

Orientalism and western hegemony in fashion brand's social media advertisements

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Received on 24 January 2022 / Accepted on 26 March 2022

ABSTRACT

The relentless technology development nowadays has encouraged people worldwide to innovate in things, one of them being advertisements. Although the traditional media is not to be replaced anytime soon, numerous brands are currently establishing social media as a promotional platform by maximizing their social network advertising through various strategies. For example, they use foreign models or celebrities as their brand ambassadors. This strategy, however, ironically brushes off local models and celebrities as potential human resources. Due to this case, this study aims to comprehend fashion brands' social media advertising strategies by focusing on the background of foreign model preferences. This study uses a qualitative approach and a data-collection technique of in-depth interviews with three owners of professional fashion brands. The results point out that fashion brands prefer foreign models to the local ones as their ambassadors to follow the popular trends, deliver lush visuals, and build a professional, modern, and high-qualified image for the brand and products. Moreover, it is common for Indonesians to disparagingly perceive local brands, as they rather deem local materials and designs below standard. Consequently, this deep-rooted perception successfully perpetuates the socio-cultural hegemony among various practices, including social media advertising and marketing.

Keywords: Orientalism, hegemony, fashion brand, social media, foreign models

INTRODUCTION

In today's era of globalization and the advancement of communication technology, advertising for business purposes has become more accessible. In the past, conventional media such as newspaper, radio, and television were the most popular platforms featuring advertisements. Nevertheless, the internet has become an alternative platform for business people to promote their advertisements to their consumers. The internet can reach consumers beyond even more so than just conventional media. There are no barriers, not even geographical boundaries. Everything about the products and services can be read by consumers wherever they are. By all means, this is an advantage for many businesspeople both in advertising their products and services (Bergemann & Bonatti 2011; Bakar et al., 2015).

Hsieh & Chen (2011) stated that many companies globally have recognized that advertising on the internet is the most economical method compared to advertising in traditional media. Advertising on the internet requires only a small budget but is effective in achieving marketing goals. Be that as it may, the internet has served consumers from all over the world as an effortless way to communicate with consumers and adding on to that, the development of various social media sites has made shopping accessible (Cowden, 2014).

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The development of social media makes businesses apply innovative methods to convey marketing messages to consumers. Social media is claimed to provide a different experience in terms of communication style. If traditional media has a one-way communication style, social media has a communication style in various directions (Tariq, 2011). This style of communication grants businesspeople in promoting products and services to consumers. Companies can endorse their products and services and, at the same time, provide feedback to their consumers.

According to Cowden (2014), the number of advertisements on social media invites competition for advertisers. Consumers are bemused with other information or messages that are also published in the same media. Therefore, Cowden (2014) explains that when a brand advertises on social media, it must employ a strategy to attract the attention of its users. One strategy to attract users' attention is by providing product photos that exhibit a persuasive message. For example, model selection is substantial in a fashion brand, considering that the model will represent the advertised product. Aydinoğlu & Cian (2014) mentions that the model in an advertisement illustrates the desired characteristics in the advertised domain. For example, advertisements related to fashion will usually use attractive models. Another example is that an education-related brand will use a model that represents a successful professional or looks academically intelligent. This assumption is based on Pollay's (1985) observation that advertising typically establishes a world of high expectations and standards in his review of the history of advertising. Thus, the advertising model represents the (ideal) results obtained by using the product or service.

One of the most interesting phenomena found in Indonesia related to advertising on social media is that many fashion brands use foreign (read: Western) models to promote their products (see Figure 1). Since 2007, foreign models have existed in Indonesia. In this era of globalization, foreign models are starting to enter the domestic market. They are more favored and have the advantage because of their skin color, height, and face shape. The way Indonesians are now very similar to the Westerns. Therefore, foreign models are increasingly in demand by many fashion brands as the representative of their products in advertisements (Wahyuni, 2015). Colonization without us knowing it is still going on in Indonesia. However, not by force (hard), but with the idea of hegemony and how it affects the public by utilizing hereditary culture and using primary means such as in the media, for example, advertising (Nurchahya et al., 2018).

Said (1978) referred to the way the West influenced and controlled the East as Orientalism. Through Orientalism, we can see the contrast between Western society and Eastern society. Eastern society is depicted by Western society as an object of colonial discourse as opposed to the West, which cannot be separated from the influence of power and knowledge. The reality that is happening today lies in the minds of the Eastern people, especially Indonesians, perceiving the Western society as more dominant, advanced, superior, and powerful than themselves (Nurchahya et al., 2018).

This research is fundamental because it aims to comprehend the strategy of advertising fashion brands on social media by focusing on selecting foreign models as one of the attractions (Figure 1). The problem in this study is how the portrait of Orientalism and western hegemony in fashion product brand advertisements on social media (Table 1). Furthermore, the purpose of this study is to analyze the phenomena that occur when foreign models are used in advertising (such as whether it has an impact on sales profits, increased visits to social media account profiles, and so on), using a cultural studies perspective.

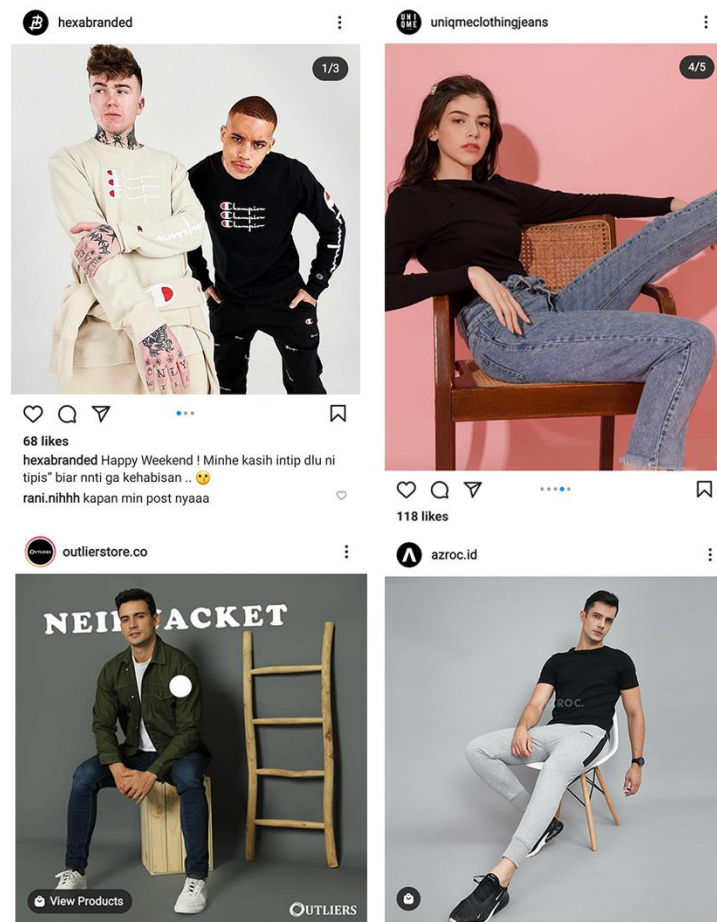


Figure 1. Fashion Brand Ads that use foreign models as their product representation

Table 1. State of the Art

No	Title	Author	Approach	Result
1.	Is Beauty Best? Highly versus Normally Attractive Models in Advertising	(Bower & Landreth, 2001)	Quantitative	<p>The Highly Attractive Model (HAM) has a higher level of attraction than the Normally Attractive Model (NAM).</p> <ol style="list-style-type: none"> 1. The level of public trust does not increase in products that depict the Highly Attractive Model (HAM). 2. Advertisers need to understand model expertise (HAM) with the products they sell. 3. When the (HAM) model is the perfect fit for the product, it effectively makes advertisements much more attractive. 4. Bias: audiences feel that ads featuring NAM are more relevant because they come from the background as the audience.

2.	Whiteness Theory in Advertising: Racial Belief and Attitudes toward Ads	(Morris & Kahlor, 2014)	Quantitative	<p>Studies show that race plays a role in the way the audience reacts to the advertisement. For example, individuals who have a sense of ethnocentrism will tend to like advertisements played by individuals from their ethnic groups. However, individuals who do not have a high sense of ethnocentrism tend to like advertisements played by white people. For example, in this study, Hispanics preferred advertisements featuring luxury goods when played by whites.</p> <p>However, researchers did not find a strong correlation between showing that ads (played by whites) are more attractive to other people in this study. The reason is that the bias factor is too significant. People other than whites judged whites to have privileges. On the other hand, the dichotomization between whites and non-whites oversimplifies the variety of self-identification. For example, skin color other than white may have tastes and feelings like white skin that we understand in layman's terms.</p>
3.	Racial Representation in Advertising	(Darrow, 2014)	Quantitative	<p>This study scrutinizes the association of alcohol advertisement with a racial (black-American) audience in two sports: Basketball (NBA) and Hockey (NHL). Whereas alcohol ads appear more in NBA games because the audience is almost 50% black. Meanwhile, alcohol advertisements do not appear much in Hockey matches because only 3% of the audience are black.</p> <p>As a result, 80% of advertisements in the NBA feature blacks as alcohol ad models. Meanwhile, only 50% of ads in the NHL feature blacks with alcohol. This study shows how black Americans are modeled to advertise alcohol products to a black audience.</p>
4.	Race and Advertising: Ethnocentrism or Real Differences in Physical Attractiveness? Indirect evidence from China, Malaysia, and The United States	(Ellis & He, 2011)	Quantitative	<p>Usually, ethnocentrism causes social groups to perceive their group's standards as better. In contrast to advertising, the Caucasoid race (white, European) is more modeled in advertisements or fashion clothing mannequins to show physical beauty in Malaysia.</p> <p>In Singapore and Taiwan, models of the Caucasoid race flooded the advertising pages of local magazines. This phenomenon shows that there is no correlation between the attitude of ethnocentrism to the</p>

				perception of physical beauty.
5.	White Consumers Response to Asian Models in Advertising	(Cohen, 1992)	Quantitative	This study examines the audience's reaction to the various models displayed in advertisements. This study observes how Americans react to the ethnic minority model. As a result, trust and reaction to technology-based products are higher than status-based products (watches, cars, etc.).
6.	Viewer Response to Character Race and Social Status in Advertising: Blacks See Color, White See Class	(Hoplamazian & Appiah, 2013)	Quantitative	This study explores how black Americans and white Americans perceive the advertising model. The results show that black Americans evaluate race more as part of their self-concept. Meanwhile, white Americans evaluate their social status more. In other words, the black advertising model has a role in targeting black audiences. Meanwhile, advertising models with high social status (whites and blacks) target white audiences.

Conceptualization of Marketing Communication in Social Media

Social media is a relatively new marketing communication tool. As Duffet (2017) claimed, marketing through social media has a significant impact on how companies communicate with consumers. The main objectives of online marketing communications usually include growing awareness of the brand; generating consumer demand; supplying information; building relationships; two-way promotion; providing customer service; developing brand loyalty; developing word of mouth (WOM); propagating leads, and increasing sales (Thomas, 2011; Stokes, 2013).

Several studies related to marketing communication on social media prove that organizations must pay attention to the attitudes and behavior of social media users, given the increasing number of features to market their products and the increasing number of social media users across the country (Gensler et al., 2013; Kumar et al., 2013). ; Malthouse et al., 2013; Tham et al., 2013; Labrecque, 2014; Lukka and James, 2014; Liu et al., 2015). Some of these studies use Millennials or Generation Y as their research participants. Their research was conducted in developed countries with good infrastructure, fast broadband internet, high access rates, and exceptional technology.

Model Selection as Advertising Strategy on Social Media

According to Lindstädt & Budzinski (2011), advertising on social media allows companies to respond to consumers and vice versa directly. Based on that, the trend of advertising on Facebook, Twitter, Instagram, and other social media increased significantly (Wakolbinger, Denk, & Oberecker, 2009). This shows that many businesses are taking a new step to start advertising on social media. In addition to targeted promotional activities, consumers will better understand the advertised goods or services offered according to their needs. In short, social media platforms prepare new ways of advertising and at the same time encourage dynamic communication between marketers and consumers (Abu Bakar, 2015).

Effective advertising must hook consumers' attention, hold interest in the message being exposed, arouse desire for the advertised product, and draw action. Advertising should be prioritized in creating consumer attention to the advertised product (Zulkifly & Firdaus, 2014). Attracting consumers' attention to an advertisement may be a significant challenge for companies,

regardless of the medium used. According to Abu Bakar (2015), human figures and faces are two things that can captivate consumers' attention to an advertisement.

Wilkinson & Light (2011) concluded that the human figure in pictures could entice attention even though it is displayed close to other distractors. In social media, users as consumers of a product will be faced with many distractions. Distractions can lead to a lack of consumer attention. Statuses and posts placed on social media homepages create chaos within the platform. Lack of attention to ads may be due to this problem. For that, advertisements with human figures can be a suggestive way to overcome these problems. Based on an experiment conducted by Beh & Badni (2010), the analysis shows that the human figure is a factor that encourages the audience to be repeatedly glued to a visual information environment. This proves that the human figure can engage the consumers in an environment full of distractions.

Moreover, the human face also can intrigue others. As stated by Ohme, Matukin, & Paculalesniak (2011), the human face is one of the factors that causes the fastest recognition by consumers compared to other elements or stimuli used. Human faces with emotional characters appeal to the audience. This provides a better approach to producing excellent but engaging ads in an environment filled with other, more distracting elements. Hutton & Nolte (2011) agreed that the face could attract consumers' attention to an advertisement displayed. For this reason, marketers can consider placing a human face in an advertisement because it will enthrall consumers' attention to the advertisement displayed.

Foreign Models in Advertisements

Research conducted by Forehand and Deshpande (2001) & Brumbaugh (2002) related to the selection of advertising models demonstrate that matching the audience's ethnicity and model can increase the effectiveness of marketing communications, for example, in aspects of attitudes towards advertising and products, perceptions, quality, and purchase intentions. Forehand and Deshpande (2001) and Brumbaugh (2002) also found a negative effect on the effectiveness of marketing communications when the audience and model were ethnically different. The effect of foreign models cannot be separated from the social background, in which individual cultural values are embedded. A possible explanation for the widespread use of foreign models in the East Asian market is based on the unique historical experience of the region. In the 20th century, the concept of foreign culture meant westernization which in East Asia was referred to as modernization (Neelankavil, Mummalaneni, and Sessions 1995; Muller 1992; Wang and Chan 2001; Mindy and McNeal 2001). The use of foreign models in Asia is a communication strategy that aims to use the "halo effect" in the home country. Thus, the effect of foreign models cannot be considered without understanding the people's cultural background.

In East Asia, the population is homogeneous. In other words, almost every society consists of one ethnicity and has a single strong cultural heritage. However, there is a mixture of diverse cultural components from various cultural backgrounds in East Asia in modernizing society. For example, LaFromboise, Coleman, and Gerton (1993) argue that biculturalism (i.e., Asian and Western) in everyday life in Hong Kong, and Hong Kong residents realize their ethnic and cultural membership only when supported by cultural symbols. Moreover, previous studies in global consumer culture revealed that global consumer cultural positions exist independently of local and foreign positions (Alden, Jan-Benedict, Steenkamp & Batra, 1999). From this point of view, the direct foreign model effect cannot exist because Asian consumers do not distinguish foreign models from their own culture in everyday life.

Other research suggests that foreign models are inappropriate when the product is culturally dependent, such as utilizing food or a social situation as tools (Neelankavil, Mummalaneni, & Sessions 1995). Logically, the main effect of the foreign model does not arise without considering the interaction with other variables such as product type.

A study of product types and the use of foreign models in Asia shows that the possibility of using foreign models increases in the case of cosmetics and fashion to take advantage of the "halo effect" of foreign cultures. However, this effect does not exist if the product is an electronic device

or tool (Neelankavil, Mummalaneni, & Sessions 1995). Usually, these products have characteristics whose use is socially observed. Therefore, it is necessary to consider the interaction of the use of foreign models and the social context of product use.

In the case of home clothing shopping in Japanese catalogs, foreign models are only shown in the underwear presentation (i.e., products for personal consumption), whereas local models present almost all clothing other than underwear. It seems that this approach manages to avoid the effect of the extraneous model in the negative direction if the interaction effect exists. In short, although the main effect of using a foreign model will not appear, the effect will exist through interaction with the product (Lee & Lee, 2005).

Identity Construction: Orientalism and Hegemony

Foucault (1977) asserts that power is not ownership but is practiced within a particular scope in which there are strategic positions that intersect with each other. Power is in the individual, not the state, the socio-political structure, superiors, subordinates, etc. Foucault believes that power is based on certain knowledge and discourses that are created. Foucault (1977) and Said (1978) have the same understanding related to power. According to Said (1978), Orientalism is included in one form of "knowledge" that strengthens colonialism's power. Power has a foundation of knowledge and the use of knowledge.

Through its power, the West formed a stereotype against the Eastern world. In the end, this stereotype strengthened their power in the colonial era. The West describes the East as a culture that is always monolithic, static, difficult to change, has low quality, and is irrational. The East is even seen as backward, primitive, and strange. (Said, 1978). In agreement with Sweeney (2012), Europeans who tend to be wrong towards the East are agreed upon by the Easterners. Orientalists then thrived in an environment where there were many students in Indonesia.

Orientalism is not only trying to demonstrate a difference between the West and the East or placing the East in the worst position. However, it is also for the interests of gaining power, as mentioned above. In Orientalism, there are four power relations, namely political, intellectual, cultural, and moral. These four-power relations work through a theory created by Gramsci (1971) called hegemony.

Hegemony refers to how the dominant class maintains power through a combination of coercion and consent through the material and discursive channels (Anderson, 1976). The balance between these two forces is that the dominant class does not rely exclusively on violence or establishing legal and/or structural control but prefers more subtle means that aim to permeate the realm of ideas and values. Hence, hegemony explicitly refers to how unequal power relations are built and maintained in the social order of capitalism. Significantly, hegemony deepens ideological ideas by placing them alongside the political, economic, and cultural spheres in gaining public approval for their domination (Lears, 1985). In hegemony, the dominance of the ruling class shows a hierarchy in the social order (Fauziyah, 2020). Hegemony can naturally arise in the order of people's lives. Humans can exercise hegemony when they want their goals to be achieved. Hegemony enters and spreads in all fields ranging from economics, culture, politics, and education. Therefore, it is not easy to avoid. Organizations or groups even maintain hegemony to maintain power (Lasiana & Wedawati, 2021).

According to Gramsci (1971), all levels of institutions (schools, hospitals, advertising agencies, etc.) as well as community members involved in shaping the values and attitudes of a society (doctors, lawyers, religious leaders, teachers, etc.) all contribute to the project of hegemony (Lears, 1985). Therefore, hegemony includes ideology but cannot be reduced because it emphasizes elites' discursive and non-discursive paths to secure power (Eagleton, 2007).

RESEARCH METHODS

This research was conducted using a qualitative approach. Denzin & Lincoln (2005) explain that qualitative research involves an interpretive and naturalistic approach. This means qualitative

researchers study things in natural settings, trying to understand or interpret phenomena. Qualitative research studies collect empirical materials such as case studies, personal experiences, introspective, life stories, interviews, observations, history, interactions to visual texts.

The data collection techniques chosen were interview, observation, documentation, and literature study. The research findings data will be analyzed using thematic analysis. Nowel et al. (2017) recognized that thematic analysis is a qualitative research method widely used in various epistemologies and research questions. Thematic analysis is a method for identifying, analyzing, organizing, describing, and reporting themes found in data sets (Braun & Clarke, 2006). Boyatzis (1998) describes thematic analysis as a translator for those who speak the language of qualitative analysis, enabling researchers to use different research methods to communicate with one another.

The informants were selected intentionally (purposive sampling) based on the criteria, namely the owners of fashion brands from Indonesia who had used foreign models as brand representations in advertisements on social media. The number of sources is three fashion brand owners. All prospective research informants are contacted via social media. After that, the prospective informants received and understood the informed consent of the study. The prospective informants and researchers will schedule an interview if the informed consent is approved. Interviews are conducted online via virtual meeting applications such as Zoom, Google Meet, or Skype. Software for analyzing qualitative research data using NVIVO 12 plus. The interviews and data reduction of the three informants were sufficient to answer the research questions.

DISCUSSION AND RESEARCH RESULTS

Brand Profile

Brand X1

The start of Brand XI's existence was due to the Covid-19 pandemic conditions in 2020. Before the pandemic, Brand X1's business model was supplying plain t-shirts for t-shirt screen printing industries. If Brand X1 persists with the initial business model, they would have lost money, considering the fewer profits accumulated. The pandemic forced Brand XI to change its business model to a fashion brand that sells retail and wholesale. The fashion products they sell are T-shirts, bags, hoodies, and hats. The X1 brand has been successful in selling its products to Malaysia and Turkey. Their target audience is men and women with an age range of 18-34 years. The X1 brand has a goal that its products are recognized worldwide and appreciated by many local and international fashion brand owners.

“So, our business is more like retail and wholesale. Most of them who take wholesale are people from Sumatra and the East, NTT, Lombok. In Java, we are more into retail. It's because consumers sometimes calculate shipping costs,” Informant T, Brand X1 ”

Brand X2

The X2 brand was formed from a course project when its six founders completed undergraduate studies at a private university in Bandung. Brand X2 sells products in the form of tote bags and masks made from used jeans. The founders have a mission to reduce textile waste in Bandung by turning this waste into contemporary fashion products in demand.

“So the thing is, we really want our products to have meaning. Not just like, selling tote bags. But here, there is value because we see that there has been a lot of textile waste lately. More so. So we want that textile waste turned into something useful.” Informant F, Brand X2

Brand X2's target audience is women aged 14-36 years who are interested in tote bags, online shopping, fashion, and sustainability. The target location for productsales is to focus on big cities on the island of Java, such as Bandung, Bekasi, and Jakarta.

Brand X3

Brand X3 was established in 2014. This brand has the vision to become a well-known fashion brand for classic motorcycle riders in Indonesia and connect Indonesian motorcycle culture with the international world. A brand identity with a classic style, Brand X3 always elevates motorcycle culture from the past, from the 1950s to the 1980s. In addition to selling unique t-shirts for classic motorcycle fans, Brand X3 also sells riding gear such as helmets, stickers, and gloves. Their primary target audience is men and women with an age range of 17-35 years. The X3 brand sells its products in Indonesia and other countries such as Japan, Korea, Malaysia, and Singapore.

"Nowadays, fashion trends follow the past. The fashion of the 80's, the '60s is now trending again. Every style will be recycled and used again. That is the hallmark of our brand. We will make a vintage style," Informant E, Brand X3

Table 2. Brand Profile

Brand Name	Target Audience	Products being Sold	Content Pillar
Brand X1	Male and female, 18 - 34 years old	T-shirts, hats, bags, hoodies.	Product photos and entertainment
Brand X2	Female, 14 - 36 years old	Tote bag and face mask	Product photos, educational content, behind the scenes, tips and tricks, buyer testimonials
Brand X3	Boys and girls, 17 - 35 years old	T-shirts, helmets, stickers, and gloves	Product photos, educational content, and buyer testimonials.

Behind the Selection of Foreign Models as Fashion Brand Representations

Based on informant T's statement, Brand X1 chose a foreign model as a brand representation because it follows an up-and-coming trend. Based on their research, many big brands use foreign models as photo models for fashion products. In running their business, informants T does take many references from big fashion brands with the assumption that if they follow them, the audience will be interested in buying the fashion products they sell. Informant T also thinks that foreign models can build audience trust in a brand.

"Personally, back then, it was just something cool. It was cool to see the Western model. It's the same as building trust. So, we are a new brand, we don't have a lot of followers, so if we use the Western models, it will be a lot better just so that the brand could look legit. It is like we are serious about our brand. We don't randomly choose the models, and even so with the product, so it's definitely good," Informant T, Brand X1

Meanwhile, according to informant F, Brand X2 chooses foreign models as their product representation because they can establish a professional, good quality, and modern image in a

fashion brand. Meanwhile, informant E thought choosing a foreign model could deliver maximum product visuals, that the brand had an international image, the best product, and it matched the brand identity.

“Yes, because I want to (look) professional. The perception was that if you use a foreign model, it will look professional, has top quality, and modern too,” Informant F, Brand X2

“The first important thing was that how can we deliver our product visually the best way possible. At first, people thought that we were foreign brands. But until now, the best way to represent our products is to use foreign models, because, from the looks of it, this motorbike is like part of the Western culture,” Informant E, Brand X3

The impact on each brand when choosing a foreign model to represent their brand is quite diverse. Some brands receive a positive impact, and others do not. For example, Brand X1 anticipated that foreign models could heighten the number of followers on their social media accounts. However, it turned out that foreign models did not inflate their number of followers. Meanwhile, Brand X2 stated that many audiences responded positively when Brand X2 chose foreign models as product representations. The positive response from the audience more or less has an impact on increasing sales of Brand X2 products.

“If that's the case, it's enough to have an impact on sales. Because of the sale of this tote bag, thank God, we made so many, and a lot of them are sold out, so there is an impact, especially using (foreign models) too. That's just our opinion. Sometimes people are like, “omg, so cool, their models are foreigners,” while other brands just use local models or even their friends. People would comment like that. It's a positive response. It just shows professionalism, something like that. Because it's like, people still think that it's very stylish to use Western models. They would ask, “how could you use Western models” Informant F, Brand X2

Regarding the criteria for foreign models, all informants mentioned that the criteria were subjected to the products they sell. For example, if the product is intended for men or women, body shape, and body posture, they would focus on the details of their model criteria, and make sure that it fits, so that the audience is interested in buying the product. Based on the results of research observations, the models representing their products are white, tall, slim, and attractive (see Figure 2).

For the longest time, Westerners thought that Eastern civilizations did not evolve as well as they did. On the other hand, Eastern people also acknowledge it as a reality. This impacted various socio-cultural aspects of Eastern people, including the lifestyle and how Eastern people see reality. Thus, Eastern people are in a position—a term formulated by Galtung (2015) --as a follower.



Figure 2. Foreign Models and Photos of Fashion Brand Products X1, X2, and X3

This paper tries to tackle it from the perspective of the East to show what reality is, based on their point of view. This paper tries to comprehend the perspective in the theoretical framework of marketing communication by analyzing the sociology of media. The author describes the experience of informants in selling products using foreign models.

In this study, advertising models originating from the West are always perceived to have physical advantages. Thus, informants and through the brands, they sell gain more benefits. Although not absolute, the method used by informant T is quite influential. From the side of informant T, foreign models displaying the product they sell can bring forward a pull factor; borrowing the term from informant T, they mentioned that there is a "wow." In addition, informant T (who uses Western brand products as a reference for advertising models) maintains their knowledge of the superiority of Western culture. This confirms that the position of informant T is materially in the position that Said referred to as a subordinate.

Informant F and brand X2 consider that foreign models establish a professional and quality image. Meanwhile, informants E and X3 consider that foreign models can deliver high-quality visuals, and the brand seems to have an international image. Knowledge and images about professionalism, quality, and international image are constructed in texts in the media. In everyday life, local products such as Krisbow, Polytron, and Polygon build an image as Western products, even though these products are made in Indonesia. People also tend to glorify foreign brands, such as Adidas, Nike, Puma, Under Armour, even though these products are made in Indonesian factories. Therefore, media texts have a role in the knowledge formation and decision-making those informants take.

In Indonesian culture, an old perception justifies that local products are not as good as foreign products. The community considers that local products' raw materials, quality, and styles are

not up to standard. For a long time, distrust of local products coupled with Orientalism that hegemony in the head of society makes the image of foreign models seem influential in constructing an "international and professional" image.

As stated by informant E, the dichotomization of "foreign brands" and local brands shows the hierarchy between local brand products and foreign brand products. Although recently there has been a trend of increasing confidence in domestic shoe products (read: Ventela), products from abroad (on a macro scale) have higher sales results. Foreign models in X3 brand advertisements become symbols that perpetuate buyers' old perceptions about the identity of the X3 brand as an international brand. In addition, informant E maintains an international impression to maintain business relations with his buyers.

Informant F admits that foreign models have a role in increasing their brand followers on social media. Therefore, his X2 brand received an increase in sales due to the positive response. Although the correlation is problematic, informant F perceives a relationship between the two.

The intertwined seller-buyer relationship perpetuates the hegemony of Orientalism in the products the informants sell. On the one hand, buyers show interest in the goods that informants E and F sell. On the other hand, informants E and F as sellers interpret the high buyer demand as justification for the importance of the role of foreign models in the products they sell.

For an extended period, the media perpetuated the hierarchy of foreign symbols in a superordinate position. The media in Indonesia often place foreign models as representations. Instead of using a domestic model, Djarum's advertisement used a foreign model in 2011. In everyday life, (Anderson, 1991) mentioned that the state also fosters cultural hierarchies. For example, since ancient times, English has always been perceived as a representation of progress. Thus, Westerners who can speak English have the impression of being "advanced." Entertainment media and cinema also display the progress of Western civilization through scenes in Hollywood films. Thus, audiences can see the advancement of the United States through still images, for example, the New York Times in the film "Ali dan Ratu-Ratu Queens."

CONCLUSIONS

The reason professional fashion brands choose foreign models is to imitate the trends of big fashion brands. It generates a professional image; the products are considered high-quality and modern. They can deliver top-notch product visuals, the brand has an international image, and foreign models match the brand identity. According to the owner of a professional fashion brand, choosing a suitable foreign model for advertisement on social media is one strategy to boost their product sales. Furthermore, knowledge and perceptions about the professional, quality, and international image of these foreign models are constructions that have been built up in the learning process of fashion brand owners through texts in the media for a long time. This so-called knowledge and perception then present hegemony and ends up perpetuating Orientalist visions towards the West.

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