

CHAPTER I

INTRODUCTION

1.1. Background of the Study

The trend of fashion consumption in Indonesia in the past decade has been notably rising (Statista, 2021). Fashion becomes the most purchased product category in several e-commerce platforms in three years straight (Katadata, 2019-2020). Indonesian consumers have spent around \$8.98 Billion on fashion through e-commerce itself (Kemp, 2022). The statista data reported that the revenue in fashion industry is projected to reach US\$9.62bn in 2023, resulting in a projected market volume of US\$11.89bn by 2027. The number of fashion consumers are expected to amount to 136.1m users by 2027. Overall, fashion consumption boosts the Indonesian economy, that CNBC Indonesia (2019) estimates, the growth of the fashion industry can contribute 18.01% to the country's creative economy (Fiarani, 2021).

The demographic data fashion consumers are wide-ranging. A data based on the analysis upon 125 million active users of Facebook reported that around 55 million users' express interest in clothing, including women's, men's and children's clothing and shoes. The most significant segment is identified as females aged 25-34, who make up 20.2% of the total audience, followed by men of the same age group (18.9% of the audience) and women 18-24 (18%). This consumers' segment is reported spend specific budget to buy fashion monthly. Based on the survey done on 1.013 respondents by Populix which consist of 500 male and 513 female respondents, ranging from 18-55 years old conducted in the big cities

such as Jakarta, Surabaya, Medan, Bandung, dan Semarang. There's also a survey that is done in December 2021 as follows.

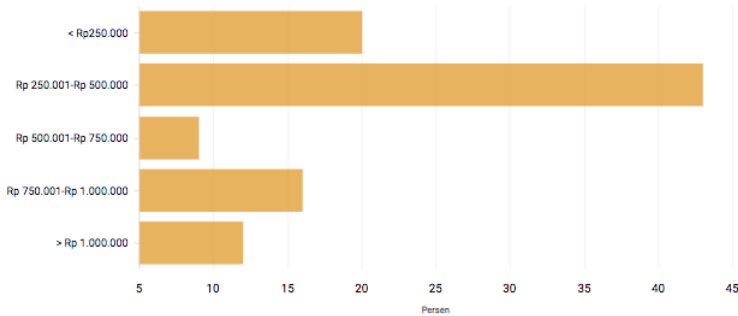


Table 1. 1. *Table of women's spending on fashion consumption (Katadata 2021)*

This can be seen that 19% of male respondents are willing to allocate more than IDR 1 million per month for spending on fashion goods, while the percentage of female respondents is only 12%. Nevertheless, most respondents, both men and women, are willing to spend Rp. 250,001 - Rp. 500,000 to shop for fashion items every month. 39% of male respondents and 43% of female respondents stated this. There were also respondents who spent less than IDR 250,000 per month on shopping for fashion goods, with the percentage of male and female respondents being the same at 20%. In addition, as much as 6% of male respondents spent IDR 500,001 - IDR 750,000 on shopping for fashion items. This percentage is lower than the female respondents who amounted to 9%. Meanwhile, there were also respondents who allocated Rp. 750,001-Rp. 1,000,000 per month for fashion spending, with the percentage of male and female respondents being the same at 16%.

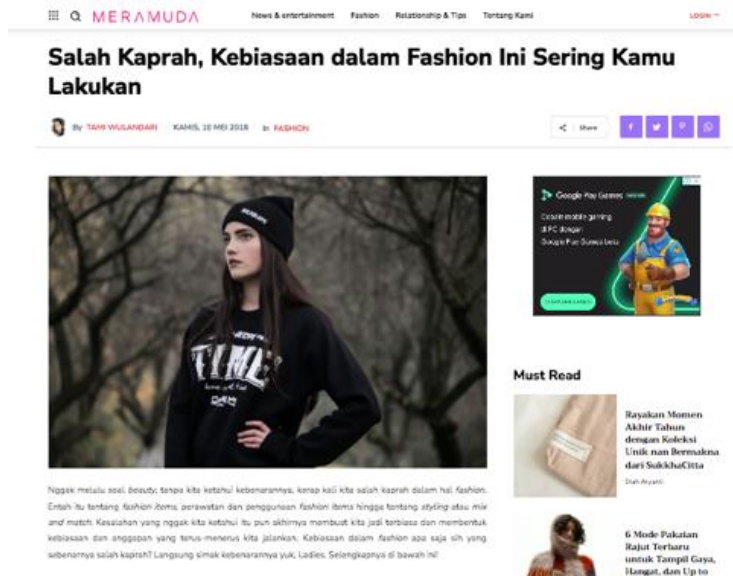
With the data provided, fashion consumption has long been an important part among young women. Fashion consumption is beyond the acts of purchasing clothes and apparels. It is understood as a culturally acknowledged aesthetic expression in clothing that is recognizable at any one time and changes over time within a social system (Sproles, 1974). This means, fashion consumption includes the various ways consumers imagine, want, buy, and use fashion goods to express specific meanings in social life (Thompson and Haytko, 1997). Literature suggest that consumers use fashion to communicate who and how they are in their social milieu, that they continue to purchase certain fashion items to maintain the continuity of identity (Vincent, 1999). Also, fashion is important to build social distinction (Bourdieu 1984), that it is used to distinguish higher class and lower class (Leban et al., 2021). Certain luxurious fashion items provide guarantee for a status symbol (Mokha, 2017), for example, consumers purchase branded apparels to make them look rich. In this understanding, the meaning of fashions that people wear, may play a crucial role in developing consumers' senses of self-identity (Thompson & Haytko, 1997).

Fashion, according to Karl Lagerfeld (2012), is a language that expresses itself through clothing to understand reality (Uno et al., 2019). Literature emphasized that fashion consumption is organized inside meaning systems to communicate symbols (Bohn, 2012: 8). This aspect can be observed in the realm of fashion and how it has progressed as individuals began to establish metonyms to describe different forms of clothes (Thompson and Haytko 1997). In current fashion systems, we have learned through media many fashion metonyms,

such as the fashion style —sporty look, the it girl look, old money look, airport outfit, Pinterest look, Concert outfit, 90's style, etc.—as described in TikTok. These metonyms generate the interpretative context which determine the meaning of fashion that are being used by consumers to build the narrative of identity (Thompson and Haytko 1997). Although it is important to consider that the forces of fashion changes over time, and it may have a direct influence on the acceptance process among wider consumers.

Nevertheless, there are pressures among consumers to consume the right fashion to convey the right symbols is profound (Rabiah et al., 2018). The phenomenon of "fashion faux" and "fashion crimes" is an example how consumers and market maintain the order of fashion systems and meaning. Big fashion magazine such as Elle define fashion faux pas as a styling or sartorial missteps (Team, 2019). Whilst Marie Claire defines it to be the biggest sartorial sins one can make when getting dressed. Whether it's wearing something that should be ironed well, unironed, or allowing your underwear to show through the outfit, which can ruin an on-point outfit (Wallace, 2021). In this sense "fashion faux pas", can be defined as a remark or action in a social situation whereas the mistake made is related to fashion choices that one decides, whether it's an error in judgment, a slip of the tongue, or, worst of all, wearing the wrong thing which can lead to social embarrassment. Further, it is compelling to

note that consumers can feel embarrassed and failed when they fail to follow certain fashion systems. Few articles below exemplify these assertions.



Picture 1. 1. An article addressing mistakes in mixing and matching clothes



Picture 1. 2. An article addressing fashion faux

Fenomena ‘Korban’ Fashion yang Bikin Para Cewek Gagal Tampil On Point

Wuri Anggarini

Share 14



Ilustrasi: [Korban fashion](#)

Finela.com, Jakarta Memiliki penampilan yang selalu trendi berkat fashion yang up to date merupakan impian kebanyakan pecinta fashion masa kini. Inspirasinya pun bukan hanya berasal dari majalah atau situs fashion, tapi juga sentuhan selebgram maupun influencer yang membagikan OOTD-nya lewat laman media sosial.

Picture 1. 3. An article addressing victims of fashion faux

In order to wear the ‘appropriate’ fashion styles, young women are increasingly turning to social media to learn how to dress up appropriately (Poncelin, 2021). Whilst consumers frequently use social media for a variety of reasons, including staying in touch with friends and ‘family, filling ‘spare time, seeing what's being discussed, they also use social media for finding products to purchase (We Are Social Report, 2022). Studies assert the important of social media is beyond facilitating communication (de Sevilla et al., 2017), it brings about imagery consumption (Aljukhadar et al., 2020) where consumers find images of products in social media that they can imagine consuming before they purchase the products.

The appeals of TikTok in facilitating how consumers learn about fashion (Haenlein et al., 2020) has been notable. In general, TikTok is a popular app among Indonesian

Generation Z and Millennials (Ypulse, 2021). According to Batoebara (2020), TikTok is a Chinese application 'that allows users to create short videos with effects and share them with friends or other users via a social application that also has a lot of music assistance, allowing users to dance, freestyle, and share them with friends or other users (Daryus et al., 2022). TikTok stands out among its competitors in the market due to its concentration on short films, which customers find more enticing because they do not need much of their time (Deriyanto et al., 2018). Since those under the age of '14 is not authorized to use TikTok, the majority of 'TikTok users in Indonesia are between the 'ages of 14 and 24 (Wiwoho,2020). This young age group is still figuring out who they are, and social media platforms like TikTok can help them do so (Daryus et al., 2022)

In terms of fashion learning, TikTok has been identified as becomes the source of inspiration for the public in terms of fashion choices (Awalia Khasanah, 2022). The consumption of fashion represented in TikTok then becomes meaning-based, and brands can be utilized as a symbol in which the exerted meaning is used to form a consumer's self-concept (Raluca & Iacob, 2008). In this sense, fashion mixes with our emotional demands, expressing our inner individuality through symbols, logos, and status products (Niinimäki, 2010). In general, people use social media to acquire fashion inspiration from others and to decide whether to purchase a product. Whereas the references used aren't simply for entertainment, but to identify the image and style that might suit them in the future, so that

the audience can become individuals with their own fashion authority (Awalia Khasanah, 2022).

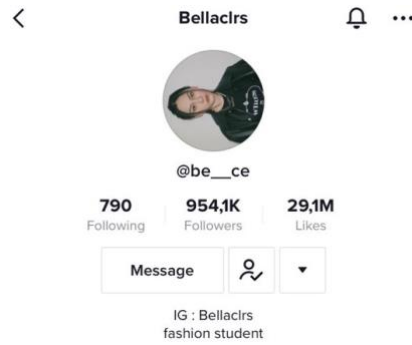
More particularly, to regard the ‘role of ‘social media Influencers in shaping the ways consumers learn fashion also imminent. Social media influencers are seen as key opinion leaders in social media who may have unconsciously or consciously established a unique brand through social media with the capacity to influence the audience (Casaló et al., 2021). Those who have the authority and shapes the audience’s attitudes through social media post that determines how one should view things in their life (Shin & Lee, 2021). Social media influencers, particularly those in the fashion industry, are known to follow the current fashion trends. Furthermore, many businesses and marketers developed a strategy to collaborate with social media influencers (Casaló et al., 2021) and offer fashion products as a taste leader, gaining the attention of others (Ki & Kim, 2019). In Indonesian context, there are many TikTok fashion influencers that have gained spotlights. Few of them are described in the table below.

No.	TikTok Username	Followers	Likes
1	@mmvia	3,4 Million	102,4 Million
2	@nazwaadinda_02	2,1 Million	136,3 Million
3	@saviragunawan	1,6 Million	34,9 Million
4	@be__ce	954,1 Thousand	29,1 Million

5	@thsaurus	892,7 Thousand	23,8 Million
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Table 1. 2. TikTok Fashion Influencers

One notable influencer is Bella Clarissa with the username of @be__ce who is known for her fashion contents. The number of followers on Bella Clarissa’s account also has been increasing over the time which now has reached 954.100 followers on TikTok. Bella Clarissa is appealing among other influencers, not only because she is a fashion student, but also, she uses social media to educate her follower about certain metonyms of fashion and its



particularities.

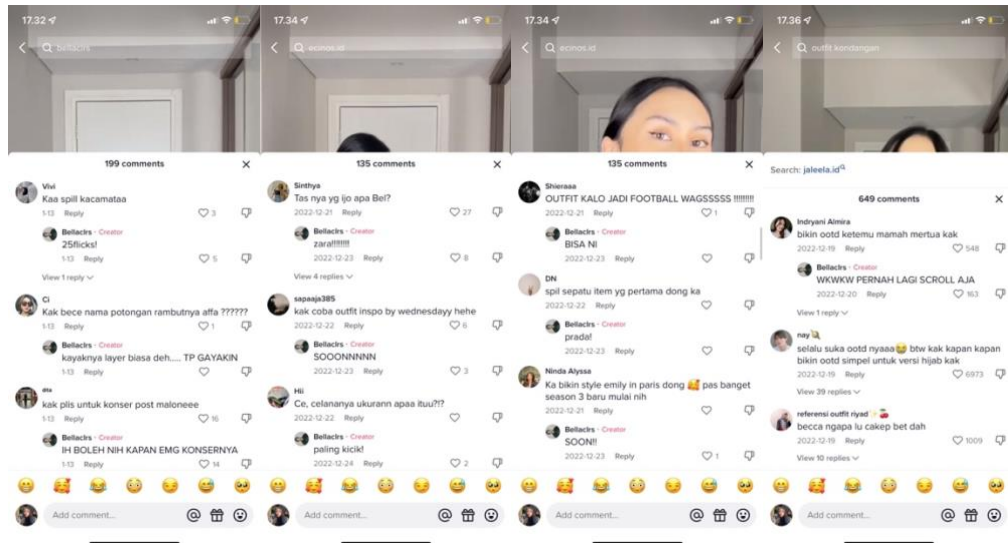
Picture 1. 4. Bella Clarissa's TikTok Profile

Picture 1. 5. Bella Clarissa's TikTok Contents



Be-Ce's TikTok contents varies from Outfit of the day, mix and match, and how the audiences understand the use of metonyms implemented on her account to introduce how to dress up as a *cewe mamba*, *cewe kue*, or *cewe kelepon* sends a message that the audience understood on the content that is delivered.

The ways Bella Clarissa's followers—which can be characterized as young women, respond to her contents are also notable. They show enthusiast and interest towards the contents that are made, asked on where to get the clothes or accessories that are worn, and asked to make a content on specific style.



Picture 1. 6. Bella Clarissa's comment section

Previous study suggested that viewing images of high-street fashion on social media made consumers happy because it allowed them to connect their personal style with various fashion accounts, satisfying their own hedonistic needs, and expressing their unique individuality (Nash, 2019). Further, consumers tend to use TikTok contents to build one's aesthetic preferences and to establish their own taste within their everyday fashion practices (Phillips et al., 2014). This study is interested to explore such phenomenon, particularly on how the experiences of young women interacts with such fashion contents from TikTok influencer, and how they learn and adopt aspirations from their interactions with fashion systems and meanings through TikTok.

1.2. Research Problem Statement

Fashion consumption includes the various ways consumers imagine, want, buy, and use fashion goods to express specific meanings. Fashion is essential for constructing, differentiating, and maintaining individual identity among young women (Murray 2002). Fashion is vital for constructing and maintaining identity. This is particularly compelling among young women which account for approximately 65% of the online market (Febri Mustika & Astiti, 2017) and they are known as the consumer segment that is psychologically most involved in their fashion consumption, experiencing failure, shame, embarrassment, and depression because of how they look and how their fashion presentation (Entwistle et al., 2002). Consumers have the urge to know certain ways to consume clothes and undertake mixing and matching fashion apparels appropriately. The wrong ways of wearing fashion are not only produce anxiety among young women but also stigmatization.

With the increasing importance of social media, influencers inspire and teach consumers how to undertake a specific taste of fashion style (Jansom & Pongsakornrunsilp, 2021: 3). Here, social media influencers may act as fashion opinion leaders, where the conveyed message is passed on to the audience to exert influence. Opinion leaders operate as change agents in the market, spreading ideas of any new look or fashion trend (Shaari et al., 2021: 69). Consumers turn to social media to learn and adopt a particular style to dress appropriately and to be accepted by society, while accessing TikTok (Shaari et al., 2021: 58). Consumer Personal taste can be developed because taste regimes (Aljukhadar et al., 2020),

which' is 'defined as a "discursively constructed normative system that orchestrates the aesthetic of practice in a consumer culture." (Arsel & Bean, 2013a).

This study attempts to address the learning of fashion taste by questioning how do people develop their taste on fashion from fashion influencers on TikTok?

This study attempts to address the learning of fashion taste by questioning how young women manage to learn, get aspirations of fashion styles, and adopt a specific taste of fashion style based on their interactions with TikTok contents from fashion influencers?

1.3. Research Objective

This study seeks to understand the process consumer learning of fashion taste based on their interactions with fashion influencers on TikTok.

1.4. Research Significances

1.4.1. Theoretical

This study explores how consumers embrace fashion tastes through interaction with TikTok influencers. Using taste regime theory, it delves into how consumers engage with fashion products endorsed by these influencers to shape and maintain their consumer identity. The finding is significant for further studies relevant to this topic.

1.4.2. Social

The result of this study provide evidence on how fashion taste is shaped by personal preference, societal influences, and the impact of influencers on social media then adopted and incorporated into the daily life of consumers, offering insight into how individual navigate and express themselves within broader social and digital contexts.

1.4.3. Practical

The understanding of how young women use TikTok to gain aspirations about fashion are valuable for market actors, particularly retailers seeking an understanding of their consumers. This study provides insights on the importance of TikTok influencers for fashion consumers, specifically among young women as the main segment of fashion.

1.5.Theoretical Framework

1.5.1. Research Paradigm

Paradigms are points of view or ways of looking at reality that we use to arrange our observations ‘and ‘reasoning (Babbie, 2007: 34). The interpretive paradigm is utilized in this research because the approach tries to comprehend people's lived experiences from the perspective of individuals themselves, also known as the 'inside' perspective. This entails investigating the subjective interpretations that people ascribe to their experiences (Hennink et al., 2020). A

phenomenological approach is also used within this research. The phenomenological approach, according to Moleong (2014), refers to individual experiences of various types and types of individuals encountered. It can also be considered to center on subjective human experiences and world views. According to this viewpoint, researchers aim to investigate the significance of events and their relationships with various people under specific conditions. The basis of phenomenology is that researchers do not know what events mean to the people being investigated.

1.5.2. State of The Art

This study draws references from previous studies that have been conducted in the local context of Indonesia, and in the global world.

The first research is titled “*Analisis Foto ‘Instagram ‘Influencer Indonesia Melalui Pendekatan Strukturalisme Pierre Bourdieu (2019)’*” by Jessica Alicia and Obed Bima Wicandra studying under the Visual Communication Design ‘Study Program, Faculty of Art ‘and Design, Petra ‘Christian University. The study focused on how influencers use Instagram to broadcast daily activities online and how they brand themselves on social media. The study employs a constructive structural theory approach, often known as Pierre Bourdieu's social practice theory. In this scenario, Bourdieu studies social activities based on habitus, domain, and capital to investigate how a person's taste is created in order to become a social actor. According to the

findings of this study, influencers who appear on social media want to be perceived as having a positive image and attempting to differentiate themselves from the public.

The second study is "*Pengaruh Akun Instagram @Nusantarafit Terhadap Perubahan Gaya Berpakaian 'Mahasiswa Fakultas Dakwah dan Komunikasi UIN 'Sunan Ampel Surabaya' (2021)*" by Ilham Nur Wachid, from Da'wah and 'Communication Faculty, In UIN 'Sunan Ampel. This study describes the use of social media and how it influences the young generation or students to impersonate things that attracts them. Due to the easy access given by the internet, individual can keep up to date with the current fashion trend. The study uses the S-O-R theoretical framework and quantitative research methods with correlative research type. The study was conducted on students from UIN Sunan Ampel Surabaya's Da'wah and Communication Faculty. The Nusantarafit Instagram account, is used as a reference for fashion styles, also provides recommendations on local products and brands. In addition, the Nusantarafit account also shares educational content related to clothing styles, stories, or history. The study's findings show that the @nusantarafit Instagram account has an influence on the behavior changes in the streetwear style of students from the da'wah and communication faculties of UIN Sunan Ampel Surabaya, and that the level of influence of @nusantarafit 'Instagram on 'changes in the dress style of its students is relatively strong.

The third study with the title “*Citayam Fashion Week Bentuk Artikulasi Globalisasi Kultural dan Komunikasi Identitas Fashion Anak Muda (2022)*” by Roosita Cindrakasih under the Communication Science Study, in Universitas Bina Sarana Informatika. This research uses qualitative research methods with an interpretive paradigm and ‘by conducting literature studies, observations and ending with data triangulation. The study uses the theory of technological determinism which states that changes and technological developments have a major impact on society. In this theory, technology is seen as capable of shaping the way of human thinking so that ultimately technology directs people to move from one technological century to another. The research explores the development of information and communication technology that has a big impact on the world of mass media. All kinds of information can be accessed easily including culture, which is transferred through various forms such as lifestyle, values, ideology and in other forms. The result of the research shows that Citayam Fashion Week is a form of expression and existence for young generation amidst the hustle and bustle of within the capital. Where fashion tastes and trends rotate so quickly. This is because fashion is an entity that continues to move dynamically and one day experience changes.

The fourth study is “*Konstruksi Makna Hijab Fashion Bagi Moslem Fashion Blogger*” by Ade Nur Istiani under the Communication Science Study, Faculty of Social and Political Science in Lampung University. This researcher uses the

qualitative method with a phenomenological approach that focuses on the informants' life experiences in quest of meaning regarding reality from the research subject's point of view. The research employs Alfred Schutz's Phenomenology theory, Luckmann and Berger's Theory of Social Construction of Reality, and George Herbert Mead's Theory of Symbolic Interaction. The study investigates the growth of Muslim fashion in Indonesia, which has been on the rise in recent years. This phenomenon is strongly linked to the effect of today's lifestyle, which is inextricably linked to technology. Blog is a part new media technology utilized by Moslem Fashion 'Bloggers to express Muslim 'fashion styles as a fashion trend that 'plays a role in the development of Muslim fashion in Indonesia. The study's findings indicate that the emergence of the hijab fashion trend in Indonesia is a positive development, although there is a shift in meaning. The reasons for adopting blogs as a medium of communication for hijab fashion are split into three categories: attractiveness, inspirational, and existence.

The fifth study is titled as "*Fashion sebagai Identitas Masyarakat Urban pada Konten Youtube Yoshiolo (2022)*" by Fransisca benedicta and Avira Citra Paramita, from Universitas 17 Agustus 1945 Surabaya. The method used in this study is the Roland Barthes' semiotic method where there are connotative and denotative meanings in Yoshiolo's YouTube video through a qualitative approach and with a descriptive research type. Research using semiotic methods has indeed been carried out a lot, but through semiotics looking at representations through social media or

online provides many interpretations which lead to multiple interpretations. The results of the research in this study are that online media has a big role in shaping lifestyles in society, besides that the fashion industry is currently also developing its capitalism which also links men as one of the new target market targets. The existence of consumerism in the male gender is one of the things that tries to break down gender stereotypes that have been attached to women, namely that they are often said to be "women like shopping".

The sixth study is titled "The role of access-based 'apparel in processes of 'consumer identity construction (2021)", written by Niklas Sörum and Marcus Gianneschi, under the University of Borås, Sweden. The research uses a qualitative and interpretative approach, with semi-structured in-depth interviews and focus group interviews with clothes library patrons serving as the primary data sources. This work was done in the conceptual context of consumer culture theory approaches to consumer identity building and the function of object ownership in consumer identity initiatives. The interpretation process was preceded by a hermeneutic endeavour. The empirical 'study focuses on how consumer identity construction processes related to symbolic values of clothing and self-possession mechanisms related to 'ownership are negotiated in encounters with access-based types of fashion consumption, with implications for potential consumer adoption of access-based forms of consumption. The study revealed how managing one's wardrobe could require an interaction

between the solid core of clothes and access-based clothes, associated styles and aesthetics, and how this struggle appeared to show disagreement between the clothing library range and the informants' selves; i.e. the difficulties of identifying with clothing and styles.

The seventh study is titled “Fashion Consumption in digital media: Multiple practices and new identities”, written by ‘Victoria; Nannini’ (2020), from Universidad Nacional de Rosario, on Fashion, Style, & Popular Culture. It uses a qualitative research approach known as symbolic netnography, which is defined as "a specific set of related data collection, analysis, ethical, and representational research practices in which a significant amount of data is collected through a very humanist participant-observational research stance." Screenshots and the systematization of social network data using specialized software were combined with semi-structured interviews and netnography's coarse data analysis techniques. The remaining information was manually decrypted and connected to the information gathered through interviews, documentary analysis, screenshots, and written accounts of customers' online interactions with chosen brands. According to the results of the study, shoppers want to make a statement with their purchases and exhibit what they are wearing. They won't just upload any picture; they'll share one that expresses exactly how they feel and represents the image they're attempting to convey. They want to be a part of a community that shares their values and style. Online fashion

consumption coexists with daily social media contacts. Consumers are attempting to establish their identity exclusively by consuming what they believe make them happier and fulfilled, thereby making them unique and powerful in their own social circle, which may be disciplined using digital marketing methods.

The eight study is “Exploring how social media platforms influence fashion consumer decisions in the UK retail sector”, written by Jill Nash (2018), From Bournemouth University, Poole, UK. By using the qualitative research method, the study takes an interpretive, explanatory approach. In-depth interviews and focus groups were also conducted as part of the research to acquire a comprehensive understanding of the viewpoints, arguments, motivations, and concepts of two generations (Generation X and Generation Y). According to the study's findings, customers employ several internal and external incentives to shape their behaviors and opinions of high-street fashion retailers, and social media plays a role in both processes. However, the study discovered that there are other sources that influence consumers' purchasing decisions as well, and as the number of social media users increases, these platforms' influence on buying behavior is also growing. Informants were shown to actively use social media to get inspiration and knowledge about high-street fashion businesses, however they were not as significantly influenced by the content created as was previously anticipated regarding their eventual purchase intentions.

The previous studies as described above reported several important highlights for this study, including the importance of fashion to build and maintain individual identity, the importance of media and social media as the medium for self-presentations and sources of aspirations of fashion. However, those studies have not addressed how the process of fashion adoption through social media, especially from TikTok influencers, among young women, which becomes the significant novelty from this research.

1.5.3. Fashion Consumption and Consumer Identity Projects

The use of consumption goods in the service of identity projects is widely acknowledged as a central concern within contemporary consumer culture (Arnould and Thompson 2005; Belk 1988; Bocoock 1993). Marketplace has been widely recognized as providing resources for identity projects, which are carried out through day-to-day self-presentation (Schau 2018). The concept of identity as a project relates to the continuing construction of self-identity narratives based on our views of the past, present, and hoped-for future (Arnould & Thompson, 2018). Fundamentally, the notion of the identity project suggests that people are actively concerned about the creation, enhancement, transformation, and maintenance of a sense of identity (Bardhi et al. 2012; Belk 1988). People strategically develop their identities over time and geography in a perpetual state of being through marketplace resources. The market frequently assists and even enables identity projects by providing a collection

of props and practices that can be deployed independently or in combination to self-present or perform identity. Consumer identity initiatives are inextricably linked to the marketplace, which not only provides tangible and symbolic resources for identity construction, but also a platform on which to enact it (Arnould & Thompson, 2018: 68).

Fashion consumption is significant in consumer identity projects (Larsen & Patterson, 2018). Consumers frequently utilize fashion discourse to build a sense of personal identity by contrasting their perceived fashion orientation with that of others in their social milieu. The notion of "who I am" is constantly formed and redefined by perceived differences to others through this logic of self-identity formation. Fashion meanings and perceptions of fashion-oriented activities play a significant part in establishing self-identity limits. Everyday fashion can be related with a nexus of work and familial duties, constraints, and societal expectations to conform to a specific lifestyle mold. Fashion discourse is frequently used by consumers to create a sense of self. The consumer identity work reveals a contrast between consumers perceived fashion orientation and that of others in their social circle. The establishment of these self-identity boundaries is influenced by both the meanings attached to fashion and how people perceive fashion-related behaviors. Additionally, the mythical notion of creating one's identity through the uniqueness of one's purchasing choices has long been utilized as a concept for advertising mass-produced

fashion items (Thompson & Haytko, 1997). Fashionable clothing and accessories are metaphors for our identity choices, present relevant examples of current changes (Bovone, 2006). While metonymic constructions simply refer to certain fashion trends that stand for a larger sense of societal identity. This use of fashion imagery as a metonym shows how clothing choices are seen as situational personalities in particular social contexts as well as identifiers of personal identity.

1.5.4. Social Media Influencers

In today's digital era, as people increasingly spend their time online, social media has become a trendsetter for society. Social media platforms are now the primary source of information for consumers and one of the most powerful marketing tools for fashion businesses. The fashion industry has benefited from using social media, posting pictures and videos, and writing about their fashion products and business practices to attract consumers and increase brand awareness. Social media provides an interactive channel of mass communication to amplify marketing strategy for fashion brands. These platforms attract new customers by offering information about fashion and brands while keeping loyal customers by offering new channels for advertising.

Given the rise of social media, social media influencers have become an essential part of marketing agencies' strategies. Advertisers seek to leverage

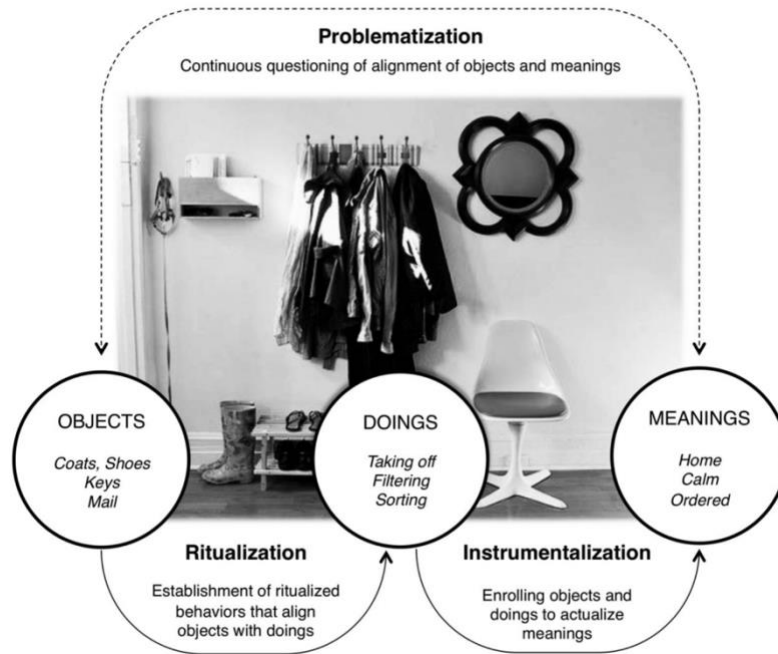
influencers' large community of followers who place trust in influencers' recommendations. This trust makes the use of influencer marketing a powerful tool for advertisers. With increasing consumer interest, the sustainable fashion industry has grown, and social media influencers are being leveraged to shift consumer perspective and purchasing behavior. Using semi-structured interviews, this research addresses the use of influencers as an advertising tactic in the sustainable fashion industry to analyze the social media practices and monetization strategies of sustainable fashion social media influencers.

1.5.5. Taste Regime Theory

Taste has been a fertile research domain for consumer as a fundamental mechanism for perpetuating social hierarchies (Bourdieu 1984; Holt 1998; Ustuner and Holt 2010). Taste has frequently been thought of as a system through which individuals judge, classify, and relate to items and acts of consumption (Bourdieu, 1996). People are showing their values, status, and identities at the same time when they are revealing their sense of taste. Recently Arsel & Bean (2013), develop a theory that explains how taste is performed as a practice with effects on the material. Accordingly, we investigate the ways that taste, within one stratum of a hierarchy, is practiced, reproduced, and maintained in everyday life.

Taste Regime theory is introduced by (Arsel & Bean, 2013) to conceptualize a discursive system that links taste aesthetics to consumer practice. The taste regime provides a framework to understand that orders how customers use goods and endows them with meanings. This theory describes how consumers learn and adopt certain styles from mediated market experiences. Taste regimes is defined as a system that directs our consuming actions in the context of consumer practices. Sociologists established the theoretical framework to comprehend unsustainable consumption trends and market developments. It becomes a collection of guidelines that guides consumers through their consumption behaviors and gives the product significance. Specific practices are attained in this sense not just through the act of purchase, but also through the general way in which objects, doings, and meanings are arranged and arrayed into an identifiable, repeated pattern.

The essential role of the taste regime is how it penetrates practical knowledge in the form of doing, knowing, and relating to objects. There are three mechanisms of consumer learning practice that are used to build taste regime. Three practices are identified as the core ideas of taste regime: problematization, ritualization, and instrumentalization.



Picture 1. 7. The illustrated taste regimes theory (Arsel & Bean, 2013: 910)

1. Problematization, is the act of continuous questioning of how objects are aligned. When contemplating the purchase of an object, customers engage in a process of determining whether the object is appropriate or not. This method also provides a supply of ideas for normalizing specific appearances and meanings.
2. Ritualization is the formation of a recurrent activity that can change consumer ways and meaning of acquiring and consuming things. It is, in other words, a symbolic activity made up of several behaviors that occur in a regular, episodic sequence and tend to reoccur over time. By connecting belief systems with observed practices, rituals influence how individuals acquire objects, what they

do with them, and how objects serve to generate and maintain meanings. Repetition of acts improves consciousness and instills a sense of control. It combines the goal of transformation with the acquisition of new behaviors and the maintenance of new habits. This method envisions an end aim of achieving meaning.

3. Instrumentalization, is the process of meaning actualization (Arsel & Bean, 2013b). This consumer practice and taste regime method provides consumers with resources and suggestions for connecting material objects with their meanings. The processes of problematization and instrumentalization are closely intertwined, as consumers seek to assign symbolic meanings to the goods they acquire (Warde, 2005).

The mechanisms of taste regime allow consumers to move from realizing a problem to their goal fulfillment through practices (Arsel & Bean, 2013b). Most of the time, taste in consuming is quite static since ritualized behaviors are learned over time, making this mechanism relatively constant. Changes in taste occur over time or because of significant changes, but both require some period of adjustment for consumers.

1.6. Operational Definition

This study aims to understand the experiences of young women when engaging with fashion contents from TikTok influencers to get inspired and adopt certain fashion taste. Fashion is related to identity in the same way it is related to culture. Cultures have their own unique and symbolic fashion statements, much like social media influencers that have their own particular style and trademark. Identity is a key role in virtual communities and is the primary activities of sharing personal information to the world. Social media has allowed identity to be performed in many ways, particularly through the express of clothing. It helps to understand how influencer showcase their identity to the world which can help young girls develop their sense of identity through TikTok fashion contents.

Based on their interaction with fashion contents in TikTok, young women may discover new ways to construct and maintain their identity by their fashion taste and expressions in their daily lives.

Adopting the theoretical perspective of taste regime, this study considers that the mechanism of learning through specified TikTok's contents may involve three practices of problematization, ritualization and instrumentalization. The problematization is when young women continuously question, compare, and contrast their fashion styles with the TikTok influencer. Conceptually, in this stage, young women may engage in a process of determining whether the object is appropriate or not and adopt ideas for normalizing specific appearances and meanings. The problematization begins unexpectedly when something catches their attention, which usually occurs by starting an analysis process to decide whether young

women can align the clothing's that they see with the meaning they are looking for. This process is usually followed with young girls spending some time picturing themselves and imagining how they look like wearing the outfit, this leads one to decide whether they like it or not. Further, ritualization is when the regular, episodic, and sequence access of the TikTok's fashion contents can change consumer ways and meaning of acquiring and consuming fashion items. TikTok's rituals shape how young women acquire fashion apparels, what they do with them, and how objects serve to generate and maintain meanings. Repetition of acts improves consciousness and instills a sense of control. Next, the practices of instrumentalization is the process of meaning actualization in fashion consumption. This practice provides consumers with suggestions for connecting certain fashion styles with their meanings. Different qualities, characteristics, and meanings assemble consumers' fashion preferences in terms of instrumentalization.

1.7. Research Method

1.7.1. Research Approach

The research is done through qualitative research method (Hennink et al., 2020: 14). According to Hennink, Hutter, & Bailey (2020: 10), Qualitative research examines people's experiences in depth using a specialized set of research methodologies such as in-depth interviews, focus group discussions, observation, content analysis, visual methods, and life histories or biographies. The research in this study is done through Interpretive Phenomenology Analysis (IPA) that's committed

to examining peoples major life experience in detail as part of the qualitative research approach (Smith et al., 2009). IPA is concerned with exploring experience in its own term, mainly on what happens when the everyday lived experience takes on particular significance for people.

1.7.2. Research Subjects

The subjects for this qualitative research are young women, aged 17-25 years old. The informants are chosen by using the purposive sampling. Purposive sampling is sample that were selected based on certain considerations.

- a. Active users of TikTok application in the past three months.
- b. Active fashion consumers with the minimum spend of Rp.250.000 to buy fashion items monthly.

By these criteria, there is a tendency for researchers to choose informants who are considered to know the information and depth of the problems that also can be trusted to be a source of data (Nugrahani, 2014: 101-103).

1.7.3. Data Collection Method

The data collected within this research is done through in-depth interview. The in-depth interviews are a process of obtaining information for research purposes by means of question and answer, with an interview guide, but carried out in a flexible and open manner, not strictly structured, and not in a formal setting (Nazir &

Sikmumbang, 2009: 194). The aim is to be able to present the current construction in a personal context, activity, event, motivation, emotion, perception or response form, and participation, and so on. In other words, it can dig up complete information about the attitudes, knowledge, and views of the informants regarding the problem (Nugrahani, 2014: 123).

1.7.4. Sources and Types of Data

a. Primary Data

Primary data is the interviews' transcripts from the informants to be obtained directly through in-depth interviews. The observations' reports also serve as primary sources of data for this study.

b. Secondary Data

Secondary data is additional data obtained through existing sources and existing literature studies by researchers through references to books, articles, journals, theses, and other sources related to the research topic (Nugrahani, 2014: 113).

1.7.5. Data Processing Techniques

IPA requires a 'rich' data where the interviewee is able to speak freely and reflectively, and to develop their ideas and express their concerns at some length (Pietkiewicz & Smith, 2012). This research attempt to understand what it is

like to stand in the shoes of the subject and through interpretive activity make meaning comprehensible by translating it. This means, that the IPA study is a dynamic process with an active role of the researcher which influence to an extent in which they get access to the participants experience and how, through interpretive activity, they make sense of the subject's personal world. IPA involves a dual hermeneutic approach, meaning that participants attempt to give meaning to their experience, while researcher seek to interpret and delve into insight from theses experience to create a more comprehensive analysis (Pietkiewicz & Smith, 2012). With IPA, we aim at producing an in-depth examination of certain phenomena. In general, IPA provides a set of flexible guidelines which can be adapted by individual researchers, according to their research objectives. The stages of IPA are as follows (Pietkiewicz & Smith, 2012):

1. Multiple Reading and making notes

This involves close reading of the transcript several times. If an audio recording is available, it is also recommended to listen to it a few times.

This helps researchers immerse themselves in the data, recall the atmosphere of the interview, and the setting in which it was conducted.

At this stage the researcher can make notes about his or her observations and reflections about the interview experience.

2. Transforming notes into emergent themes

At this stage, it is best to work with notes rather than the transcript. With aimed to transform notes into emerging themes.

3. Seeking relationship and clustering themes

This involves looking for connection between emerging themes and then grouping them together according to conceptual similarities and providing each cluster with a descriptive label. Some of the themes may be dropped if it do not fit well with the structure of the study.

4. Final Theme

Lastly it involves taking the themes identified in the final table and writing them up one by one. The table of themes opens up into a persuasive account that explains to the reader the important experiences that have been found during the process of the analysis.

1.7.6. Goodness Criteria

Lincoln and Guba (1985) created stringent criteria in qualitative research, in which researchers engage create trustworthiness within the research activity and in their reports, known as credibility, dependability, confirmability, and transferability. This is referred as the four general criteria in their approach to trustworthiness (Forero et al., 2018).