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Commodification of Women's Empowerment (Instagram Community X Case Study)

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Abstract: This research examines how Community X, a digital network on Instagram, commodifies the issue of women's empowerment. Adopting a qualitative descriptive approach and drawing on Vincent Mosco's commodification theory, the study analyzes how empowerment narratives are packaged as paid training, volunteer programs, and promotional activities based on digital content. The narrative of multitasking mothers is also reproduced in Community X's content to reinforce gender-biased social expectations, while perpetuating an unequal emotional burden on women. The women's empowerment ostensibly offered by this digital community does not occur within a neutral space. Rather, it is subordinated to economic interests that capitalize on women's identities as sources of both symbolic and material production. The findings of this study highlight the importance of critically analysing empowerment discourse within the digital ecosystem to avoid participatory biases that obscure the commodification of women and the dynamics of digital labour relations.

Keywords: Women's Empowerment, Commodification, Instagram, Online Communities

INTRODUCTION

Gender is actually a different concept from sex, but the two are often linked in some discussions. If sex is the biological difference between men and women, then gender can be interpreted as a cultural construct that has characteristics, open to all existing changes (Juditha, 2015). Biological factors are not the sole determinant in understanding the concept of gender, but are also shaped through social processes and dynamic culture. It can also be interpreted as a term that differentiates between gender status (sex) and the roles associated with it, which have evolved. It turns out, Umar, in the Gender Equality Argument (1999:35), views gender differences from a socio-cultural perspective that is inherent in both women and men. This is then constructed within a socio-cultural context, discussed within the framework of how men and women play roles based on cultural values.

Many individuals are just becoming aware of the changes in social roles. Over time, this has been the result of the concept of gender. Women, often perceived as gentle, emotional, and maternal individuals, are frequently associated with various household chores. Meanwhile, men are usually associated with things that are...powerful, rational, dashing, strong, considered more intelligent, and considered suitable for working outside the home. These characteristics

represent a reversal of social roles. Gradually, women are seen as more thoughtful, more rational, and more powerful, and now headlines are popping up saying, "Independent Women", which means that women can have careers, live independently, and can show their potential. The factors behind this phenomenon are progress in the environment, education, economy, technology, and others.

Gender roles are interchangeable. Women can work outside the home in addition to their household chores, while men can also participate in household chores. Essentially, both men and women have equal rights, status, opportunities, and obligations. However, because the concept of gender differences remains so strong in society, this creates difference social roles. Both, namely women in the domestic sector and men play a role in the public sector (Malau, 2014: 127). Men as rational individuals are seen as subjects who can revolutionise the world, so their existence is placed in the social sector. In contrast, women are limited by desire, time, place, and body, so that they become shadows of men and are relegated to the outside of society (Hekman, 1990). Forget about appearing in public, even educationally, they are considered uneducable, so that their education is limited to their roles as mothers and wives (Rousseau, 1762, 1979).

The role of women in society extends beyond the domestic sphere. As mothers, women play a central role in shaping the character of the nation's next generation. This includes not only childcare but also the first educators, who instil noble values, social norms, and build a strong moral foundation within the family. A mother also plays a role in maintaining the psychological and emotional balance of her children, providing support for her partner (husband), and contributing to her social environment. Within the household, when a mother instils good teachings, principles, and values in her children, they then apply them throughout their lives (Guiliano, 2014). This is supported by Halodoc (May 21, 2021), a popular health website in Indonesia, which states that mothers are the first educators in the family, thus playing a crucial role in shaping children's character from an early age. The love, attention, and parenting styles they provide influence a child's emotional, social, and moral development. Children who grow up with love and positive guidance tend to have strong self-confidence and can interact healthily with their surroundings.

Within organisations and communities, women are also active as leaders, social activists, and drivers of positive change in society. Kapur (2019) notes that one contribution to improving community welfare is through their work. For example, when women work as teachers in schools or universities, they not only earn income to meet their needs but also contribute to community welfare by sharing knowledge and raising public awareness of education. This contribution is also voluntary. People from various backgrounds and ages engage in social work to improve individual well-being. Examples include teaching children from lower-middle-class communities and donating food, clothing, and daily necessities to the poor.

In some countries, especially India, women still face various challenges such as poverty, illiteracy, limited access to health services, and being victims of violence and discrimination. In situations like this, women in social work play a crucial role in helping to improve the well-being of their communities. One way to do this is by engaging in advocacy for human development, social justice, and promoting policy change. Women social workers often face gender barriers in both the public and private sectors when fighting for gender equality. Therefore, related policy advocacy involves changing gender-based social structures and confronting various entities and institutions regulated by state policy.

The online community has become a means for mothers to share experiences, receive education on parenting, and encourage each other in facing life's challenges. Through digital platforms, mothers can access information, discuss with experts, and build social networks that strengthen their roles in their families and communities. In this way, the community is online. It will become a tool that helps women fulfil their roles more effectively and supports women's empowerment in various aspects of life. Women will also be increasingly recognized and

valued, as equality exists to provide equal opportunities for women and mothers to develop, contribute, and play roles in accordance with their potential.

Community X helps mothers in Indonesia achieve their educational, business, and personal development goals. Instagram is one of the media utilised by this community, as it can generate broad visibility regarding the use of content for previously marginalized groups (Chamberlain, 2017). However, within Community X, there are indications and symptoms of the commodification phenomenon within Instagram's consumer-capitalist space. Social interactions that lead to commercial goals can be seen in the course offerings online, paid, working with more than 30 (thirty) brand-leading, as well as various other monetization program procurements.

The phenomenon of commodification in the media community of Community X can be analyzed by adopting the theory of Vincent Mosco (2009:133-141). Mosco classifies commodification into three types, namely the commodification of content, the commodification of audiences, and the commodification of labour. The commodification of content is a process that occurs in a capitalist society to produce content aimed at gaining profit (Mosco, 2009:134). The results of this variety of content are not only related to the function of the media, including education, information, and entertainment. The media's efforts to produce content are aimed at seeking profit or market share. The commodification of audiences is a media process that involves creating audiences, thereby allowing them to be targeted by advertisers. Meanwhile, the commodification of labor is the process of using workers as drivers of production and distribution activities to create commodities of goods and services.

Commodification encompasses anything that can be exploited as a commodity and is therefore expected to generate maximum profits. This is because media content is a commodity in the form of information that will be marketed to the public audience (Manggaga, 2018:261). The commodification phenomenon implemented by Community X is not only educational but also presents women's representation in the media realm with an empowering narrative. Adopting Bungin's statement (2003:141), that the media is inseparable from market competition. This statement reinforces that communities experiencing commodification not only impact the economic aspect, but also the construction of women in the digital space.

Referring to the explanation above, this study asks the question, How does the commodification of women's empowerment occur on Community X's Instagram? This study aims to examine the form of commodification of women's empowerment on Community X's Instagram social media platform.

METHOD

Thomas Kuhn (1996) coined the key term paradigm, which is defined as a way of thinking or approaching a problem. By definition, a paradigm is a framework of thought that encompasses all generally accepted views on a subject, as well as conventions about the direction research should take and how it should be conducted. Therefore, in the research process, a paradigm can determine the research method used. This study will utilise an interpretive paradigm. This perspective was primarily developed by Weber and Dilthey; this approach focuses more on understanding individual meanings and subjective experiences as opposed to rigid facts or observations. The goal is to understand the meaning behind individual actions in a social context (Martono & Isnania, 2023).

This research will use a qualitative method. Qualitative research methods are often referred to as naturalistic research methods because they are conducted in a natural setting. The research object develops naturally, without being manipulated by the researcher, and the researcher's presence does not alter the object's condition (Sugiyono & Lestari, 2024). The type of research, based on the research dimension and objectives, is descriptive research. This type of research aims to describe the character of a variable, group, or social phenomenon occurring in society (Martono & Isnania, 2023). Sample selection was carried out until the saturation

point, with a focus on Instagram account followers. Community X, which actively interact through comments or a daily conversation channel managed by a community admin. Instagram was chosen as the research location because it is the primary medium for community interaction, the third most widely used social platform globally (2 billion active users), and has a high level of engagement in building social connections.

Data collection was conducted through three main techniques: in-depth interviews, observation, and literature review. Semi-structured interviews involved three informants to explore their experiences in participating in and interacting with Community X, allowing for open and in-depth exploration of answers. Observations were conducted both structurally, by analysing content such as posts, reels, highlights, and links in Instagram bios, and participatory, where researchers engaged in interactions through one of their programs to gain a more contextual understanding. The literature review focused on academic literature regarding the commodification of Instagram, including books, journals, and previous research.

Data analysis followed Creswell's (2014) steps, starting with data transcription and organisation, thorough reading, coding, theme identification, and inductive interpretation of field facts. The validity of the study was tested using four data validity criteria: credibility, transferability, dependability, and confirmability. This study has limitations, including the potential for interpretation bias inherent in qualitative methods, as well as a limited sample size that only reflects a small portion of follower perspectives. Community X. Therefore, the findings cannot be generalised to all community members, but instead represent the specific experiences of selected informants.

RESULT AND DISCUSSION

The study of commodification is also presented in Giri's (2019: 98-106) research entitled "Commodification of Korean Pop Music Popular Culture: 'Music Makes One,'" which discusses how K-pop music is commodified by the South Korean cultural industry and how this affects its fans globally. This research focuses on how the South Korean cultural industry, through various conventional and digital media, packages and distributes K-pop music. One of the awards studied is the Mnet Asian Music Awards (MAMA), which uses the slogan "Music Makes One" to attract fans internationally and strengthen the influence of the Korean Wave (Hallyu) in various countries. The research results reveal the commodification of fanaticism, where the South Korean cultural industry not only sells music but also constructs fanaticism through different marketing strategies, including merchandise, exclusive albums, and a robust fan base system. The K-pop music produced is also designed to suit market tastes with a uniform pattern, including song structure, fashion, album concepts, and group formations. This demonstrates how the culture industry controls music production to maximise profits.

The experience of being a volunteer that the informant underwent was an organised work structure. They regularly attended weekly online meetings, received direction from a social media specialist, took promotional content production slots, completed assignments within deadlines, and promoted paid community classes through the official Instagram account. These activities reflect the work practices of digital professionals, but are voluntary and unpaid. In this regard, the informant stated that in return, he receives two free classes per month. This is a form of worker commodification when a person's labour is mobilised to support the economic activities of an entity (in this case, a community), without formal recognition or equivalent financial compensation. What do these workers do? Volunteer, only contributing to the sustainability of the platform, but also supporting the community's business model through promotional activities, content production, and branding strengthening.

Furthermore, because the majority of volunteers are housewives, they are considered to have "free time" and often accept this job as a "time-filling activity" rather than as work. In fact, the type of work (social media management) would be assessed and paid for if brought into the professional industry as a service, freelance, or agency. The commodification of

workers is not only the exploitation of their labour, but also the exploitation of their identities, as their personal narratives as mothers "struggling to be productive again" are used as ammunition for sales content. This implicitly suggests that what is being sold is not just a product, but also the women themselves as symbolic figures.

More about volunteer work, the training system "Comeback Journey" also presents a form of commodification that is no less complex. In this program, participants are required to undergo intensive training for 4 months, which concludes with a period of On-the-Job Training (OJT) where they produce content for two brands as "part of the final assignment". However, the informant stated that although the content created was for a brand (e.g., children's or household products), they do not receive any payment, and there is no transparency as to whether the person paid the community.

This suggests that participants who have paid for the program are still being subjected to value production through unpaid content work for brands. During the training process, these mothers pay to learn, then work for the brand. Brand others without pay, simply for portfolio or experience. This is a further form of worker commodification: work disguised as learning, yet producing real value in the marketplace. If the community is compensated by the brand (for example, in the form of product barter, exposure, or even monetary compensation), then what happens is the practice of outsourcing disguised as training, where participants are treated as "shadow workers" and denied the status and wages of formal workers.

The commodification of labour becomes even more explicit when discussing the existence of a talent pool system. Alumni of the training program will be included in the list of workers ready to be distributed to the brand partner. When a brand chooses to recruit from talent pooling this case, the community takes a specific commission, which, according to informants, is around 2% or a maximum of Rp200,000 from the first contract. Afterwards, the working relationship between the brand and the individual can proceed independently. At this point, the community functions as an informal employment agency which accommodates, fosters, and channels women into the flexible labour market. This activity is part of the digital work ecosystem known as gig economy blurring the lines between community and business. Women as training alumni are not only "empowered" participants, but also commodities to be sold to a brand with the lure of "ready to work, ready to sell." This demonstrates how the logic of capitalism has entered the community sphere, transforming women's bodies, time, and energy into calculable economic units. Women's empowerment through motherhood has evolved into a path of value creation, not merely for the sake of independence, but also to support the community's own business ecosystem.

Mosco (2009) refers to commodification as one of the three main processes in the political economy of media, along with spatialization and structuration. This includes the commodification of content, which refers to the shift in the production of communication content (such as news, entertainment, social media, or information) from being freely available for public expression or consumption to becoming a commercial entity or good traded for economic gain. The purpose of content production in the media has shifted, from initially serving the public interest, which concerns the dissemination of information, to now being related to market interests. Starting from a concern for women's empowerment, Community X has identified a market segment, specifically women, including mothers, who seek to develop themselves and achieve financial independence while maintaining their roles within the family.

Motivational content piqued the interest of one Instagram user, informant A. He felt the narrative resonated with his own feelings. Furthermore, it offered the opportunity to gain digital skills training that he could utilise while fulfilling his dual role. "I feel like I'm not alone because I'm provided with a lot of motivational content by the X community on Instagram. I want to try new opportunities, new skills like digital that I might be interested in learning, and I can be more flexible while taking care of my children."

Women's empowerment, which was initially a social message or information shared with society, has been transformed into a marketable product, for example, in the classroom, online, or through paid training. This community offers a variety of classes with diverse themes, including self-development courses for women, mothers, and those looking to start a business. Prices for each class or training vary, from free to variable. Pursuing a specific theme, this community offers various trainings that aim to develop or empower individuals at different rates. Research has found that the founder and manager of Community X practices audience commodification by exploiting their followers to disseminate community content to non-followers, potentially generating capital gains from audience data. Some followers with status voluntarily promote Community X through their personal accounts, either by creating uploads or sharing content on the feature's story. While these activities aren't always directly requested, they still contribute to increasing your follower count and expanding your promotional reach.

Community X managers also utilize Telegram groups to greet and interact with members through questions or voting. Members' responses to this can be used to measure the level of community activity, which then has potential selling points in collaboration with sponsors, such as digital training, face-to-face workshops, and social media endorsements. In addition, simple interactions, such as giving a "like" on community content, are not only a form of support but also increase engagement, which is economically valuable. Engagement strengthens the community's credibility in the eyes of advertisers and opens up monetization opportunities. Audience preference and behaviour data reflected in "like", "comments", and "shares" can be analyzed and traded as a commercial asset for advertising targeting. In the context of social media algorithms, it also serves as social validation, influencing how widely the content will be distributed and thus directly impacting its performance and visibility in the digital ecosystem.

CONCLUSION

This research found that the Instagram account Community X represents how the narrative of women's empowerment has been transformed into an economic commodity within the context of digital platforms. Empowerment is no longer offered as an equal opportunity, but rather repackaged as paid training, premium classes, and promotional content based on personal narratives. This shift reflects the dominance of market logic in a space previously claimed as a space of solidarity. The commodification of labour is evident in the involvement of mothers in the community's digital work, which often occurs without equal financial compensation. They act as content producers, community moderators, and training implementers in a volunteer work system that supports the community's business operations.

Meanwhile, Community X's audiences are also subjected to commodification through digital participation, which is exploited as data and capital to attract commercial partners. The narrative of multitasking mothers, continually reproduced in community content, reinforces gender-biased social expectations and potentially perpetuates emotional burdens on women. Therefore, women's empowerment in this digital community does not occur in a neutral space. It operates under economic interests that rely on women's identities as a source of symbolic and material production. This finding underscores the importance of critically examining empowerment discourse in the digital ecosystem to avoid falling into the romanticization of participation that masks commodification practices.

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