag called <i>#oolucia</i>
7	Karla	Female	22	Gen Z	Fashion entrepreneur and fashion enthusiast	-
8	Nathea	Female	24	Gen Z	Legal consultant and traditional fashion enthusiast (<i>Kain</i>)	The initiator of a hashtag called <i>#WastraNusantaraNathea</i>
9	Mohan	Male	29	Millennials	Professional MC (formal and traditional occasions)	PR Enthusiast
10	Yoel	Male	31	Millennials	Textile consultant, professor	Educator Indonesian wastra (<i>Kain</i>) and an initiator of the hashtags, namely <i>#CeritaKainYoel</i> <i>#WearableArtYoel</i> <i>#YoelBerkain</i>

Table 1. Respondents' data of the research

3.2 Operationalization

The in-depth interview highlighted the main topic of online identity construction (self-identity on Instagram) regarding the value of fashion in relation to traditional Indonesian clothing as a critical owned culture. According to the concepts and theories used in this study, the study seeks for the (1) interpretation of online identity and its realization, (2) the perception and implementation on presenting owned (local or traditional) culture online and its importance, and (3) the acknowledgment of global fashion culture in regards to the appreciation of traditional clothing (Aryani, 2019; Bucar, 2016; Deh & Glođović, 2018; Kim et al., 2012).

The process of obtaining a proper answer for each part required the researcher to carefully structured a topic list (see Appendix A.2). First, the realization of online identity was asked through the self-identity and online identity construction process through the personal purpose in the usage of Instagram (Deh & Glođović, 2018; Taylor et al., 2015; Verkooijen & de Bruijn, 2013; Yau et al.,

2019; Zhao et al., 2008). Second, the presentation of self in regards to local culture was examined through the perception and implementation of self-expression and the process of exposing oneself online (and its strategy taken) based on each informant opinion (Kaplan & Haenlein, 2010; Karaduman, 2013; Kocak et al., 2020; Lee et al., 2015; Sheldon & Bryant, 2016; Roberts et al., 2016). Third, the presentation of fashion regarding global fashion culture (traditional and modern) was examined based upon the personal belief in style and clothing, the current trends, and the knowledge of traditional Indonesian clothing (fashion) (Aryani, 2019; Bucar, 2016; Dantas & Abreu, 2020; Na & Kim, 2019; Fois et al., 2019; Fox et al., 2018; McFarlane & Samsioe, 2020; Mutiara et al., 2019; Ratuannisa et al., 2020; Syah et al., 2017; Tiggemann & Anderberg, 2020).

These three fundamental pillars are structured into a topic list (see Appendix A.2) as the key questions that address the essence of the study as the primary forms to guide the interview session (Johnson, 2011). Johnson (2011) stated that informants differ significantly in their intelligence and knowledge to provide answers. Therefore, the researcher held the role to engage and expand the topic list based on the respondent's ability to answer the particular asked questions.

3.3 Data analysis and reporting data

This study used thematic analysis as the method in interpreting the qualitative data from the conducted in-depth interviews. According to Braun and Clarke (2006), thematic analysis is a flexible method for "identifying, analyzing and reporting patterns (themes) within data" (p. 79).

Furthermore, thematic analysis is a highly flexible approach for examining different perspectives from informants that can be modified regarding similarities and differences based on the data set (Nowell et al., 2017; Scharp & Sanders, 2019). Scharp and Sanders (2019) further explained that the thematic analysis method involved several steps, including mastery data collected, generating coding categories and themes, reviewing and naming the themes, and locating patterns. Regarding the previous studies (Braun & Clarke, 2006; Gunawan, 2013; Nowell et al., 2017; Scharp & Sanders, 2019; Smith & Bowers-Brown, 2010), the researcher analyzed the qualitative data throughout the coding, finding results, and summarizing process.

Further, the data analysis process started with the recording and transcribing of the interview into written text (Brennen, 2017). Then, the output of the recordings is made into audio format (audiotaped). Moreover, transcripts were written in line with the language used upon the interview took place, whether English or Indonesian language with verbatim included. Furthermore, all ten transcripts are imported to the application of Atlas.ti (software) to support the data analysis process on coding each answer by the informants.

The process of analysis and interpretation of the in-depth narrative interviews combined concept-driven and data-driven. Firstly, this study used inductive and deductive approaches when

reducing and coding the data, which means that the researcher developed the codes based on the literature (deductive) or emerged from the data (inductive) (Gunawan, 2013; Smith & Bowers-Brown, 2010). Secondly, the results were evaluated. To have the final findings, the researcher carried out initial coding, re-read the data, look for overlap, and combined codes where necessary, as well as check the validity of the codes on new data (Gunawan, 2013; Smith & Bowers-Brown, 2010). Lastly, all the data were summarized. The summary includes incorporating the data with the concepts and theories used to see the connections and orders in between were elaborated in the results section within quotations (Gunawan, 2013; Smith & Bowers-Brown, 2010). Further, the quotations written in the Indonesian language are translated into English to maintain consistency regarding the language of instruction of this study.

3.4 Ethical considerations

Every informant in this study has signed the consent form as the formal acceptance of voluntary. Every informant has understood the nature of this study beforehand. Moreover, each interview was audiotaped for research purposes. Concerning ethical considerations, this study then must protect the identity of each informant due to privacy issues. This study ensured that every informant could not be identified throughout the research. Therefore, in regards to anonymity, every informant is mentioned with a pseudonym.

In order to minimize any risk of harm, this study respects confidentiality that guaranteed any sensitive topic and personal opinion remained unspecific towards the real name. Hence, this study decided to put pseudonyms along with the general identification only, including age, gender, ethnicity, and occupation of each informant in the data profile (see Table 1/Appendix A.1). Furthermore, all the materials obtained are for academic purposes (this research) only.

4. Results

This research was conducted through in-depth interviews with ten informants. Based on the interview that has been done, the informants explained the process of constructing the online identities through their personal Instagram accounts. This study then further analyzes the identity construction within the perspective of the presentation of clothing concerning the value of their traditional (Indonesian) culture in styling inside the global fashion environment today. Regarding the concepts in previous studies (Taylor et al., 2015; Verkooijen & de Bruijn, 2013; Zhao et al., 2008), oneself can create an online identity based upon self-control in producing an outcome online image.

According to the concepts, the interpretation of constructing online identity regarding traditional Indonesian clothing in the global fashion culture results in several themes. The themes below are derived from the interview analysis in the online presentation of self. There are three main themes that divided into (1) online identity construction through traditional fashion, (2) the presentation of personal clothing style, (3) the comparison between Indonesian Generation Z and Millennials. The themes as mentioned earlier are connected to reputation management of oneself from offline to online or digital (identity) realm in the context of fashion and clothing style (Deh & Glođović, 2018; Sloan & Quan-Haase, 2016; Yau et al., 2019; Zhao et al., 2008).

4.1 Online identity construction through traditional fashion

Fashion plays a crucial role on Instagram as the application mainly supports visual communication through various content (e.g., images or videos) (Barnard, 2020; Fox et al., 2018; Lundén, 2020). Therefore, all respondents of this study recognize the role of fashion as part of online identity construction process. However, before this theme further elaborates about fashion as the realization of online identity construction, especially traditional Indonesian clothing, one informant has explained the general benefit of Instagram as follows.

“The information that I like to search on Instagram is mostly about the trend, like I like to discover what is the current fashion trends or what is the current education trends. There are so many learning platforms on Instagram and micro-blog. So, I can find information and I can find data from that... So basically, on each channel, what I’m trying to share and it’s also related with personal branding I guess, is my values, my interest, and also my purpose.” (Lucia, 23)

The researcher analyzed the explanation above that generalized the opinion of all informants, which underline Instagram as a social media that gathers the trends in fashion today, for example, through the microblogs (e.g., influencer or public figure) content uploaded. Furthermore, Instagram also strengthens the knowledge of oneself and supports particular personal branding regarding the interest that a person tries to express, in this context, fashion as a cultural identity.

Furthermore, one informant also highlighted the importance of Instagram to socialize, impress, and build an online identity.

“I think it’s very important today because everything now is on social media. And for personal branding matters you also have to use social media for people to know you. And for an entrepreneur like me, it is super, super important because the first step on building your business brand and people will go to your Instagram and they will know what you are working on right now.” (Karla, 22)

The opinion above proved the concept of self-identity and online identity construction, which underline the necessity of creating self-identity based upon the audience expectation and self-control in a way the person wants to be perceived (Taylor et al., 2015; Verkooijen & de Bruijn, 2013; Yau et al., 2019; Zhao et al., 2008). The recognition of self-identity shows the fundamental process of constructing an online identity that has to be aware of the surrounding. Concerning the importance of self-identity construction in the online realm, this study looks at the fashion aspect.

4.1.1 The acknowledgement of traditional fashion

In the context of fashion, this study focuses on traditional Indonesian clothing as the action of presenting a self cultural identity online. In general, all informants personally value and admire the traditional culture. Similarly, all ten informants acknowledge the existence of traditional Indonesian clothing and determined several garments they feel familiar with. However, the presentation of traditional clothing in the construction of online identity is recognized in different levels of action. The different level of recognition affects in the involvement of traditional clothing in the online identity construction on Instagram. An informant said.

“Yeah. Yeah. Well, back on my preferences, I love to put my last activity on Instagram not only my... style that I love, OOTD picture, selfie pic, or kind of modern or international culture that I loved. Because I want to show my lifestyle and my daily basis day, yeah I love to create my occasional go out with that picture, my with my boyfriend, and I love to show it with my audience, with my represent go-out day with *Kebaya* and *Kain*. Yeah, that kind of thing that I want to show my audience at my Instagram profile. If I may say, I know a little bit of it because I’m using the traditional clothing for occasional use only. So, if you asked, I’m knowledgeable things, I think not to that” (Sheilla, 22)

The informant was explaining the most recent picture uploaded in the personal Instagram. The informant mentioned *Kebaya* and *Kain* as the traditional attire word regarding the content. Concerning the acknowledge of traditional clothing, as an Indonesian, the informant recognized *Kebaya* and *Kain*, which in the concept was stated as Indonesia's national identity (Aryani, 2019; Kim et al., 2012; Ratuannisa et al., 2020). Although the informant claimed not to be knowledgeable in

traditional fashion, however *Kebaya* and *Kain* reflected the commonality and widely known by the people of Indonesia as a local dress. Furthermore, one informant similarly said.

“Oh. It is actually *Batik*, yeah *Batik* and the *Kain* itself. It’s like a traditional outfit or uniform for us in Indonesia. And why I wear that? Because yesterday was Kartini Day (A Day to celebrate Indonesian hero of women empowerment) and how I celebrate it ah I celebrate it just by simply wearing *Batik*, but I don’t actually wear *Batik* every day. I wear *Batik* or *Kain* occasionally. So, yeah.” (Lucia, 23)

In the context of the most recent uploaded content, Lucia value traditional clothing in the construction of online identity only for an occasional reason. Nevertheless, this study looks upon different perspectives. The informant said that she participated in a big celebration in Indonesia, namely Kartini Day, where the celebration was accompanied by exposing the online identity by wearing *Batik* and *Kain*. In fact, this shows that traditional Indonesian clothing as a culture is still highly valued (proved) as the national identity. It is still sacred even for some informants because it is only used for certain celebrations and ceremonies.

Regarding the purpose of traditional fashion as a cultural identity, Instagram has brought several informants into a higher level of actively uploading clothing-related content. For the traditional Indonesian clothing enthusiast, the freedom in managing clothing and style is not limited to only, for example, purely traditional. One informant explained that.

“Personally, I really like how I dress nowadays because I can really mix the modern style and traditional style and make it my own thing. If you ask me how I feel, I actually feel great wearing this type of clothing is not just for promoting our tradition and preserving our heritage and all that. It’s also a way of me paying off those years of not knowing my culture and my heritage, you know. As a person who I think I can’t put myself in that culture as a kid, this type of thing is the easiest way for me, for a person like me to preserve our heritage, I think.” (Nathea, 24)

Appreciation of traditional clothing increases because of pride in a fashion culture based on the desire to preserve it. Therefore, the informant adopts traditional clothing as one of the identities shared through Instagram at this time. The online identity construction that is carried out involves a mix of traditional and modern cultures. Interestingly, traditional clothing increasingly dominates in the fashion culture selected, which means that previously it was dominated by non-Indonesian clothing classifications.

Moving forward, when traditional clothing dominates the cultural identity presented on Instagram, some informants who have been deeply valued traditional clothing are not hesitated to show it off continuously through a personal account. The construction of online identity then changing nature into specifically sounding the traditional Indonesian fashion and clothing style. One of the informants explained as follows.

“In the end, I want to be a role model (example). I don't know if it's the right term, but it's just like I want to give an example that when I dress up wearing *Kain* like this, I want it to be like the model, so it's become something cool. It's quite important for this time to build my own identity as well, to give people an example regarding my goals, because apart from my goals, what I mentioned earlier, if there are no social media, it seems quite difficult to communicate something like that (wearing *Kain*). Then, what I can do now is because I'm actually quite a jokester, you know. But, on Instagram, I don't think I can put it out because I want to give it to more people, so let me focus on educating you about *Kain*.” (Andy, 25)

Andy showed concern in supporting the adjustment of wearing *Kain* regularly. The purpose of using Instagram mainly focuses on educating about *Kain*. It is also apparent from the decision to give the impression of a more serious person when the informant declared to actually be a humorous person. In short, the role of Instagram can also strategically be a platform for educating traditional Indonesian clothing for activists and enthusiasts. The online education process certainly involves activists' participation in voicing the importance of traditional clothes through the online realm.

In declaring the importance of traditional clothes as an identity, this study divided into two processes that required the willingness of activists to learn and the participation of activists in online campaigns. First, the learning process carried out by activists and enthusiasts is separated into several methods, one of which is as explained as follows.

“Oh yes. It's out of curiosity anyway. Because I am usually the person when I'm interested in a thing or a field, I will definitely learn the fundamentals, including *Kain*, wearing *kain* like that. So sometimes I get irritated when someone, especially when I commonly discover now, people use the hashtag *#Berkain*, that's not wrong, but I saw that the type of *Kain* is the printed one (the process should be handmade). Most likely, the person does not even know the cloth motif (pattern) anyway, right? Origin. It is ignorance, but that is okay, it's okay, people are different. But, for me, I am more in the direction of returning to what it is, yes to its authenticity, yes. I learned the fundamentals, I used certain motifs, and learned how to use them properly, and so on.” (Haley, 27)

The basic method is to learn the fundamentals of traditional clothing, from how to wear it, its history, and its origins not to wear it wrong. Then, consciously, individuals find out for themselves related to the knowledge in wearing traditional clothes correctly. The next method is obtaining knowledge from elders that naturally familiar with the culture of using traditional clothing, as one informant explained.

“The discussion with Mas Guruh (Guruh or Guruh Soekarno Putra is one of the sons of the First Indonesian President, Ir. Soekarno) himself, pointed out that since ancient times, Indonesians from the royal era have known *Kain* like that as bottom clothes. From the era who do not wear any tops

until society finally starts to adapt during the colonialization, there are already *Beskap* (traditional formal attire) and *Surjan* (traditional casual attire), but nothing like traditional *Kain* is used as a top. Well, in the end, that was the focus of why *Kain* is one of Indonesia's cultural identities that need to be supported." (Andy, 25)

The older generation gave insights in terms of the history and evolution of traditional Indonesian fashion trends. Nevertheless, in the findings, informants also seek information directly from the seller in the textile market and craftsmen. As Andy further pointed out that.

"That's right, yes. Finally, I started to observe as I started wearing *Kain* in daily. I went to the market and so on. There's a lot of *Kain* with different motifs, not only just *Batik*. Even in color and others, even plain ones, *Batik Dobby* from Garut and others are plain with such motifs, that's a lot." (Andy, 25)

Based on the informant's point of view, it can be seen how traditional clothing is universal regardless the gender differences. For example, the various types of traditional clothing available like *Kain* and *Batik* give users the freedom to express themselves in motifs, patterns, and colors. The last method of the activists in the eagerness to present traditional clothing relies on another figure's influence as one said.

"I look up to these two people. I like Didiet Maulana and Lulu Lutfi Labibi, *Lurik* designers from Jogjakarta. Incidentally, I came to Mas Lulu's gallery several times. Then I feel inspired ever since by those who, oh, with the power of their personal branding online, can build their fashion brand so strongly in the midst of attacks from people who might easily imitate their work. Then, several times, I discussed with them, it turned out that the enlightenment was like that, 'You have to first strengthen your personal branding, then you slowly strengthen your branding, so your brand can be seen that this is a product that is worth buying, and this product is not only a clothing product that you can buy and use, but it has value.' So, I started to apply that to my work. My fashion collection has value and a story that can be shared with people." (Gallant, 29)

As a fashion designer, the informant noted specific figures, namely experts (e.g., fashion designers and fashion influencers), to motivate active participation in preserving traditional Indonesian clothing. Then, it is also said that personal branding is essential to be managed in the online identity construction process (this will be discussed in the next section).

Before discussing the motivation and knowledge in constructing online identity through traditional fashion, there is still one thing that activists do in exploring and exposing their cultural identity in terms of traditional fashion. Activists participate in Instagram's online campaigns that support the preservation of traditional fashion. Studies see this as closely related to trends. The

informants echoed traditional fashion trends through campaigns on Instagram and vice versa, which informants also followed the existing campaigns as a form of participation.

On the one hand, one of the informants (Andy) is one of the leader of the campaign *#BerkainGembira* and the Instagram account *@remajanusantara_*, striving to invite the Instagram users and society to adjust the use of *Kain* in daily activities, especially targeting the young people. Andy said as follows.

“Because at that time, after the pandemic started, the plan was actually from before the pandemic, Remaja Nusantara as the digital campaign of Swara Gembira that initiates and focuses on wearing Indonesian *Kain* along with the hashtag *#BerkainGembira* was already made. However, back then, it wasn't as big as it is now. But, at that time, I thought about it because maybe every day we started to dress up wearing *Kain* in the office, which leads to the regulations at that time where employees consecutively wear *Kain* according to the schedule made.” (Andy, 25)

On the other hand, an informant (Nathea) pointed out the following trends regarding the traditional Indonesian fashion on Instagram, as she said.

“Cause before this hashtag called *#BerkainGembira*, there's also this one called *#BerkainBersama*. And I think, I'm not sure which one is older, but the *#BerkainBersama* one has more pictures than the other one, you know, with *#BerkainGembira*. So, I think they're the ones who committed to, you know, just wearing *kain* every single day. But, I don't think they're the first, cause when people see Swara Gembira, they always say, “oh my gosh! These people are so cool! These teenagers, youngsters are wearing everything traditional”, and all that. But if it, you know, see the socialite's mothers in Jakarta or any metropolitan cities, they all like to wear *Kain*. They like to wear *Kebaya*.” (Nathea, 24)

Based on the illustration above, several movements and organizations are currently the initiators of the trend of traditional clothing in Indonesia. Seeing the ability of informants as activists in finding the campaigns mentioned shows that collectively many other Instagram users are participating in constructing their online identities through traditional clothing. In addition, participation in online campaigns is also a forum for exchanging information in the context of traditional Indonesian clothing.

Interestingly, the trend of traditional clothing was also known by other informants who only used traditional clothes for occasional purposes, as one said.

“Well, basically, the most influential young or youth people in Instagram that were loving the traditional culture is the Swara Gembira. I can see they are so compact with their team, how they go out with her/his combine the outfit with *Kain*. I think that kind of group is potentially to go big in the world ya. Because the team is quite big ya, if I'm not mistaken. Yeah. So, I could see the trend at Instagram the Swara Gembira team. Well, as I know, Swara Gembira is taking the young audience

through collaborate their wants (purpose to introduce) about the Indonesian or traditional culture. And then, they make an even bigger team by showing their love towards Indonesia. They can see (show/provide) the dance, sing-along, and their outfit. So, it's a kind of organization." (Sheilla, 22)

This study concludes that the currently developing Instagram trend is the Swara Gembira organization that initiated @remajanusantara_ and #BerkainGembira. Not only that but the hashtag #BerkainBersama has also pioneered the movement, where the goal is the same, namely focusing on wearing traditional Indonesian *Kain* more often.

Furthermore, this study often found the enthusiasts presenting *Kain* as the cultural identity in traditional Indonesian fashion. Indeed, the initiators of the preservation of *Kain* must have more knowledge in understanding the textile itself. This study then directed the several informants as the experts who values and interests in pursuing the traditional fashion industry for a long time. Therefore, the related informants are involved in the ability to educate and inspire in regards to their skills and intellectuality that place in the higher level than the activists who just learned about traditional Indonesian clothing.

The experts of *Kain* have explained the importance of disseminating the correct information about traditional Indonesian clothing in the online realm. First things first, one informant introduced the term Indonesian Wastra or *Wastra Nusantara*. The definition is elaborated as follows.

"Yes, yes. *Wastra* is actually, in short, that's *Kain*. The rich and diverse textiles of the *Nusantara* (Indonesia), like that. So, in the past, before what was the word *Wastra* was commonly used, Indonesian people only know that our *Kain* refers to only *Batik*. Then, after a lot of people studied Indonesian Wastra, become literary activists, the term appeared, such as *Tenun*, Indonesian *ikat*, continued *Tenun Sumba*, and *Lurik*, and so on, right. So, for example, if I wear *Batik*, I don't wear only *Batik*, I also sometimes wear *Tenun* with *Lurik*, that's why I use the term *Wastra*, like some other friends using it too." (Gallant, 29)

Informants who construct their online identity entirely through presentations on traditional Indonesian clothing have a broad capacity to explain the philosophy, purpose, and history behind the variety of Indonesian *Kain*. The many types of *Kain* itself are then collectively described into a term, namely *Wastra Nusantara* (Indonesian Wastra). Furthermore, one informant (Yoel) that occupied as a textile consultant brings his expertise in *Kain* or Indonesian Wastra into the main purpose in the making of Instagram account. Strategically, Instagram made as the dedication of forming online identity in order to share and encourage people to attract with the traditional fashion culture of Indonesia. Yoel said.

"I actually felt that I should be low profile. What appears more on my social media is about *Kain* and the way I dress in *Kain* and my work, for example, talk shows. I have something that, I can tell you

about traditional fabrics, right? But it's like I'm experiencing something weird, Athirah. So, when I post about *Kain*, information, maybe Athirah has been a few times, I've seen some of my posts that talk about *Kain*, the engagement is different when I post a photo of myself (full body). So, posting a photo of myself can go up to hundreds. But that's just my photo. But when I wear *Kain*, or for example, or post a picture of a *Kain* (without a figure of me) and information (caption) with long texts, the engagement is not that great. But I don't feel it's pressure for myself, that's okay. But I don't think people don't need it, it's like they don't need it yet. And there is no interest yet, well, to be provided with the information about the traditional textile (*Kain*). But I will not stop, I'll keep going, I'll keep trying to be consistent. And I'm trying to... I have the hashtags *#CeritaKainYoel* (Yoel's study about *Kain*). Well, if you click this *#CeritaKainYoel*, it's all about my post about *Kain*. And I told the *Kain* from a point of view that people don't tell, that's what I get from the books. Or, for example, from the conversation between me and the textile industry labor, which was not obtained from other information. And that seems to be something, what is it, truthful information, isn't it? So, people should be, uh, getting new information." (Yoel, 31)

The professions of informants in real life that affect traditional Indonesian clothing, such as textile consultants and traditional fashion designers, are experts who are capable of conveying information. Seriousness in presenting traditional Indonesian clothes has become a part of life as a whole. So, when online identity construction is executed, it is identical to real life. Even as illustrated above, the experts have the urge and a sense of responsibility to continue to share knowledge about traditional Indonesian clothing. So, the construction of online identity does not depend on fashion but beyond on the genuine realization in the action of educating and inspiring the audience.

4.1.2 The use of hashtag(s) as part of personal branding

The informants strategically created a personal branding in the construction of online identity. However, personal branding is implemented differently between each informant. The construction of online identity through personal branding basically values the 'brand' as planned (Karaduman, 2013; Nolan, 2015). Based on the concept, it is certain that personal branding requires the distinguish of self-identity into the reformed (or improved) self. However, reformed or improved self doesn't mean changing oneself into other person but creating more specific or one concern in the presentation of self (Karaduman, 2013; Nolan, 2015).

Regarding the previous part of this section, using Instagram in presenting fashion has been done in general using hashtag(s). Further, the implementation (strategy) of personal branding through hashtags encouraged the informants to create a personalized or custom hashtag that refers to themselves as individuals. Considering the utilization of hashtags, each individual publicly informed it on the display bio (on the top of the Instagram profile) or through the uploaded content under the caption, which reflected the online identity in valuing the culture of fashion. This study

found at least seven personalized hashtags for five different informants, namely *#GallantBerkain*, *#PosebyHaley*, *#oolucia* (Outfit of Lucia), *#WastraNusantaraNathea*, *#CeritaKainYoel*, *#WearableArtYoel*, and *#YoelBerkain*.

In their explanation, the informants agreed that artificial hashtags helped themselves perpetuate the uploaded content. Hashtags made for personal can speed up Instagram users to find content from informants, as one stated.

“Okay, so, *#PosebyHaley* has become bright until now. And in my opinion, it's like, oh, people can find my original photo using this hashtag. So, just a kind of shortcut.” (Haley, 27)

Hashtags make it easier for people to find specific things. Similar to the concept, the construction of Instagram image utilized hashtags in the process of content making (uploading) to engage with a broader audience (Fox et al. 2018; McFarlane & Samsioe, 2020). Further, Nathea similarly pointed out the value of utilizing personalized hashtags as follows.

“I think it would be interesting if I do my own series of that, too. Because, you know, people have their own style and I have my own taste in, you know, when it comes to wearing *Kain* as my everyday clothing. So, I think it would, back then when I try to make that hashtag, it would make it easier for people to see what I do with the pieces (*Kain*).” (Nathea, 24)

Therefore, personalized hashtags help the interaction between the content creator and other users. Besides for personal reasons, the use of hashtags may also be an act of taking part in a digital campaign, for example, in this study, there are hashtags *#BerkainGembira* and *#BerkainBersama* that previously mentioned, and *#SarungisMyNewDenim* that collectively used by many Instagram users. The hashtags mainly highlight *Kain* and *Sarung* that refer to traditional Indonesian fashion items for bottom clothing (Aryani, 2019; Kim et al., 2012; Ratuannisa, et al., 2020). For instance, one informant (Gallant) explained his journey in the process of creating personal branding in the form of hashtag as follows.

“I used to follow the campaign hashtag *#SarungisMyNewDenim* created by IFC, Indonesian Fashion Chamber, which there are two initiators of it, namely kang Deden Siswanto and mas Phillip Iwardono from Jogjakarta. They focus on any kind of fashion item, not limited to *Batik*, that able to be wear as *Sarung*. However, it is very rare to wear *Kain* in 2016-2017, so instead of wearing it daily I am more focus into my exploration about *Kain* that finally initiates my first personal hashtag in 2018, which was called *#CeritaKainGallant* (Gallant's story about *Kain*). The hashtag highlighted the history of *Indonesian Wastra*, but later I found it hard to maintain the content as well as clarifying if there is any misinformation or general question about it. Thus, I decided to change the hashtag to *#GallantBerkain* (until now) as I don't really follow and understand the traditional customs, but then I can still share my knowledge through fashion inspiration and tutorials. Also, me and my friend had a challenge of

#BerkainDiRumah (Berkain at home) during the pandemic situation last year in 2020. Finally, the personal branding *#GallantBerkain* is now attached to me as it initially started with *Gallant Batik*, *Gallant Lalaki* (Acuk Lalaki, the informant's fashion brand), and now *Gallant Kain*." (Gallant, 29)

It is proven that personal branding through hashtags involves the daily process of running a hobby, activity, or even a business (job) where usually reflects oneself and enthusiasm in the construction (e.g., Gallant and Berkain into *#GallantBerkain* or Gallant wearing Kain). Identity construction in digital space is related to the continuity to observe oneself and representing selection activities that are ideal for planned image conception (Deh & Glođović, 2018). The informant then continued.

"Further, I am still focusing on my personal branding through the hashtag *#GallantBerkain*. For the past year, I have also savings some Indonesian Wastra (*Kain*) that originated from various areas in Indonesia, which is not *Batik* or *Lurik*. Regarding my new Indonesian Wastra (*Kain*), I am currently researching the stories behind it (history). So maybe I might improve the hashtag *#GallantBerkain* into content that present a story as well (similar to *#CeritaKainGallant*)." (Gallant, 29)

The explanation shows that personal branding is a growing process that possible to change in time and develop more improvisation. In other words, personal branding on Instagram relates to the strategic thinking of presenting and manage oneself through the use of hashtags. The strategy is depending on the oneself that remote management of the related account.

4.2 The presentation of personal fashion style

According to Deh & Glođović (2018), Instagram may present the accessible content of oneself, including information, interests, and activities of the related self. During the analysis process, the researcher thinks that the content management on Instagram involves the variety in fashion style and outfit, resulting in traditional clothing as one of the options of outfit uploaded within Instagram. The content management system shows fashion and clothing style depending on self-control that emphasizes individual's freedom and uncontrolled with no specific provisions in managing photos and images to be uploaded. Thus, although the presentation of fashion is profoundly valuable, the clothing style comes as a cultural identity that is very personal and varies between individuals.

Each individual adapts various styles of clothing with a different look and terminology. Therefore, this part elaborated the type of fashion and clothing style embraced by the informants. All informants described the personal fashion style, which then leads the analysis into several categories: traditional and modern look, casual and formal attire, quirky and festive look, and the adaptation of vintage look.

4.2.1 Traditional-modern look

Previous studies (Aryani, 2019; Kim et al., 2012; Ratuannisa et al., 2020) mentioned the traditional costumes and clothing of Indonesia, namely *Batik*, *Kebaya*, *Sarong*, *Kain Panjang* (long cloth), *Beskap*, *Peci/Kopiah* (traditional cap), *Blangkon*, *Baju Kurung*, *Kemben*, and *Selendang* (shawl), which reflect Indonesia's national identity. According to the informants, the presentation of traditional fashion and styles involves many types of garments. Therefore, the analysis of this study resulted in at least dozens of traditional Indonesian clothing types. The variations founded based upon the explanation of all informants are including *Lurik*, *Endek* from Bali, *Jumputan*, *Sulam Tapis*, *Kopiah* or *Peci*, *Songket* (e.g., *Rumpak*, *Jembrana*), *Tenun* (e.g., *Tenun Troso*), *Batik* based on the local area (e.g., *Batik Jawa*, *Batik Pesisir*, *Batik Cirebon*, *Batik Bandung*, *Batik Bogor*, *Batik Garut*), *Batik* based on the motifs (e.g., *Batik Dobby*, *Batik Sogan*, *Batik Merak Ngibing*, *Batik Lereng*, *Batik Turih Oncom*, *Batik Kumeli*, *Batik Parang Garuda*, *Batik Sidomukti*, *Batik Kawung*, *Batik Megamendung*), *Kebaya* (e.g., *Kartini*, *Encim*, *Kutu Baru*), *Senteng* from Bali (shawl), *Baju Kurung* (common traditional top for women), and *Baju Bodo* from Makassar (traditional top for men).

In the context of presenting traditional fashion Indonesian, an informant (Andy) said.

“I think like guys (men) are really lazy as I realized that before I wear *Kain*, I looked like I wanted to be simple, like black on black and so on. I think, there are a lot of traditional *Kain* like that too.” (Andy, 25)

The fashion taste in wearing *Kain* lays upon the simplicity in color. Moreover, the representation of traditional fashion is no more limited to entirely local. Instead, each individual's creativity is sharpened with various types of clothing as one informant explained her style of clothes as follows.

“So, my most recent post, I am wearing, I think, it's bohemian top, if I'm not mistaken. So, not really sure, but some type of tank top. I think it's, off-white color. It's not like white, white. And then I wore *Kain Endek* Bali as my bottom and wrapped it as a skirt. Then, to make it a bit more, not sure, like festive? I added, a scarf. It's actually not a scarf. It's actually a wrap that you can wear underneath your *Kebaya*, but I usually just tie it on my hip. It's called *Kain Jumputan*, just black. So, that's *Kain Jumputan*. And then I took a, what's it called? *Senteng*, Balinese *Senteng*. The black one.” (Nathea, 24)

The informant described the traditional look within a combination of bohemian top, which came from other fashion cultures outside Indonesia. As Melchior (2011) said about contemporary fashion, it emphasizes the concepts of modern and traditional that deconstructed and reinvented to meet the current fashion taste. An informant talked about contemporary and ethnic fashion said.

"If you say ethnic, I'm not ethnic either. Because yes, I really want to introduce traditional fashion as a form of contemporary clothing. Which is not old-fashioned. Sometimes I can dress it as neatly as this, yes, this is what I intend to do, which is traditional, very traditional, very ethnic. But just looking at the moment. If, for example, the moment is for traditional clothes, it's really ethnic, so this is it. If it is a fashion show time, just wear a t-shirt because I have to hurry backstage, so I just have to be comfortable. Yes, it's just like that, but still wear *Kain*. So I really don't define my style as too ethnic, or too contemporary, too modern and so on. What's certain is that I have to see the occasion first." (Yoel, 31)

Regarding the contemporary fashion, Gallant also said.

"Fashion is no longer must be ethnic since the centre is already in the west, what I said earlier is that there is an asymmetrical suit, there is futuristic. In the fashion industry, in the fashion world, in the world of showbiz, people are looking for clothes like that. I see, the weirder the clothes they wear, the more quirky they are, the more they feel they have value, right." (Gallant, 29)

Considering the two illustrations above, this study concluded that the development of traditional clothing styles could not be separated from modern clothing. The unique and creative fashion industry may be mixed with the Western culture, but in daily clothes, it is also possible to mix in the presentation of traditional Indonesian fashion. Therefore, a person's level of acculturation may be affected according to the attachment towards certain mainstream cultures (e.g., Western) (Chattalas & Harper, 2007; Muklason et al., 2013; Yau et al., 2019).

In addition, the use of *Peci* or *Kopiah* as a traditional cap from Indonesia is recognized by one informant (Mohan), which is always worn during any ceremonial events (as a professional MC), as he said.

"So far I'm still consistent, still wearing a formal suit and still wearing a suit and tie or Batik... Actually, *Peci* and *Kopiah* are almost the same, they cover the head.... So in the past in Betawi, yes, in Jakarta in particular, they used to always wear caps called *Peci*. That represents a Betawi person, that's what it is. But today, we can modify it, between the suit and tie with the cap, which makes you more authoritative and formal." (Mohan, 29)

Interestingly, the informant always combined suit and tie with *Peci* as the hint of traditional Indonesian clothing. The use of *Peci*, which was once part of local fashion, has instead grown to be sacred. As a finding, the acculturation of traditional-modern look can mix within casual to formal context.

4.2.2 Edgy, festive, and quirky look

There are more terms introduced in recognition of traditional-modern clothing style, including edgy, quirky, and festive. Regarding the presentation of personal fashion style, all three

terms will be described one by one. According to Sheilla, an edgy look refers to the casual and simple look as follows.

“Well, I go out mostly it was a must thing to look edgy and on when I’m going out. But, if I’m going to supermarket or the kind of I want to just grab a coffee and go back to my home, I think wearing basic things like T-shirt and shorts and sneakers.” (Sheilla, 22)

Afterward, for Lucia, the term festive look refers to the colorful attire that combines clothing that involves many patterns (and color blocking).

“I’m always, to be honest, I’m always confused as people ask me what kind of style do I have? Or, but I guess it’s more into colorful and edgy. I don’t know if it’s a term or no. I guess I really into colors, so that is something that is very close to me, put something festive on my outfit, like pattern on pattern and color blocking something.” (Lucia, 23)

Lastly, the term quirky style is defined by Karla as follows.

“For example, I really like baggy, super baggy pants that some people would say that they wear them they would look like Aladdin or something or someone and I think when I wear that I look okay. So people think that it’s quirky for my style.” (Karla, 22)

The three terms in fashion styling of the related informants show the various clothing styles that underlined the importance of being comfortable and confident with the outfit. Comfortable clothes bring a feeling of confidence to be further shared as the characters of the individual informants shown in the offline and online realm.

4.2.3 The adaptation of vintage look and the other new culture

Regarding the new culture in fashion Indonesia, this study found an interesting point of view in adopting current trends. Jones (2007) said that online identity construction now adopts a form of Islamic dress in the fashion and clothing style. One informant said.

“As a model, I prefer the best for Muslim fashion products because I also wear a hijab (Muslim). If I wear a hijab, I will definitely accept items that are specialized for Muslims, right? Yes, so headscarves, gowns, and other things. As it is now a trend, the Muslim-friendly attire. So, that's how it is.” (Aria, 20)

When the personal fashion style aligns with religious beliefs, for example, Islam, then the person as a Muslim tends to be limited to the rules that must be met according to the teachings of the religion. Therefore, the limitations of faithful Muslims in using traditional Indonesian clothes may be rejected if it against religious belief.

Moving on, several informants also mentioned the interest in vintage looks in regards to the fashion style. The trend of vintage fashion is associated with the revival of old fashion trends (McColl et al., 2013). One informant explained the definition of a vintage outfit as follows.

"For me, it actually more into a vintage one. People can do anything with vintage. I also like to wear clothes that are vintage, like Western or Japanese, or maybe there is an Indian element which still delivered the traditional element. However, for example, the Edwardian blouse, that means it's from Europe, right? But they're European traditional, you know. Although maybe when it enters Indonesia, it becomes a modern blouse, actually it is a western tradition." (Haley, 27)

The view of vintage and traditional clothing has a close relationship with each other. Uchino (2005) pointed out that traditional fashion refers to the traditions that still count as an inherited culture within. However, the informant gave a new point of view in the overlap of defining traditional-modern and traditional-vintage. Traditional fashion depending on the area of its origin. So, vintage clothing is part of traditional clothing according to the background of its origin but can also be part of modern clothing when it is introduced into other territories.

The term creative pragmatist was also presented by Karla as she explained her opinion towards the personal style in clothing.

"And I just learned from a brand owner, her name is Amy Smilovic, she's a brand owner from Tibi based in New York. She always have a Instagram live every Wednesday, it's called "Tibi lifestyle class". And for her brand, the Tibi brand, she has this one, she called it "Tibictionary", it's called creative pragmatist, where you have to be pragmatist then also creative also when you choose an outfit. So, you cannot be too vintage, you cannot be too modern, you have to be a creative pragmatist." (Karla, 22)

The informant learned that fashion style should not be leaning in a certain direction but must be well-built in a balanced way. Balance is the keyword for creative pragmatists in recognition of personal fashion styling. In conclusion, this part reflected on the importance of tolerance and open-mindedness to new cultures. Balance in clothing style can be a guide in the process of dealing with the changing world of fashion. Regarding this study which focuses on the presentation of traditional Indonesian clothing, cultural mixing is a natural thing to happen today. However, a balanced styling is a good idea for Indonesian, which still considering one's own culture as self-identity.

4.3 Generation Z vs. Millennials

In comparison between two generation, namely Generation Z and Millennials, there are differences from the point of view in decision-making when constructing an online identity through the presentation of traditional clothing. Generation Z tend to emphasize the freedom of self-expression, which is not limited to a certain planned or structured image. A person may share the personal information, content, and the online activities without any hesitation. The management of structuring and constructing online identity rely on the mood, feeling, and situation of the related person. While the freedom of fashion and clothing style fully supported, it means that the chance of traditional clothing taken into online realm is low. Thus, the presentation of traditional Indonesian clothing rarely occurs. The reason that it is rarely occurs further explained by the other informant as follows.

“I think I just post what I like. When I wear a good outfit, I ask to take a picture of me and then I just upload it and I don’t edit the colors and such. So, I don’t usually have a management for my Instagram.” (Karla, 22)

Regarding the findings, the reason that traditional clothing is not completely central to online identity is the emergence of a wide selection of clothing styles, as one person said.

“We can't deny it, for example, globalization is now more advanced and whatever it is we can get on the internet, like the models of clothes from abroad. Why do young people nowadays seem to abandon traditional clothes? Firstly, it is because they don't want to wear any clothes that are complicated (to use) anymore. Generation Z today really don't want to wear complex clothes at all, anything they want to be instant/simple, everything is instant. So, of course, they will prefer clothes that are more modern, which, for example, are very easy to use and very suitable for all types of occasions, right? Then the second, it's true that traditional clothes are considered old-fashioned, this is for my generation, for the Millennials themselves because they often see global/international fashions out there, which they compare with our traditional clothes, it feels like it's really old-fashioned, they feel like, oh, it's not comfortable, I think if they wear those clothes for now, that's how it is. It's like in my generation, *Kebaya* clothes are not something interesting and beautiful to wear because there are still many other clothes out there, especially foreign clothes, which are cooler to wear today, like that.” (Aria, 20)

As part of Generation Z, the informant said that comfort is the essential thing indicated by the clothes that are practically easy to wear, which also defined modern in fashion. Identically, Ratuannisa et al. (2020) pointed out that the practical (easy to use) element is the center logic of today’s fashion globally, which dominates the market. Therefore, in a personal way, they prefer typical clothing since modern clothing is more superior in simple and practical utilization.

Instagram ensures its users provide the selective representation of self that touches upon approaches and opportunities offered by digital space due to the digital freedom (Deh & Glođović, 2018). In contrast, Millennials acknowledge the importance of self-management, for instance, through personal branding and hashtags, in presenting fashion on Instagram. In addition, millennials are most likely to be aware of the importance of creating a specific image, as one said.

“But for me personally, I prefer formal. Because indeed, from the photos I post, it is true that my activities are mostly formal, well non-formal too, but I definitely combine non-formal ones, how to keep it looking neat but still up to date, right? Second, uh, that appearance can also support your branding. So if for example, "Oh, Mohan is a very neat person". Sometimes people look for criteria from social media too, right, with your appearance. But, don't be inconsistent in what you choose, like that. If you really want to be formal, formal, if you really want to relax, relax, that is how it is.”
(Mohan, 29)

The opportunity to construct self-identity through Instagram is utilized by self-management that puts forward a good reputation as the main impression published to the public. Nevertheless, more than that, Millennials strategically tend to take full advantage of Instagram through the available features, such as hashtags. Furthermore, one informant mentioned a strategy that combined personal branding, as she said.

“Oh yes. If you think I'm a model, actually I'm branding my image, yes, I'm a model. The model that focuses on maybe it's back to *Batik* and *Kebaya*, the traditional look huh. And in my opinion, I really fit in there, I have a feeling there, in traditional or *Batik* fabrics like that, yes, there is nothing like that. So go on, #PosebyHaley huh? Yes, I remember I was joining the trend among my friends as they making hashtags for their branding image.” (Haley, 27)

In short, Millennials as independent individual works towards its plans that strategically produce a specific image. Moreover, the plan that the figure tries to present online is undoubtedly depending on and following the online identity. For instance, the acknowledgment or further regularly wearing particular Indonesian traditional clothing considers the associations with the purpose of Instagram usage. In the context of the presentation of traditional fashion and clothing, it turns out that the Millennials are more structured, managed, and arranged regarding personal branding as part of constructing self-online identity.

5. Conclusion

This qualitative research studied the way Indonesian Generation Z and Millennials construct their online identity on Instagram by presenting traditional clothing within the global fashion today. Regarding the findings that the researcher has elaborated, this section contributed to the final answer to the research question: *"How do Indonesian Generation Z and Millennials construct their online identity through the presentation of traditional clothing in the global environment of fashion culture on Instagram?"*

This study discovers that the presentation of fashion in valuing traditional elements in clothing is varied for each individual. On the whole, the Indonesian Generation Z and Millennials acknowledge the existence of traditional clothing and personally value and admire the culture. However, at the lowest level, the construction of online identity may far from presenting own culture but rarely or only occasionally wear the traditional fashion. Thus, the presentation of traditional Indonesian clothing rarely occurs, plus if it appears, the only reason that could explain defines that the person is following the mood, feeling, and the situation at that moment.

At the lowest level, the management of the online self supports the freedom of self-expression. The freedom of online self-expression through fashion introduced constructing an online identity that embraces the importance of being unattached to a specific image in creating a virtual self. Due to the unavailable reputation management, the adopted fashion style is based on personal taste, for instance, *edgy* look, *quirky* look (unusual fashion style), and festive style. In contrast, the people here are not limited or responsible for meeting the surrounding expectation in the online realm (Taylor et al., 2015; Verkooijen & de Bruijn, 2013; Zhao et al., 2008).

Furthermore, on the medium level, the interest in fashion has brought to a higher level of actively uploading clothing-related content. The construction of online identity through traditional Indonesian clothing has been deeply valued, considering the process of learning, researching, and wearing traditional fashion often as an enthusiast and activist. Recently, the purpose of Instagram usage gradually changes as the related people discover more information (become knowledgeable) about traditional Indonesian clothing. In the value of traditional clothing, the use of Instagram purposes is among sharing and introducing the Indonesian culture in fashion. The influence came from personal experience in real life, for instance, the workplace environment that supports traditional clothing or family members that previously were interested in fashion. Moreover, the people are also actively engaged with fashion campaigns on Instagram that support traditional Indonesian clothing, such as tagging @remajanusantara_ or the hashtag #BerkainGembira.

Therefore, the construction of online identity requires them toward the making of online reputation management and strategy to disseminate the owned culture in fashion. Regarding

fashion and clothing elements, the people in this category highly support visual communication through personal branding. The related person in the category utilized the use of the personalized (custom) hashtag(s) as the strategy to upgrade self into certain personal branding (Zheng et al., 2016). The use of the personalized hashtag(s) is an effective way to promote the 'brand' of self to have recognition and engagement towards the audience (Fox et al., 2018; Karaduman, 2013; McFarlane & Samsioe, 2020; Nolan, 2015). Generally, the use of hashtags supports the interests, knowledge, and eagerness to present the fashion culture.

Lastly, at the highest level, personal branding in the management of the online self remains. Frequently, the personal 'brand' through the hashtag(s) is related to the role of Indonesian *Wastra* (traditional clothing). In the real-life, the related people work in the fashion sector that focuses on supporting traditional Indonesian clothing, for instance, the *Kain*, *Batik*, or *Tenun*. Thus, the construction of online identity is aligned with real-life, which purposively educates, inspires, and encourages people with cultural identities in presenting personal fashion of traditional style. The values and interests originated from the background experience in pursuing the traditional fashion industry for a long time, which this study considers the related people as the experts.

Strategically, Indonesian Generation Z and Millennials utilized Instagram to provide visual images of their life, whether attached or unattached to specific images. In a similar way, visual communication through fashion is valued as an essential element in constructing online identity. On the one hand, Indonesian Generation Z tends to maintain the freedom of self-expression in presenting the fashion of a self. Indonesian Generation Z is assessing freedom from various points of view, starting from whence to manage Instagram content, fashion style, and the daily activities published through the related media. However, in the interpretation of freedom, appraising own culture through traditional clothing remains valuable. Indonesian Generation Z prefers to moderately follow the ease in exploring self-identity in the online world. The freedom of self-expression also leads to online identity management, which is dynamic and possible to change due to the goals and visions that may change over time. Thus, Indonesian Generation Z's capacity to manage online identity is based on personal preferences and rights.

On the other hand, Indonesian Millennials acknowledge the importance of self-management in presenting fashion on Instagram. The indication is based upon the various hashtags that mainly express several words, including pose, oo (Outfit of), *berkain* (wearing *Kain Panjang*), and *wastra* (the wide variety and rich culture of Indonesian *Kain Panjang*) *Nusantara* (Indonesia), which then followed with the name of the hashtag's owner, for instance, *#WastraNusantaraNathea* or *#GallantBerkain*. Indonesian Millennials emphasize strategic thinking in constructing identity online. The strategies taken towards the construction of online identity consider creating personal branding

or forming a completely new identity through Instagram. Millennials' ability to manage online identity is based on the importance of maintaining a professional image and reputation.

5.1 Theoretical implications

This study was based upon the concepts of self-identity and online identity construction, cultural identity through fashion, and utilizing Instagram. In the process of migrating self-identity into the online realm, social identities in terms of cultural identity are brought into online self-presentation (Yau et al., 2019). Previous studies (Kocak et al., 2020; Lee et al., 2015; Sheldon & Bryant, 2016) pointed out the usage motives of Instagram users and elaborated the eight points of purposes, namely for social interaction, archiving, self-expression, escaping, peeking, documentation, coolness, and creativity. In the context of fashion, previous studies (Taylor et al., 2015; Verkooijen & de Bruijn, 2013; Zhao et al., 2008) mentioned that constructing identities in the online realm is highly related to the intrinsic motivation which allows the freedom to represent oneself following wishes and self-control personally.

This research then provides relevant insight into the interpretation and implementation of constructing online identity on Instagram concerning the importance of presenting fashion and clothing as visual communication of traditional values of Indonesian clothing. Indonesian Generation Z and Millennials as the active user of Instagram manage their online identity in different ways (Taylor, et al., 2015; Verkooijen & de Bruijn, 2013; Zhao, et al., 2008). Among the numerous purposes of Instagram usage, this added value that the purpose of Instagram also included educating, self-branding, and campaigning. In the context of fashion, Instagram enables its users to disseminate and adopt a new culture in fashion through the attraction of visual communication within the personal Instagram account. Moreover, In the findings, self-presentation in the purpose of online (digital) identity construction considers the importance of the concept of virtual self, personal branding, and creating the ideal self, which leads to the three-level of online identity construction, including the management of online self, based on freedom, the presence of personal branding, and the role of experts (Deh & Glođović, 2018; Karaduman, 2013; Nolan, 2015; Sloan & Quan-Haase, 2016; Yau et al., 2019; Zhao et al., 2008; Zheng et al., 2016). In regard to fashion culture, the online identity construction may or may not express and publish traditional Indonesian clothing but personally, every person value and acknowledge it in real life.

The overall findings of this study mainly similar to the concepts. However, the gap between generations (Generation Z and Millennials) resulted in a different manner of utilizing Instagram. Therefore, each person constructs the online identity based upon self-control that may gradually change according to external factors' influence. The online identity construction closely related to the presentation of fashion when it comes to Instagram usage purposes. The knowledge of

traditional culture in Indonesian fashion varies according to expertise and interest since the modern and other cultures also exist and are accessible today.

5.2 Limitations and suggestions for future research

Despite the aim and the results obtained, there are still several limitations throughout this study. Firstly, the fair distribution of informants. Considering the effect of COVID-19, this study realized the challenge of finding informants who are willing to participate in this study regarding the numerous potential informants who have met the criteria. The researcher thinks the results will be more diverse when the number of informants on gender and age (generation) is equal. Gender may lead to the various knowledge in traditional Indonesian fashion regarding the different perspectives and usage of garments. While the contribution of various generations, for instance, the older generation called Baby Boomer and Generation X, will lead to a different opinion regarding online identity construction. On the one hand, the generations aforementioned are closer to the era of traditional fashion, which knowledgeable in the function and development of traditional clothing of Indonesia. On the other hand, the ability to apply knowledge in the online realm (online identity) is quite doubtful due to the limited ability to use technology and social media.

Secondly, optimizing the method in data collection, namely in-depth interviews. This study sees that Generation Z tends to be more closed in answering questions, while Millennials are more open and concrete in answering questions. Indeed, this affects the significance of the process of analysis and interpretation of research results. This study estimates spontaneity in answering in-depth interview questions. However, Generation Z needed more time throughout the pre-interviews and during the interviews. Accordingly, Generation Z also took more time to understand the context of this study for Generation Z. It takes readiness and an extra willingness to explain the research topic and translate it into a more everyday language (non-academic neither excessively formal).

Therefore, future studies may improve the equality of distributing informants, and more time will indicate more effective results. Future studies may observe that the third biggest generation in the demographic of Instagram is involved in providing more points of view, Generation X or Baby Boomer, in adding the value of this study, especially in similar patterns. Moreover, it is assumed that the two-generation (Generation X and Baby Boomer) are more knowledgeable than Generation Z and Millennials. Future studies can decide an additional method in the data collection process, which adds the expert respondent (e.g., traditional fashion influencer, senior fashion designer, or traditional collector fashion of Indonesia) as a source triangulation to provide the expert review on the data collected. In a broader context, other social media may be taken into consideration, such as TikTok. A similar area of the research will be further explored through social media usage in providing a channel for culture, identity, and fashion. It is interesting to examine

TikTok as it also provides visual communication in the video format, which will add different perspectives regarding the utilization of video-based applications that are trending nowadays.

Also, this study was focused on Indonesian people as the sample. However, the study of fashion culture in the online realm and constructing personal online identity is a broad topic. Future researchers may come from different backgrounds, ethnicity, and nationality. The sample shall be adjusted to the field of the available population. Interestingly, this can be used as a comparison between regions or countries in the study results later. Then, the values and roles of traditional clothing between countries in various parts of the world are also diverse. Thus, it added input and insight to topics related to this study.

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Appendix

A. The overview of respondents

	Pseudonym	Gender	Age	Place	Level of education	Occupation
1	Andy	Male	25	Jakarta, Indonesia	High school	An employee at Swara Gembira organization
2	Sheilla	Female	22	Jakarta, Indonesia	Bachelor's degree	Model, fashion entrepreneur
3	Gallant	Male	29	Garut, West Java, Indonesia	Unknown data	Fashion entrepreneur (male clothing) and fashion designer
4	Haley	Female	27	Jakarta, Indonesia	Bachelor's degree	Model
5	Aria	Female	20	Bandung, West Java, Indonesia	High school	Model, commercials talent, and a college student
6	Lucia	Female	23	Jakarta, Indonesia	Bachelor's degree	Brand strategist, entrepreneur (wearable art), and fashion enthusiast
7	Karla	Female	22	Jakarta, Indonesia	Bachelor's degree	Entrepreneur in many sectors
8	Nathea	Female	24	Surabaya, East Java, Indonesia	Unknown data	Legal consultant and traditional fashion enthusiast (<i>Kain</i>)
9	Mohan	Male	29	Jakarta, Indonesia	Master's degree	PR Enthusiast and a professional MC (formal and traditional occasions)
10	Yoel	Male	31	Bandung, West Java, Indonesia	Unknown data	Educator Indonesian wastra (<i>Kain</i>), textile consultant, and professor

Table A 1. Profile of respondents

B. Topic list (in-depth interview)

Introduction

- General information
 1. Self-introduction.
 2. Date and time of interview.
 3. Purpose of the interview and topic.
- Introducing the respondent
 1. About the criteria that respondent has fulfilled.
 2. Reminder: agreed on the letter of consent and encourage respondent to be open.

Warm up/opening questions

- General questions
 1. What do you do on daily basis?
 2. How are you doing during the COVID-19 pandemic?
 3. Does pandemic affect or increase your screen time on gadgets?

Main questions

- Instagram (social media) usage purposes
 1. How important is social media to you?
 2. Can you explain the role of Instagram for you?
 3. How important do you think to have Instagram today?
 4. When were you joined Instagram? And what was the motivation?
 5. How often you use Instagram in a day?
 6. What makes you active on Instagram?
 7. Which features of Instagram did you use the most? (e.g., photo/video post, Instagram stories, and many more)
- The influence/benefits of Instagram
 1. How do you think the benefits of Instagram for yourself and your social life!
 2. Who is the most influential Instagram user for you? And why?
 3. Who is the most influential Indonesian Instagram user for yourself? And why?
 4. Considering the numerous users on Instagram, ranging from celebrities, public figure, politicians, musicians, influencers, and general people, do you find Instagram useful to seek information (or reference) in regard to lifestyle and culture? What kind of information (or reference) would it be?
- Content management
 1. How do you manage you Instagram profile?

2. What do you consider important to be displayed on your bio?
 3. What do you usually post? and why?
 4. How do you make your photographs?
 5. How do you choose the selection of the photographs?
 6. How do you schedule or manage time to upload content?
 7. Do you feel comfortable to upload content daily?
- Online identity construction
 1. In the online environment, how important is the presentation of 'self' on your bio?
 2. How important is showing the best version of you (ideal self) visually on Instagram?
 3. How do you manage or create image on Instagram?
 4. How do you distinguish your real life and image on Instagram?
 - Online local-global fashion culture
 1. How important is fashion on your Instagram? Do you think it is important to show your fashion sense on Instagram?
 2. How does clothing contribute to manage your profile on Instagram?
 3. How is your interest in fashion? How do you define your style?
 4. What do you like with your clothing preferences today?
 5. What kind of fashion fit in your profile?
 6. How do you categorize the types of traditional and modern clothing?
 7. Which one (modern or traditional) do you feel more comfortable to use for daily? Why?
 8. What does comfortable outfit mean to you?
 9. What kind of fashion trends do you follow?
 10. Do you use Instagram to discover new trends as well?
 - Traditional fashion culture
 1. In your opinion, how to categorize certain clothing items as traditional?
 2. In what kind of circumstances do you use traditional costumes?
 3. On Instagram, do you usually represent dressing in traditional clothes?
 4. How do you think with the phenomenon of mixed styles between traditional and modern clothing?
 5. Who is the most inspiring Indonesian Instagram user in clothing references?
 6. Who do you find inspiring in the fashion industry on Instagram? Both in local and global scale.
 7. Should the culture of the traditional clothing be presented on Instagram?
 8. According to your friends on Instagram, how do you think of their participation on fashion?

9. How is the possibility of these traditional clothing to be globally known?
 10. How traditional Indonesian fashion culture could compete with the trends?
- Culture online
 1. The development of social media is part of technological advances. Plus, it enables people to access the wide world. How do you think about the advantages and the disadvantages of the free access information?
 2. Regarding this situation, is it possible that some of the information might affect your cultural perspective?
 3. The existence of other cultures is impactful to people globally. How do you think if your own/traditional culture change because of other cultures?
 4. In the context of Instagram, have you acculturated some of other cultures over the time? And what are the cultures you adapted?
 5. With mixed culture, do you also follow the existing cultural trends? What are some of the examples?
 6. How do you think about the trends as a new culture?
 7. Can you think of any Indonesian cultural trends that you adapt on Instagram?
 - Acculturation in local-global culture
 1. How do you think about the connection of modernity and new culture?
 2. Do you feel that many Indonesian cultures (your culture) are now extinct?
 3. What is the major impact of the extinction process and how do you think it is possible to happened?
 4. What kind of other cultures that appeal to you? And why?

Closing

- Last question and comments
 1. How to apply the presentation of Indonesian traditional clothing on Instagram?
 2. Over time, a mixed culture is inevitable. How do you select and adapt to various new cultures without wearing away the cultural principles you already have?
- Thanking respondent
 1. Ask for additional comments or recommended respondent.
 2. Thanking the respondent

C. Coding book

C.1 Initial coding book

Initial Coding Book											
CATEGORY 1	DEFINITION	CATEGORY 2	DEFINITION	CATEGORY 3	DEFINITION	CATEGORY 4	DEFINITION	CATEGORY 5	DEFINITION	CATEGORY 6	DEFINITION
<u>Instagram and other social media usage</u>	The action of using Instagram as personal platform. Also the other perspective on the usage and advantages of other social media.	<u>Online presentation of 'self'</u>	The process of building and structuring the concept of 'self' in the online environment	<u>Fashion style and outfit</u>	The explanation of self-expression into fashion that combines personal taste in styling outfit	<u>Traditional Values in Fashion Style</u>	Personal judgment in the application and implementation of style on using the traditional Indonesian clothes	<u>Mastery the Traditional Fashion</u>	Knowledge of traditional Indonesian clothing, including background motivation, the variety of types, the diversity in many local areas, and its customs that passed through generation	<u>New Culture Online</u>	The process of adaptation in the cross-culture environment in online realm
<u>Purpose of Instagram use</u>	The role, meaning, and benefits of Instagram for personal purposes.	<u>Spontaneity behaviour</u>	The process of constructing online identity depending on freedom of self-expression, unstructured, and not limited to a certain image. No engagement with the demand of the audience	<u>Defining personal fashion style</u>	The definition and explanation of personal style in wearing clothes	<u>Acknowledge the existence</u>	Personally value and acknowledge the existence of the traditional fashion. Rarely or occasionally wear the traditional fashion.	<u>Indonesian fashion items</u>	Different types of Indonesian traditional fashion in items and where it comes from (originated)	<u>Discovering trends</u>	Current trends, new cultures, and online virals
<u>Utilizing Instagram features</u>	The process of taking advantage of the existing features and updates of Instagram by determining the current most frequently used features.	<u>Presence of personal branding</u>	The process of constructing online identity depending on personal branding that reflecting an occupation/job. Engaged with the demand of the audience	<u>Fashion offline</u>	Personal fashion style in real-life	<u>The activists and beginner</u>	Personally learn and research about the traditional fashion in the past several years. Actively wear the traditional fashion.	<u>Implementing traditional customs</u>	Belief in the procedures and behavior in wearing traditional Indonesian clothing	<u>Mixed culture</u>	The relationship between modern-traditional, Eastern-Western, and the other form of mixed culture
		<u>Manifest a new self</u>	The process of constructing online identity is completely well-structured into a new persona. Self-positioning as a representative of certain things.	<u>Fashion online</u>	Personal fashion style on Instagram	<u>The qualified experts</u>	Personally knowledgeable and mastery the traditional fashion for at least a decade. Oftenly wear traditional fashion and being a representative of it			<u>Acculturation guideline</u>	Tips and mindset in the process of accepting new culture (acculturation)

Figure C 1. Initial coding book

C.2 Final coding book

Final Coding Book											
CATEGORY 1	DEFINITION	CATEGORY 2	DEFINITION	CATEGORY 3	DEFINITION	CATEGORY 4	DEFINITION	CATEGORY 5	DEFINITION	CATEGORY 6	DEFINITION
<u>Instagram and other social media usage</u>	The action of using Instagram as personal platform. Also the other perspective on the usage and advantages of other social media.	<u>Online presentation of 'self'</u>	The process of building and structuring the concept of 'self' in the online environment	<u>Fashion style and outfit</u>	The explanation of self-expression into fashion that combines personal taste in styling outfit	<u>Traditional Values in Fashion Style</u>	Personal judgment in the application and implementation of style on using the traditional Indonesian clothes	<u>Mastery the Traditional Fashion</u>	Knowledge of traditional Indonesian clothing, including background motivation, the variety of types, the diversity in many local areas, and its customs that passed through generation	<u>New Culture Online</u>	The process of adaptation in the cross-culture environment in online realm
<u>Purpose of Instagram use</u>	The role, meaning, and benefits of Instagram for personal purposes.	<u>Spontaneity behaviour</u>	The process of constructing online identity depending on freedom of self-expression, unstructured, and not limited to a certain image. No engagement with the demand of the audience	<u>Defining personal fashion style</u>	The definition and explanation of personal style in wearing clothes	<u>Acknowledge the existence</u>	Personally value and acknowledge the existence of the traditional fashion. Rarely or occasionally wear the traditional fashion.	<u>Defining traditional</u>	The definition and explanation of traditional in clothing and fashion. And other terms (and its definitions) that relate to traditional clothing of Indonesia	<u>Defining modern</u>	The definition and explanation of modern in clothing and fashion
<u>Utilizing Instagram features</u>	The process of taking advantage of the existing features and updates of Instagram by determining the current most frequently used features.	<u>Presence of personal branding</u>	The process of constructing online identity depending on personal branding that reflecting an occupation/job. Engaged with the demand of the audience	<u>Fashion offline</u>	Personal fashion style in real-life	<u>The activists and beginner</u>	Personally learn and research about the traditional fashion in the past several years. Actively wear the traditional fashion.	<u>Motivation and inducement</u>	The background, story, and motivation that persuades and influences the informant to be interested in traditional fashion	<u>Discovering trends</u>	Current trends, new cultures, and online virals
<u>Content management system</u>	The process of managing and distributing content to upload on personal Instagram account including the preparation, editing, and feedback evaluation process	<u>Manifest a new self</u>	The process of constructing online identity is completely well-structured into a new persona. Self-positioning as a representative of certain things.	<u>Fashion online</u>	Personal fashion style on Instagram	<u>The qualified experts</u>	Personally knowledgeable and mastery the traditional fashion for at least a decade. Oftenly wear traditional fashion and being a representative of it	<u>Indonesian fashion items</u>	Different types of Indonesian traditional fashion in items and where it comes from (originated)	<u>Mixed culture</u>	The relationship between modern-traditional, Eastern-Western, and the other form of mixed culture
	The input on utilizing other social media. Informant mentioned the benefits or other social media used			<u>The role model</u>	The idol, icon, and most favorite person that informant look up to			<u>Implementing traditional customs</u>	Belief in the procedures and behavior in wearing traditional Indonesian clothing	<u>Acculturation guideline</u>	Tips and mindset in the process of accepting new culture (acculturation)
								<u>Creation and innovation</u>	The idea and creation by informant regarding the development traditional Indonesian clothing	<u>Future hope and prediction</u>	Personal opinion for the future and prediction in regards to traditional Indonesian clothing

Figure C 2. Final coding book