

# Mediation, Remediation, and Commercialization of Indonesian Identity in Sneakers Advertising

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DOI: <https://doi.org/10.18196/jkm.16030>

## Article Info

Article history:  
Received 31 Aug 2022  
Revised 1 Oct 2022  
Accepted 22 Oct 2022

## ABSTRACT

The utilization of Indonesian national identity in fashion products, notably shoes, inspired this research. Retail goods that exhibited an Indonesian identity offered producers a chance to draw in sneakers fans. This research aimed to discuss the mediatization of Indonesian national identity. The three Instagram accounts @exodos57, @bro.do, and @sepatucompass were selected as the study's subjects. Young Indonesians are currently enamored of sneakers from these brands. Many young individuals also follow their Instagram accounts. The data was to be analyzed using mediation, remediation theory, and commercialization. To investigate the data, a qualitative technique using explanatory research was used. The findings demonstrated that mediation, remediation, and commercialization are three processes that engage with one another. Additionally, it is possible to interpret the utilization of national identity as a response to globalization and the quest for authenticity. The logic of commercialization might be applied to this legitimate research.

Keywords: Mediation; Remediation; Commercialization; National Identity; Indonesia; Sneakers.

## ABSTRAK

Penelitian ini dilatarbelakangi oleh penggunaan identitas nasional Indonesia pada produk fashion khususnya sepatu sneakers. Produk retail yang menampilkan identitas Indonesia menjadi peluang bagi produsen serta mampu menarik minat para penggemar sneakers. Tujuan dari penelitian ini adalah untuk mendiskusikan proses mediatisasi identitas nasional Indonesia. Tiga akun Instagram yakni @exodos57, @bro.do, dan @sepatucompass dipilih sebagai objek penelitian. Sepatu sneakers dari ketiga merek tersebut populer di kalangan anak muda Indonesia. Akun Instagram mereka pun banyak diikuti oleh anak muda Indonesia. Mediasi, remediasi, dan komersialisasi merupakan teori yang digunakan untuk menganalisis data. Pendekatan kualitatif dengan penelitian eksplanatori dilaksanakan untuk menyelidiki data. Hasil penelitian menunjukkan mediasi, remediasi, dan komersialisasi merupakan tiga hal yang saling terkait dan saling mempengaruhi. Lebih lanjut, penggunaan identitas nasional dapat dilihat sebagai reaksi terhadap globalisasi dan pencarian otentisitas. Penemuan terhadap otentisitas ini diikuti dengan menggunakan logika komersialisasi.

Kata Kunci: Mediasi; Remediasi; Komersialisasi; Identitas Nasional; Indonesia; Sneakers.

## INTRODUCTION

Instagram is one of Indonesia's most popular forms of social media (Esti et al., 2020). The popularity of Instagram in Indonesia is evidenced by the number of users who are ranked third after Youtube and Whatsapp (Haryanto, 2021). Instagram users have significantly increased over the past few years. At the end of 2019, there were 61,610,000 monthly active users on Instagram. This number is higher than the 59,840,000 users it reached last month. This indicates that 22.6 percent, or roughly a quarter, of Indonesia's population, use Instagram.

Women dominate Instagram users at 50.8 percent. The rest, which is 49.2 percent, are male users. In terms of age, Instagram users are dominated by the 18–24 age group. This age group reached 37.3 percent or 23 million users. Women still occupy the first rank of users for this age category, with 19.5 percent. The rest are male users, with 17.9 percent. The second largest age group is in the age range of 25–34 years, which is 33.9 percent. In this age range, male users dominate compared to female users, which 17.9 percent. The remaining 16.1 percent are female users (Pertiwi, 2019).

Two years later, in 2021, the number of Instagram users increased to a total number of users of 85 million users. With this amount, Indonesia's average social media user can spend up to 3 hours and 14 minutes daily (Haryanto, 2021). This study was conducted mainly on the social media platform Instagram after observing its growth over the years and looking at user behavior on social media.

Instagram is evolving into a corporate community media in its current stage of development, moving beyond social media utilized for personal social networking purposes. At the end of 2017, there were 25 million business community accounts on Instagram, which were dominated by small and medium Enterprises (Usaha Kecil dan Menengah or UKM) (Widyastuti, 2017). Indonesia is even referred to as one of the five countries with the highest number of business profiles in the Asia Pacific. Other countries that have the most business profiles in the Asia Pacific are America, Brazil, Russia, and the UK (Alfarizi, 2019a).

A survey conducted by Instagram states that almost 90 percent of users communicate business through Instagram. In addition, 76 percent of people buy through businesses on Instagram. Those who do not make purchases also continue to search on Instagram. Instagram users also learn the business from Instagram (Alfarizi, 2019b). For electronic commerce players, Instagram is used as a media campaign. Even one of the electronic commerce actors admitted that they got 10,000 followers in just one day. Thus, Instagram is considered the proper application for promotion (Prima, 2021). With its position as the country with the highest number of business profiles in Southeast Asia, the researcher determines business Instagram as the research object.

Among the various categories of Instagram business in Indonesia, the researchers determined the fashion category, especially shoe products or what is popularly called sneakers. Sneakers come from the English word 'sneak', which means to move, put, pass, etc., stealthily or furtively or to do, take, or enjoy hurriedly or surreptitiously. The idea behind the word is that when a person wears these shoes, others will not hear his footsteps when walking. Because these shoes have a silent characteristic, people associate them with sneaking, stalking, or following people secretly (Mayasari, 2019). Initially, the sneakers users were a group of basketball lovers and hip-hop music lovers. However, now, sneakers fans are starting to spread to various circles.

Fans of shoes have increased in Indonesia as well. From 2016 to 2017, the rise ranged from 50% to 70%. This was demonstrated in 2017 when the Jakarta Sneakers Day event exceeded the 7,000 visitor goal set by the organizers by 15,000 people. These young individuals are an idealistic group of sneakerheads (the nickname for sneakers collectors). The key is that people are seeking authentic, high-quality sneakers rather than just cheap or imitation pairs (Hasibuan, 2018). The most popular sneakers brands are Converse, Nike, Vans, Adidas, Reebok, New Balance, Asics, Mcbeth, Puma, DC Shoes, and many more.

Sneakerheads are interested in internationally known sneakers and sneakers created in Indonesia. Indonesian millennials frequently look for regional sneaker manufacturers like Word Division, Compass, NAH Project, Portee Goods, Brodo, and Compass (Nurdiana, 2019). In addition, there are other sneakers brands, such as Saint Barkley, Geoff max, Pijak Bumi, Rafheoo brands, and others (Tashandra & Dewi, 2019). This investigation discovered sneakers that have become symbols of national identity among these numerous sneakers products. It is intriguing to notice how national identities are incorporated into fashion goods because they embody the nation and the intricate process of everyday industrial design practice (Melchior, 2010). The approach will then be applied to the evolving national identity of Indonesia concerning apparel, particularly sneakers. This Indonesian

identity can be expressed by symbols, flags, maps, pictures, or written words. The study's primary focus is media analysis of the process of incorporating Indonesian national identity into cultural items and an analysis of the Instagram message in relation to social media.

Based on the background that has been stated, the formulation of the problem in this study is how mediatization emerges on Instagram in the fashion sector, especially in sneakers that display Indonesian national identity. The purpose of this research is not only to provide empirical examples of the mediatization of sneakers with Indonesian identity on Instagram but also to provide a perspective on the reach of mediatization, especially in the Indonesian context of fashion. Thus, the novelty of this study is the mediatization analysis of sneakers on Instagram with the theme of Indonesian national identity.

It would be interesting to look into mediatization in the fashion industry. One of the researchers who carefully examines this relation is Rocamora. Given that fashion is a part of the retail industry, Rocamora gives an overview of fashion production connected to catwalk shows and design collections created by and for the media (Rocamora, 2017). Rocamora's article discusses the relationship between using cosmetics and the use of digital cameras in creating self-fashion to explain the process of fashion mediatization that extends beyond everyday practices related to the concept of self, namely the mediated self. Rocamora continued her study by analyzing the relationship between fashion and retail. In his discussion, he stated the link between digital mediation, especially in the fashion sector, with a focus on electronic commerce (Rocamora, 2018). She modified her thoughts on remediation while analyzing digital fashion media. Rocamora uses the concept of commercialization to describe the point of junction between the concepts of mediation and remediation in addition to uniting them.

Another research related to fashion and mediation is the research of Perthuis and Findlay. Perthuis and Findlay said that although the stylish ideal has changed from print to the internet, from the professional fashion model to the influencer, the result has remained the same. Aspects of this fashion ideal are still very much present in the Instagram aesthetic. The Instagram application, combined with digital technology, enables self-aesthetics and offers opportunities for a more representative lifestyle. On the other hand, hegemonic ideals still dominate (Perthuis & Findlay, 2019).

Associated with a deeper understanding of mediatization, the term mediatization has been used widely by experts. The phrase is frequently used. Some are 'medialization', 'mediation', or 'mediation'. Among these terms, the most popular term used later is mediatization or mediatization. Mediatization can be interpreted as an immediate reaction when referring to English terms. This mediatization was developed to capture the wide-ranging effects on people's daily lives and the practical organization (social, political, cultural, and economic) of media, focusing on the widespread distribution of content and media applications through various forms, contexts, and practices. To be understood more simply, something is going on with the media in our lives, and something that happens that is deep enough to be achieved is only studied from a singular perspective. This in-depth process describes how the program is produced or tracks how a particular audience perceives it at any given time (Couldry & Hepp, 2013).

The term "mediatization" refers to a broad and more diverse field of study that emerged in the middle of the 2000s in response to the rapid normalization of Internet access, the ubiquity of mobile phones, the massive expansion of web search capabilities, the emergence of blogs and YouTube, and later social media. This study takes an approach to power that no longer places it in strong institutions, especially those who have power, but sees that power is reproduced everywhere in a large network of relationships, apparatus, and habits in everyday life. Mediatization is thus understood as capturing the broader consequences of media integration in everyday life (Couldry & Hepp, 2013).

The medium theory of Harold Innis, Marshall McLuhan, and Joshua Meyrowitz (1995) and the communication ecology created by David Altheide and Robert Snow serve as the foundation for this concept (1988 & 1979). The theory of the medium contributes to the idea that we focus not only on the content of the media but also on the influence of the media in its materiality aspect as a means of communication. Altheide and Snow then carry out an analysis highlighting the power of media 'formatting', which is further explained by the concept of 'media logic' (Couldry & Hepp, 2013).

## METHODS

The researcher uses a qualitative approach with the type of explanatory research. The data was collected by choosing Instagram sneakers that expose Indonesian national identity on its products. Then three Instagram accounts, which show the brands, were investigated. Photos on Instagram of

those three brands were chosen that matched the theme of national identity. The concept of identity is in the form of symbols, colors, or Indonesian artifacts attached to sneakers. This data was collected from 2019 to 2020. This period was chosen because, in those years, the conversation about sneakers was a trend among young people (Afriyadi, 2019; Kintoko, 2019; Tashandra, 2019). Those data were analyzed to build meaning about the use of Indonesian national identity in sneaker advertising on Instagram. Furthermore, the data were analyzed inductively (Creswell, 2014). Meanwhile, the type of exploratory research is used to clearly and comprehensively describe the mediation, remediation, and commercialization of sneaker advertising on Instagram feed (Yusuf, 2016).

## RESULT AND DISCUSSION

### Instagram Account for Sneakers Products in Indonesia

As previously explained, sneakers made in Indonesia are at least 73 brands (sneakers.co.id, 2020). Of these many sneaker brands, the study focuses on three Instagram accounts, which display Indonesian national identity. The first sneakers brand is Exodos57 ID, which account is @exodos57. Exodos57 ID writes the Instagram category as Product or Service. Instagram Exodos57 ID has nine stories. The second brand is the Compass® brand which uses the 'Brand' category. The Compass® brand has 25 stories on its Instagram account. The third brand is called Brodo. Brodo does not use categories on its Instagram page and has ten stories. Stories are told through photographs or videos that are shared on Instagram, according to the official Instagram page. The upload is limited to a few seconds if the form is a video. According to Instagram, of the 500 million accounts that use Instagram Stories, a third of the frequently seen stories are uploaded by businesses. One in five of the stories that are viewed frequently receive direct messages from users.

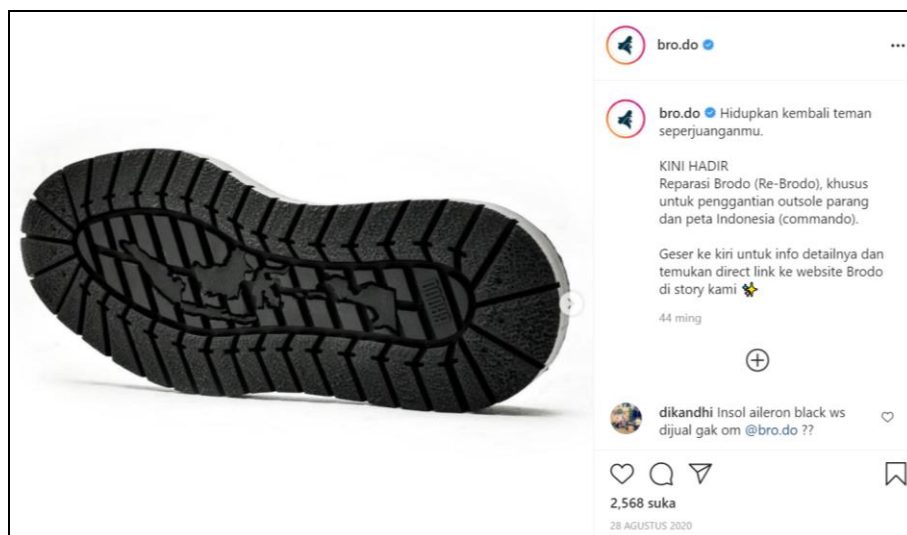
Even though foreign shoe brands are entering Indonesia, these local sneakers are still expanding. Even though only 3% of shoes sold in Indonesia are locally made, there is consistently steady growth. To see the growth of the local shoe business, Instagram users can search on Instagram with the hashtag #LocalPrideIndonesia, then more than forty local Indonesian shoe brands will appear. Moreover, that is only part of it, not all of it (Tio et al., 2019).

Regarding the use of Instagram, one of the local sneaker brands, Compass, uses Instagram to maximize their products while at the same time using Instagram to increase engagement with their customers. Compass's strategy is to use its Instagram account to publicize the release of its product. For example, when Compass wanted to sell Skyrocketing shoes with Compass, they announced the procedures for selling them on social media accounts. Shoe sales are carried out offline in conjunction with the band called Kelompok Penerbang Roket (KPR) concert. Compass combines online and offline activities in its shoe sales promotion (Pradipta, 2020). The merging of offline retail practices with online retail practices is called omnichannel retail. Omni-channel retail is the sale of products through multiple channels. This omnichannel practice is becoming popular with brand manufacturers as well as many retailers (Rocamora, 2018).

Another promotion that Compass did on Instagram was often uploading questions to encourage their followers to comment. For example, Compass asked about an inspiring woman who would be suitable to wear Compass shoes. The questions that encourage people to answer become Compass's strategy for creating engagement with their followers. Another thing to do in maximizing the use of Instagram is to hold competitions or contests that can create a crowd on social media. Compass once distributed five pairs of vintage edition Compass 98 shoes to five of its customers through the 'Indonesian Nostalgic Fashion Style' program. This competition was held during the celebration of Indonesia's 75th Independence Day. No less important, concerning maximizing the use of Instagram, Compass also often provides information about shoes, including the stages of making shoes. The benefit that can be obtained is that in addition to providing additional knowledge to its customers, the Compass brand can be increasingly recognized in the minds of its customers (Pradipta, 2020).

To attract customers' attention, manufacturers do several things, namely displaying photos or videos of shoes exhibited by models. Generally, these models are models that meet customer criteria. The photos and videos are arranged according to the magazine concept and given a title or caption that also attracts attention. There is also the concept of immediate in the use of Instagram. When the customer has finished selecting the goods, a link is directed to payment. This term is called check out.

To advertise their products, sometimes they use terms like “now”, “latest”, and “just now”. Moreover, these terms have become common terms commonly used in an online fashion (Rocamora, 2018).



**Figure 1.** Parang Outsole and Map of Indonesia  
 Source: Brodo Instagram Account (@bro.do)

Figure 1 shows the term ‘KINI HADIR’. This term refers to the concepts of immediate and novelty. This immediacy attracts the attention of Instagram users, who are then directed to make purchases and payments when customers have finished choosing their products (Kelley & Autman, 2014; Tomlinson, 2007). In Figure 1, Instagram users are directed to the brand’s page. Figure 1 also displays the choice of national identity in the form of a map of Indonesia. The map of Indonesia is printed on the black sole of the shoe. As data was taken, 2,568 accounts provided ‘like’ to this national identity symbol.

**Remediation and Instagramization of National Identity**

Ulrike Klinger and Kurt Svensson argue that the logic of mass media and the logic of digital media can explain each other and, at the same time, overlap. Morton Michelson and Mads Krog also capture the same by stating that radio, as a mass medium, must adapt to the presence of the internet. Instagram can be seen as an example of retail mediatization, namely the transformation of retail from activities that are in a three-dimensional space in the form of a physical store to activities that are adapted, enforced, and turned into a media interface between humans and computers systems (Klinger & Svensson, 2014; Rocamora, 2018).

David Bolter and Richard Grusin 1999 coined the concept of remediation. Remediation shows the importance of paying attention to how digital media improves other forms of media, including traditional media. It is a “representation from one medium to another” and a characteristic of new digital media”. The novelty of digital media “lies in their specific strategy to remediate television, film, photography, and painting as well as books, radio, magazines or Multimedia DVDs. Pages remediate goals and adapt traditional media contexts to new contexts. Instagram is a form of remediation of fashion photography. By pressing a photo or video on Instagram, Instagram will display images and written text formatted like a magazine. As coined by Lundby, because the media are constantly interacting with and impacted by other media, mediatization may combine the idea and process of remediation. Remediation is the process by which new media enhance existing media, but it is likewise the process by which established media change in response to new media’s issues. (Rocamora, 2018).



**Figure 2.** ‘Tenun’ Sneakers  
Source: Exodos57 ID @exodos57

Figure 2 shows the remediation between magazine photo formats and space adjustments on Instagram. This upload informs followers of a product from the Exodus57 brand called Protypo. The format used in this upload is the rebus format, where the image and text are integrated into the design. The unification of images with writing forms a storyline (Sansom, 2016). The visuals have shown shoe products, with the shoe material taking woven fabric as its character. Woven fabric is a typical Indonesian fabric. Indonesia has a variety of woven fabrics from Sumatra, Kalimantan, Java, and Nusa Tenggara (IBM, 2022; Indra, 2017).

Altheide dan Snow demonstrates the remediation processes that underlie the development of many media. The media are referred to as agents of legitimacy. The dominant medium in society also serves as an agent of legitimacy in other media. This can occur in several ways, including when one medium adopts another, when one media’s format influences another media’s content, and when media formats become more uniform overall (Altheide & Snow, 1979).

The idea of remediation suggests that new media is not entirely new. However, specific characteristics of digital media technology and the binary arrangement of data contribute to this novelty. In the case of Instagram and e-commerce, which improves print magazines, one of the new features is the direct purchase feature. Customers can make direct purchases in one activity. This is different when compared to print media, when we carry out the act of searching for magazines, where the action is divided into temporal and spatial activities.

Associated with standardizing media formats, Instagram provides a standard layout its users can use directly. Users can choose the layout according to their needs. Figure 2 shows one form of standardization of the format. Figure 3 is a sneaker product from the Exodus57 brand. These sneakers are sneakers that are in demand by sneakerheads. These sneakers are only made in 15 pairs. According to the manufacturer, these sneakers are named ‘Local Wisdom’. According to them, the combination of shoe materials made of leather, canvas, and woven fabric represents the unity of the differences that are Indonesia itself (Wisnubrata, 2018).



**Figure 3.** Shoes with Indonesian Map  
 Source: Instagram Account Exodos57 ID

The shoe series that gave rise to the map of Indonesia was immediately sold out when it was exhibited at the Custom Collaboration event in 2018. Only one pair was left for display or display. This shoe manufacturer stated the uniqueness of this type of shoe because they can combine canvas, leather, and traditional Indonesian weaving. An additional feature is that the pattern of the woven fabric in each pair of shoes is made differently. So, no shoe in this series is the same. On the back of the shoe, on the heel, you can see a map of Indonesia drawn using a laser. Once again, according to the producer’s acknowledgment, this product was created as a form of their love for local Indonesian products and their pride as a child of the nation (Wisnubrata, 2018).

Concerning the use of national identity and fashion, Teunissen stated that this trend could be understood as a reaction to the globalization of the fashion industry, where this globalization has intensified in various regions over the last ten to twenty years. The presence of globalization challenges national industries so that they find ways to compete. One of the competitive strategies, among others, is to use the concept of national identity (Melchior, 2010). For sneakers products owned by Exodos57 and Brodo, using this national identity has succeeded in attracting the interest of the Indonesian people. Even Exodos57’s shoes were immediately sold out, and some buyers were not Indonesians (Wisnubrata, 2018). This search for authenticity is a reaction to national products amid globalization.

Brodo sneakers also reflect a response toward globalization and the search for authenticity. However, idealism can also be interpreted in other ways. Figure 1 shows a shoe sole product with a map of Indonesia produced by Brodo. The use of this map of Indonesia caused debate in the community. People who disagree say that using the map of Indonesia on shoe soles is inappropriate because it is considered trampling and disrespecting Indonesia (Daily, 2016). However, for other people who agree that Indonesia is indeed where we stand, the argument will differ regarding the state symbol or state flag. Brodo then gave his statement regarding shoe soles using a map of Indonesia. First, Brodo admits that shoe soles with the map of Indonesia are indeed his production. Secondly, Brodo prints the soles so that Indonesia is printed wherever the shoe wearer goes (Dyan, 2016).

Another Indonesian national identity can also be seen in the Compass brand sneakers. Unlike the two previous brands, Compass uses the colors of the Indonesian flag for its sneakers. Figure 4 is sneakers that use a red base color combined with white for the Compass logo. The use of red and white colors is reminiscent of the colors of the Indonesian flag. The words "United Indonesia" appear on these shoes as a form of support for Indonesia’s unity because Indonesia is facing an election. This product is only made in 74 pairs according to the age of Indonesia, which is 74th.



**Figure 4.** Compass Sneakers Indonesia Series with Red Colour  
Source: Compass® (@sepatucompass)

Figure 5 is an image of sneakers with a white base color. The shoe brand symbol is red. The use of red and white colors can remind users of the colors of the Indonesian flag. The words “Indonesia Hebat” appear on the product. This slogan was written in support of the implementation of the Asian Games in Indonesia. The moment of launching sneakers was also released ahead of Indonesia’s Independence Day, which is on August 17.



**Figure 5.** Compass Sneakers Indonesia Series with White Colour  
Source: Compass® (@sepatucompass)

Compass shoe products are the best-selling products purchased by their fans. On the Tokopedia e-commerce page, all Compass shoe products have been sold. The Compass shoe exhibition in 2019 made shoppers have to queue up (Reinis & Dewi, 2019). Some are willing to stay to get this brand of shoes (Billy & Kintoko, 2019). This consumption practice cannot be separated from the concept of mediatization. Referring to Jesper Strömbäck and Frank Esser, most media are run as commercial businesses. Then media logic adopts furthermore accommodated to commercial logic (Strömbäck & Esser, 2009). This means that the commercial logic follows and adapts to the media logic that characterizes the mediation process. Mediatization experts focus on the interchange between mediatization and commercialization, a process that is reflected in the mediatization of consumption (Rocamora, 2018).



## Remediation and Instagramization of National Identity

As mentioned earlier, mediatization is not an isolated meta-process and must be studied in conjunction with other meta-processes such as globalization, personalization, and commercialization. Several authors have drawn attention to the importance of considering the framework of the study of capitalism in which mediatization occurs, and that mediatization interacts with commercialization. With the rise and multiplication of social media and the concurrent usurpation of these social media spaces by design brands and retailers, the relationship between mediatization and commercialization is assembling. The intertwining of marketization and mediatization has essential implications for content creation and distribution, a practice is known as "content marketing." Content marketing is becoming increasingly common as marketers seek to create and distribute effective content that resonates with customers. As digital culture has become more prevalent, the definition of "content" has changed. Now, content refers to the reconfiguration of marketing and promotion practices within the digital context. Content marketing is increasingly becoming a key part of business strategy, as it can help attract and retain customers. Content marketing is creating and distributing useful, informative, and entertaining content to attract and keep customers. This can be done by producing text-based content, such as blog posts and articles, or promoting original content, such as videos and photos (Rocamora, 2018).

Referring to Bolter and Grusin, this content marketing is related to hypermediacy. Bolter and Grusin first described hypermediacy as the logic of combining many media into one medium. Hypermedia is a media system that connects text to files that contain graphics, music, or video (Bolter & Grusin, 2000). A type of media convergence known as hypermediacy involves the fusion of many technologies, including mass media, computers, and telecommunications (Straubhaar & LaRose, 2002). However, the term hypermediacy goes beyond the concept of many media. It also includes the habit of utilizing various media formats at random. The windowed-style interfaces utilized in today's computer-mediated communication make this practice viable. These windows can grow in number on a screen, resulting in the creation of diverse areas.

Content includes various media products (both digital media and social media), such as in the field of fashion, fashion movies, blogs, Youtube videos, and Instagram. As stated by Bourdieu, content marketing aims to increase the brand's symbolic capital, which can be converted into further economic capital (Bourdieu, 1993). Brodo, Exodos57, and Compass brand content focused on content related to the emergence of Indonesia's national identity. This content contains photos with product names and narratives behind the product's appearance. The written narrative is related to the context of national identity, for example, Indonesia's Independence Day. By using this symbolic capital, it can have an impact on further economic capital, namely products that are immediately sold out.

Furthermore, content marketing is an aestheticization project that serves commercial interests and is the whole part of the aesthetic logic that can demonstrate contemporary capitalism and consumption style. This logic goes hand in hand with mediatization. As Andre Jansson explains, most types of consumer goods are progressively contained in images and given meaning through media texts, entire lifestyles, or other commodity symbols. For this reason, Janssons believes that it is impossible to distinguish between media and consumer cultures. In this regard, mediatization also feels the necessity for a commercialization process and vice versa. Brand content is an example of mixed mediatization and commercialization (Jansson, 2015).

Personal fashion blogs and fashion posts on Instagram can be seen as examples of mediatization in which blog users and Instagram users use the practice of self-informed, mediated self. Makeup, clothes, shoes, and digital technology are tailored to fashion and define someone to connect with others. Brands then capture and respond to this trend by developing their products in the realm of digital screens. This is another example of mediatization in fashion (Rocamora, 2018).

Considering the relationships between media and other cultural and social spheres now requires an understanding of the idea of mediatization. A historical macro-process having the potential to alter social institutions, mediatization is to be viewed as a historical modification of the social system. Mediatization has been happening for decades and is not exclusive to any such cultural setting. Although the mediatization process has no beginning or ending, it does have a distinct direction. Therefore, it can be challenging to distinguish between aspects that are a part of the mediatization process and those that are not. He states that the meta-processes of globalization, individualization, mediatization, and commercialization may have long-term effects on democracy, society, culture,

politics, and other aspects of daily life (Rusconi & Roldán, 2021). Indeed, meso-level research is essential to counterbalance the macro-level approaches to mediatization that have been extensively established. In other words, he insists on examining how these more significant changes might be viewed as specific modes in daily life. This means that the theoretical and methodological frameworks we need to develop to comprehend mediatization should take into account ideas like interaction, network, scene, flow, the definition of the situation, and production conditions, that is, ideas that refer to connections. As a result, we are compelled to turn our attention to the communication aspect (Rusconi & Roldán, 2021).

The self-definition built by Compass is sneakers with a simple, casual design that still looks modern. Meanwhile, Brodo is known for its luxurious but simple shoe designs. Brodo claims its products can keep the user's feet comfortable and free from heat (Hagiworo & Noviyanti, 2021). Meanwhile, Exodos57 builds a vintage or "old school" (*jaman dulu* or '*jadul*') character but still looks unique, classy, and modern at the same time (Susanti & Wadrianto, 2018). These three sneaker brands have become millennial identities with their mediated characters on Instagram.

The collection of photos and videos on Instagram (known as feeds) can be interspersed with images from friends, who sometimes, like a blog user (blogger), post pictures of the clothes they wore that day. Users sometimes use the popular hashtag #ootd (short for "outfit of the day" or "clothing of the day"). Feeds on Instagram are not only in the form of non-commercial uploads, but sometimes there are commercial uploads. This practice is known as prosumer-mediated culture. Prosumer-mediated culture is described as how digital media users simultaneously operate as producers and consumers (Kotler, 2010; Ritzer et al., 2012). In this section, the distinction between commercial and non-commercial becomes increasingly difficult to ascertain. Hypertextuality can remove the hierarchy between online spaces and, at the same time, can combine commercial and non-commercial elements. The everyday visual landscape becomes a space for the differentiation of commodified and non-commodified images (Rocamora, 2018).

In its development, the use of Instagram to maximize product sales was expanded by using a website, opening an electronic commerce site, namely Tokopedia, using Whatsapp, and also using a link. tree. The three sneaker brands, namely Exodos57, Brodo, and Compass, maximize product sales by maximizing the use of media, namely the website, the Tokopedia electronic trading page, Whatsapp, and link. tree.

## CONCLUSION

This paper discussed mediation, remediation, and commercialization related to fashion, particularly sneakers products that expressed Indonesian national identity in their products. The mediation process appeared in the remediation of sneakers products using Indonesia's national identity. The use of national identity in sneakers advertising can be understood as a reaction to the globalization of the fashion industry, where globalization has intensively entered various areas of people's lives for the last ten to twenty years. The presence of globalization challenged national industries, so they need to find ways to compete with other businesses. One of the competitive strategies is using the concept of national identity, which in turn prevails over-commercialization. It is clear that social media platforms like Instagram engage in commercial activity and other activities that contribute to the company's credibility and build a virtual readership. The uniqueness of this research lies in the translation of national identity discourse into the digital era through the use of Instagram feed. Moreover, contemporary national identity discourses are embodied in artistic creations and their continuation, much like cultural translation.

## ACKNOWLEDGEMENT

This research was funded by Universitas Kristen Satya Wacana, Salatiga.

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