

Framing Sustainable Fashion and FOMO On Instagram: A Comparative Content Analysis of Indonesian Influencer

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Abstract

The study applies Kaplan's Content Pillar Theory, consisting of education, information, entertainment, and collaboration, to analyze Dinoaugusto's communication patterns in presenting sustainable fashion. The study employs a qualitative approach using content analysis on Instagram posts from the accounts @dinoaugusto, @casriani, and @sustainbabes. Research findings indicate that Dinoaugusto frequently uses educational, informative, and entertaining content to convey messages about sustainable fashion, including choosing durable clothing, avoiding impulse purchases, and using garments more responsibly. At the same time, some content featuring particular styles and fashion choices may create FOMO because followers may feel the need to follow the styles presented. Thus, FOMO in Dinoaugusto's content does not directly indicate encouragement of excessive consumption but emerges through the presentation of styles and fashion choices that may encourage the desire to follow trends. This study demonstrates that their Instagram content can educate audiences on responsible fashion consumption while simultaneously triggering FOMO within the context of sustainable fashion communication, aligning with Sustainable Development Goal (SDG) 12.

Keywords: Digital Content; Fast Fashion; FOMO; Influencer; Sustainable Fashion

Abstrak

Penelitian ini bertujuan untuk menganalisis bagaimana para influencer sustainable fashion membingkai sustainable fashion dan Fear of Missing Out (FOMO) melalui konten Instagram. Penelitian ini menggunakan Teori Content Pillar Kaplan yang terdiri atas education, information, entertainment, dan collaboration untuk menganalisis pola komunikasi Dinoaugusto dalam menyampaikan pesan mengenai sustainable fashion. Penelitian menggunakan pendekatan kualitatif dengan metode analisis isi terhadap unggahan Instagram akun @dinoaugusto, @casriani, @sustainbabes. Hasil penelitian menunjukkan bahwa Dinoaugusto lebih sering menggunakan konten edukatif, informatif, dan hiburan untuk menyampaikan pesan mengenai sustainable fashion, termasuk memilih pakaian yang tahan lama, menghindari pembelian impulsif, dan menggunakan pakaian secara lebih bertanggung jawab. Di sisi lain, beberapa konten yang menampilkan gaya dan pilihan fesyen tertentu dapat memunculkan FOMO karena pengikut merasa perlu mengikuti gaya yang ditampilkan. Dengan demikian, FOMO dalam konten mereka tidak secara langsung menunjukkan dorongan terhadap konsumsi berlebihan, tetapi muncul melalui penyajian gaya dan pilihan fesyen yang dapat mendorong keinginan untuk mengikuti tren. Penelitian ini menunjukkan bahwa konten Instagram mereka dapat memberikan edukasi mengenai konsumsi fesyen yang bertanggung jawab sekaligus memunculkan FOMO dalam komunikasi sustainable fashion, sejalan dengan Sustainable Development Goal (SDG) 12.

Kata Kunci: FOMO; Fast Fashion; Influencer; Digital Content; Sustainable Fashion

CoverAge

Journal of Strategic
Communication

Vol. 17, No. 1, Hal. 163-178

September 2026.

Fakultas Ilmu Komunikasi,
Universitas Pancasila

Accepted July 17, 2026

Revised July 28, 2026

Approved September 30, 2026

INTRODUCTION

The fast fashion industry has recently become a rapidly growing global phenomenon. On the one hand, fast fashion is growing rapidly due to its fast, efficient clothing production and distribution system, which is able to respond to trends quickly. Famous brands such as Zara, H&M, and Uniqlo can create new collections in just a matter of weeks, unlike slow fashion, which usually only produces seasonal collections. In Indonesia, the development of fast fashion has also experienced a significant increase along with the growth of social media and e-commerce users (Farah Khumaerah Arif et al., 2024).

Indonesia has more than 167 million active internet users, of which approximately 60% use social media platforms to find various fashion and lifestyle inspiration (Syarif, 2024). Furthermore, the emergence of local fast fashion brands and online platforms such as Shopee, TikTok Shop, and Instagram has made Indonesians active consumers of the latest fashion products. With the ever-expanding digital media landscape, people can now easily access fast fashion products daily, simply from their mobile phones, thanks to the ease of access and the availability of social media. However, this fast fashion model can have serious negative impacts, such as skyrocketing textile waste, excessive use of natural resources, and a significant contribution to global carbon emissions (Sayyida & Wardaya, 2022).

In response to these impacts, sustainable fashion is now gaining attention as an alternative that emphasizes environmentally friendly production and consumption (Tan et al., 2025). Sustainable fashion prioritizes material quality, product longevity, and responsible production ethics. However, this growth cannot be separated from the significant role of social media in shaping perceptions and consumption behavior, one of which is the use of digital-based promotional media involving social media influencers. Influencers are not just conveyors of product information, but have become lifestyle figures who are able to build emotional bonds with their followers, one of which is sustainable fashion. Through content such as Get Ready With Me (GRWM), haul videos, and product reviews, they create visual narratives that shape the ideal image of fashion and lifestyle that today's society dreams of.

One impact of this strategy is the emergence of the phenomenon of Fear of Missing Out (FOMO), namely the fear of being left behind by current trends. When social media users see their influencers wearing clothes from a particular brand, a psychological urge arises to immediately purchase to remain socially relevant (Basiroen et al., 2023). FOMO isn't just a desire to own things, but also a desire for social recognition and digital presence. This fear of missing out creates impulsive consumption habits, where

products are purchased not out of necessity but rather due to social pressure and self-image.

This phenomenon is further amplified by social media algorithms that operate based on user searches. When users click on or like fashion content, the platform displays more similar content, narrowing the view and creating the perception that certain trends are being embraced by everyone (Dwi Cahyo & Fitrianti, 2026). Influencers like Dinoaugusto consistently share cool, trendy, and easily replicated daily fashion content. He uses clean visuals, relatable clothing styles, and narratives that convey the impression of a successful and fashionable lifestyle. This pattern makes fashion consumption not just a habit, but a form of participation in digital communities. The FOMO constructed by these influencers creates consumption patterns that impact social image rather than function or necessity.

Clothing consumption then becomes a symbol of social status and existence, rather than a basic need. This results in an increase in unsustainable purchasing. In the context of fast fashion, this behavior triggers overconsumption, accelerates production rates, and ultimately increases textile waste and excessive resource use. Fashion industry contributes approximately 10% of global carbon emissions and is the second largest contributor to water waste in the world (Albab et al., 2024). However, in this account, @dinoaugusto also shares content about

sustainable fashion, where he actually disagrees with the existence of fast fashion products because this contradicts the objectives of the Sustainable Development Goals (SDGs).



Figure 1. Influencer dinoaugusto
Source: instagram, 2026

Specifically, Goal 12 concerns responsible consumption and production. When consumers are driven to continuously purchase for the sake of self-image, sustainable consumption practices become difficult to implement. The instant and fast lifestyle promoted through digital content contradicts the principles of slow fashion, which prioritize quality, product longevity, and ethical production. Therefore, it is important to understand how FOMO is formed through digital representations and how this hinders wiser consumption practices. Several previous studies have examined the role of influencers in fashion consumption behavior (GEN Rosana Nabila Septy et al., 2024).

In the context of digital communication, influencer content styles significantly influence how messages about sustainable fashion and

FOMO are framed and received by audiences. Kaplan's content pillar theory provides an appropriate framework for analyzing influencer communication strategies through four main pillars: education, information, entertainment, and collaboration. In this study, education refers to content that teaches or explains knowledge, concepts, or practices related to sustainable fashion and responsible consumption. Information refers to content that provides facts, data, news, trends, or factual insights about fashion and sustainability. Entertainment refers to content designed to attract and engage audiences through visual, creative, humorous, relatable, or lifestyle-oriented presentation. Collaboration refers to content involving brands, communities, organizations, other creators, or audience participation to extend messages and engagement.

Influencers such as @dinoaugusto consistently share fashion content through visual and lifestyle-oriented presentations, while accounts such as @casriani and @sustainbabes address sustainability through educational, informational, and community-oriented content (Aqza & Purnamasari, 2021). This study therefore analyzes how these four content pillars are presented across the three Instagram accounts and how their different communication styles frame sustainable fashion and the FOMO phenomenon. Using a qualitative content analysis approach, the study examines videos, photos, captions, and

other publicly available Instagram content to compare the communication strategies and content presentation styles of the three influencers.

Furthermore, the study will compare communication strategies and content presentation styles across these accounts to understand how influencers can promote awareness of more ethical and sustainable fashion consumption in the digital age (Vladimirova et al., 2024).



Figure 2. Comparison of Instagram accounts dinoaugusto, casriani, sustainbabes

Source: Instagram, 2026

LITERATURE REVIEW

The object of this research is the communication phenomenon occurring on social media, specifically related to the FOMO (Fear of Missing Out) construct created by fast fashion influencers, one of whom is the account @dinoaugusto. Dinoaugusto is a fashion influencer active on platforms like Instagram and TikTok, known for his outfit of the day (OOTD) content, recommendations for trendy fashion items, and clothing styles that follow global fast fashion trends. Through

engaging visual content, a persuasive communication style, and narratives that evoke a desire to appear up-to-date, Dinoaugusto indirectly creates a psychological drive in his followers to continuously follow popular fashion trends. This drive triggers a feeling of fear of missing out (FOMO) if they don't immediately own or imitate the promoted fashion style.

This study uses a relevant communication theory approach to analyze how the Fear of Missing Out (FOMO) phenomenon is framed through content created by fast fashion influencers on social media. This theoretical framework is designed to understand the communication processes that occur in digital interactions between influencers and their followers, as well as how this content influences their followers' attitudes and consumption behaviors (Sains & Indonesia, 2023). In the context of sustainable fashion, social media has become a space where two opposing narratives coexist. On one side, influencers promote fast-changing fashion trends that may encourage impulsive buying behavior and overconsumption.

On the other side, some influencers actively educate audiences about ethical fashion, conscious consumption, and sustainability awareness. Therefore, this study uses several relevant theories and concepts to analyze how influencers frame sustainable fashion and construct FOMO through Instagram content.

Content Pillar Theory (Kaplan)

Content Pillar Theory is used as the primary reference for analyzing how influencers communicate messages through social media content, particularly in relation to sustainable fashion and FOMO. The theory categorizes social media content into four main pillars: education, information, entertainment, and collaboration (Raisa & Wardyaningrum, 2024).

Education refers to content that teaches or explains knowledge, concepts, or practices related to sustainable fashion and responsible consumption. This includes explanations of the environmental and social impacts of fashion, sustainable practices, and guidance that helps audiences develop more conscious consumption habits. Information refers to content that provides facts, data, news, trends, or factual insights about fashion and sustainability. This pillar includes information about fashion industry developments, consumption trends, greenwashing, brand practices, and other factual issues that help audiences understand fashion-related phenomena.

Entertainment refers to content designed to attract and engage audiences through visual, creative, humorous, relatable, or lifestyle-oriented presentation. In fashion content, entertainment may appear through outfit videos, visual storytelling, lifestyle presentations, memes, creative transitions, or other engaging formats. Collaboration refers to content involving brands, communities,

organizations, other creators, or audience participation to extend messages and engagement. Collaboration may include brand partnerships, community activities, reposts, campaigns, discussions, polls, or other forms of interaction involving external parties or audiences.

Fear Of Missing Out (FOMO)

FOMO is a psychological urge to stay connected and follow current trends due to the fear of being left behind. In the context of fast fashion and social media, FOMO arises from repeated exposure to influencer content showcasing the latest fashion products (Diana Sari et al., n.d.). FOMO is closely related to social validation, digital recognition, and the desire to remain socially relevant online. Characteristics of FOMO include anxiety about social exclusion, impulsive buying behavior, and dependence on likes, comments, and online approval. Social media algorithms further strengthen this phenomenon by continuously displaying similar fashion-related content to users. In fashion consumption, FOMO often encourages audiences to purchase products not because of necessity, but because of social pressure and symbolic value. As a result, impulsive consumption becomes normalized and contributes to unsustainable fashion practices.

Framing Theory

Framing is how the media, including influencers on social media, can select and highlight certain aspects of an issue to shape

various audience perspectives. Framing involves the process of selection and emphasis to define the problem, identify the causes and provide various solutions (Qur'ani et al., 2023). In the context of Instagram, framing can be formed through visuals such as color, clothing style, expressions and backgrounds. Influencers can frame the issue of sustainable fashion as an important trend and can indirectly cause FOMO in their followers. Through framing strategies, influencers indirectly influence how audiences perceive consumption behavior. This study uses framing theory to examine how accounts such as @dinoaugusto, @casriani, and @sustainbabes construct meanings about sustainable fashion and whether they reinforce or challenge the culture of FOMO.

Sustainable Consumption

SDG 12 emphasizes the importance of sustainable consumption and production. In this context, impulsive consumption due to FOMO becomes a barrier, as it encourages overconsumption, accelerates the fashion cycle and textile waste, and ignores sustainability principles in product selection. However, impulsive consumption caused by FOMO often becomes a major barrier to sustainable consumption practices. The pressure to continuously follow trends encourages overconsumption, accelerates the fashion cycle, increases textile waste, and ignores sustainability principles in product selection. Therefore, understanding how

influencer communication shapes audience consumption behavior is important in promoting sustainability awareness in digital culture (Abdurrahman & Pekalongan, 2024).

Research Gap

Various previous studies have discussed the role of social media influencers in shaping consumption behavior, particularly in the context of fashion and fast fashion. However, the focus and approaches used are diverse, and not many have qualitatively examined the psychological construct of FOMO as a barrier to sustainable consumption. The following are some key findings from previous research: 1) The Influence of Influencers on Purchase Intensity, Research by (Wardah, 2023) shows that influencers have a significant ability to increase purchase intentions for fashion products through their emotional approach and authentic image. This study emphasizes how influencer narratives and personas can directly influence consumer decisions, but its approach is quantitative and does not delve into how psychological aspects such as FOMO are formed. 2) Brand Trust and Loyalty Through Influencers, (Swita Amalia Hapsari & Irsyad Maulana, 2023) revealed that audience trust in influencers significantly determines the level of loyalty to a particular fashion brand. This research strengthens the role of influencers as bridges between brands and consumers, but does not detail the socio-cognitive and symbolic processes that build consumer drive and fear of missing out. 3)

Social Existence Motivation in Fashion Consumption,(Sabrina & Engriani, 2025) examined the primary motivations of young consumers in purchasing fashion products promoted by influencers: the need for social existence and digital recognition. The results of this study provide insight into how social pressure and the need for recognition drive consumer behavior. However, this study was quantitative in nature and did not examine the qualitative and symbolic construct of FOMO in the context of digital culture. 4) FOMO and Social Media-Based Fashion Consumption, Several early studies linked the FOMO phenomenon to impulsive consumption on social media, as explained by Basiroen. However, their primary focus remained on the psychological impact without directly linking it to sustainable production and consumption practices and the role of influencers as agents of social norm formation (Adeliana Putri & Deri Apriadi, 2025). 5) Lifestyle Construction and Consumptive Behavior in Digital Culture, Research adopting a qualitative approach and social communication theory, such as that conducted by (Ady Triyas et al., 2024), has begun to shed light on how influencers are not merely endorsers but also social models that shape consumption realities and norms in digital communities. However, these studies are still limited to general discourse analysis and have not specifically examined the phenomenon of FOMO as a social construct and a barrier to sustainability.

State of The Art

This study aims to address the gaps in the construct of FOMO formed through the digital content of fast fashion influencers using an in-depth qualitative approach. In stark contrast to previous research that primarily utilized quantitative approaches and focused on aspects of consumer behavior, this study utilizes Kaplan's content pillar theory to analyze how influencers such as @dinoaugusto, @casriani, and @sustainbabes structure their content within the four main pillars of education, information, entertainment, and collaboration to frame sustainable fashion while simultaneously managing FOMO.

Another novelty of this study is its focus on the current trend of fast fashion in Indonesia and globally, particularly its environmental and social impacts, which will increasingly be under scrutiny by 2025. This study not only examines textual and visual content but also compares the communication styles of the three influencers, who have differing approaches to conveying sustainability messages and addressing the FOMO phenomenon. This approach provides new insights into how influencer communication strategies can contribute to fostering awareness of better and more sustainable fashion consumption, while also revealing the role of social media in reinforcing or reducing excessive consumer behavior.

Framework

This study aims to analyze how influencer content styles on Instagram frame sustainable fashion and the Fear of Missing Out (FOMO) within the context of fast fashion consumption. The framework is based on Kaplan's Content Pillar Theory, which serves as the primary analytical tool for categorizing influencer communication strategies into four content pillars: education, information, entertainment, and collaboration. In this framework, education refers to content that teaches or explains knowledge, concepts, or practices related to sustainable fashion and responsible consumption. Information refers to content that provides facts, data, news, trends, or factual insights about fashion and sustainability. Entertainment refers to content designed to attract and engage audiences through visual, creative, humorous, relatable, or lifestyle-oriented presentation. Collaboration refers to content involving brands, communities, organizations, other creators, or audience participation to extend messages and engagement.

The content uploaded by @dinoaugusto, @casriani, and @sustainbabes is analyzed using these four pillars to identify how each influencer communicates sustainable fashion and constructs or challenges FOMO. The analysis further examines how these communication patterns frame fashion consumption as either trend-oriented and socially aspirational or conscious

and sustainable. Through this framework, the study identifies how the four content pillars are used to communicate sustainable fashion messages, construct or mitigate FOMO, and shape narratives surrounding fast fashion and responsible consumption. The analysis therefore connects the content characteristics of each influencer with the broader framing of sustainable fashion and FOMO in digital communication (Arzaq Karimah & Hermawan Adinugraha, 2024).

METHOD

This study employs a qualitative approach using content analysis to examine how influencer content styles frame sustainable fashion and the Fear of Missing Out (FOMO) on Instagram (Li et al., 2024). The data were collected through systematic scraping and observation of publicly available Instagram content from three selected accounts: @dinoaugusto, @casriani, and @sustainbabes. The analysis focused on content published during January to June 2025, covering posts that were publicly accessible during the specified research period.

The units of analysis consisted of individual Instagram content items, including videos, photos or carousels, captions, and other publicly available content relevant to sustainable fashion and FOMO. A total of 67 content units were analyzed across the three accounts, namely @dinoaugusto, @casriani, and @sustainbabes, which are currently

actively raising the theme of sustainable fashion. This content analysis will be conducted by categorizing each upload based on Kaplan's content pillar theory which includes education, information, entertainment, and collaboration, to see how the content shapes the narrative about sustainable fashion while managing social pressure in the form of FOMO that often appears in fast fashion consumption (Cahaya Tresna et al., 2024).

This study also examines how influencer content not only conveys products, but also builds a lifestyle image that influences the consumption behavior of their followers, especially in the context of overconsumption which is a major problem of fast fashion. Data validity was established through systematic comparison of content across the three Instagram accounts and consistency between the visual, textual, and contextual elements found within each content unit. With this method, the study aims to uncover influencer communication strategies in encouraging awareness of more ethical and sustainable fashion consumption in the digital era.

RESULTS AND DISCUSSION

This study analyzed publicly available Instagram content from @dinoaugusto, @casriani, and @sustainbabes during the January–June 2025 research period. The analysis identified differences in how the three accounts communicated sustainable fashion and framed the FOMO phenomenon through

their Instagram content. The findings are based entirely on the visual, textual, and contextual characteristics of the analyzed posts and do not derive from interviews with the influencers.

@dinoaugusto is known as a fashion scholar and digital personality who actively educates the public about the importance of sustainable fashion. His analyzed content emphasizes the value, quality, durability, and personal relevance of clothing rather than simply encouraging audiences to follow every trend. He emphasizes the importance of choosing clothing that is high-quality, durable, and tailored to their needs, thereby reducing impulsive shopping often triggered by FOMO. Dino also encourages his audience to understand the processes behind the fashion industry and emphasizes that sustainable style doesn't mean always buying new items, but rather that it can involve creatively and timelessly utilizing existing collections.

@casriani is an educational content creator who focuses on criticizing fast fashion and the culture of instant consumption. Her analyzed content includes educational carousels, illustrations, and reflective captions that explain FOMO, social pressure, algorithms, urgency-based marketing, and responsible consumption. She showcases a digital fashion lifestyle with a different approach than the other two accounts. Typically, accounts like this can focus on personal style, exploring trends, or even

combining sustainability with the need for a social media presence. In the context of FOMO, digital fashion accounts often trigger audiences' desire to follow the latest trends, but they also have the potential to educate their audience about the importance of more conscious and responsible consumption if they address sustainability issues.

@sustainbabes emphasizes a lifestyle and fashion consumption that is highly focused on conscious consumption, reuse, and community participation. They emphasize that buying new clothes is a last resort, even as models. They prefer to reuse existing clothing or rent when necessary. This approach not only reduces fashion waste but also demonstrates social and environmental responsibility. They actively promote the importance of sustainable fashion and waste management to their followers, thereby encouraging changes in more environmentally friendly consumption behavior.

Communication Style and Content Pillars

Based on Kaplan's Content Pillars theory, the communication strategies of the three digital fashion influencers @dinoaugusto, @casriani, and @sustainbabes can be analyzed through four main pillars: education, information, entertainment, and collaboration. This approach influences the construction of FOMO (Fear of Missing Out) and sustainable fashion differently in each account, as follows: 1) Educational Pillar, the most dominant educational pillar is found on the accounts

@casriani and @sustainbabes. @casriani presents conceptual education about FOMO through illustrated posts such as *"Why do people FOMO?"* She explains that FOMO is triggered by social pressure, social media algorithms that repeat trends, and urgency-based promotions. For example: "Social media accelerates the spread of trends and creates the illusion that 'everyone' is already on board, Instagram or TikTok algorithms will boost and display content that is going viral". @sustainbabes presents practical education such as Tips for curbing shopping, *"Why you don't need a new haul?"* and education about preloved shopping and the psychological impact of impulsive consumption: *"Don't FOMO to follow trends influenced by your favorite content creators. It's okay to seek inspiration, but you don't have to follow and own everything"*.

While @dinoaugusto doesn't consistently discuss sustainability in an educational way, he has posted about his involvement in a fashion industry forum with the Ministry of Tourism and Creative Economy to discuss local fashion and sustainability. 2) Information Pillar, this pillar demonstrates the delivery of data, insights, and actual facts. @casriani actively posts data on excessive fashion consumption, greenwashing, and how to recognize manipulative marketing strategies, such as "Urgency Culture," which encourages impulsive shopping: "Brand strategies that create scarcity, such as

'Discount today only!', psychologically lock the audience into buying immediately".

@sustainbabes shares practical information: unethical brands, tips for shopping for needs over wants, and the influence of social validation in consumer culture. @dinoaugusto conveys information implicitly through product promotions and captions depicting a successful lifestyle, but doesn't directly provide sustainability education: "Style is self-investment. The world doesn't stop, neither should you". 3) Entertainment Pillar, this pillar dominates @dinoaugusto's content, with its trendy visuals and lifestyle approach. He features "7 days, 7 outfits" videos, fast transitions, and premium locations (malls, events, hotels), which convey the impression of a successful and fashionable lifestyle. The effect is a psychological compulsion for the audience to keep up with trends. Visuals such as bright lighting, symmetrical compositions, and modern tones symbolize success, relevance, and social recognition, driving FOMO.

In contrast, @casriani and @sustainbabes use educational entertainment, such as memes, humorous illustrations, and relatable before-after content. 4) Collaboration Pillar, @dinoaugusto demonstrates formal collaborations with various local and international fashion brands and government agencies. He presents at forums such as JF3 Fashion Talk and collaborates with creative economy

campaigns. @sustainbabes demonstrates community-based collaborations, such as promoting the preloved account @twins.preloved, polls about fashion items purchased due to FOMO, and "declutter together" challenge content. @casriani is more ideologically collaborative through reposting other creators' content and engaging in open discussions with her followers in the comments section.

The FOMO phenomenon emerged most strongly on the @dinoaugusto account. The consistent visual style, motivational captions, and image of a successful life crafted through clothing created social pressure on followers: *"If I don't wear clothes like her, I'm not fashionable."* This mindset is a form of psychological pressure born of social media. In contrast, @casriani and @sustainbabes dismantle the logic of FOMO with a reflective approach. They invite their audience to understand that FOMO is a product of social construction, not all trends need to be followed, conscious consumption is more important than a pseudo-digital existence.

The narrative is framed strategically, from @dinoaugusto frames fashion as prestige and existence. The exclusive location, up-to-date lifestyle imagery, and clean visual tone support the narrative that clothing style determines one's social value. @casriani frames sustainable fashion as a process of self-awareness, reflection, and ethics. Plant illustrations, pastel colors, and simple

language convey a sense of comfort and openness. @sustainbabes frames sustainability as a lifestyle of community and healing. Before-and-after decluttering videos, personal testimonials, and practical tips make the sustainability narrative feel relatable and personal.

Content Pillar	@dinoaugusto	@casriani	@sustainbabes
Education	low	high	high
Information	medium	high	high
Entertainment	Very high	medium	high
Collaboration	high	medium	high
Fomo Effect	Push	Unpacking	Fending off
Framing	Prestige & Existence	Reflection & Slow living	Community & Self-healing

Table 2. Comparison of the Three Influencers Based on Kaplan's Four Content Pillars

This table 2 presents a comparison of the three Instagram accounts based on the four standardized content pillars: education, information, entertainment, and collaboration. The comparison is derived from the characteristics of the Instagram content analyzed during the research period. @dinoaugusto demonstrates a stronger emphasis on entertainment and collaboration, with content that frequently uses lifestyle-oriented visual presentation and external partnerships. @casriani shows a stronger emphasis on education and information through reflective and critical content concerning fast fashion, FOMO, and responsible consumption. @sustainbabes combines education, information, and collaboration through practical sustainability

content and community-oriented activities. These differences demonstrate how each influencer frames sustainable fashion and FOMO through distinct communication strategies.

Implications For Sustainable Consumption

The Fear of Missing Out (FOMO) phenomenon, constructed through fashion influencer content, has had a significant impact on the consumption patterns of today's digital society. When fashion is positioned as a symbol of status and social existence, consumption practices shift from functional to symbolic needs (Lee & Weder, 2021). As a result, there is an increase in impulsive and unsustainable consumer behavior, which ultimately contradicts the principles of Sustainable Development Goals (SDG) 12, namely responsible consumption and production.

In particular, accounts like @dinoaugusto, with their idealized visual aesthetics, personal success narratives, and prestigious brand collaborations, create an aspirational lifestyle that can reinforce social pressure to always appear on trend. This indirectly normalizes overconsumption as part of a modern lifestyle deemed "successful" or socially relevant. In contrast, content produced by influencers like @casriani and @sustainbabes offers a more critical and reflective approach. Through educational narratives, de-influencing campaigns, and calls to adopt slow fashion and shop for pre-loved

items, they act as counter-discourse agents against the dominance of instant trends and consumer culture (Dinh & Lee, 2024).

This demonstrates that social media can be a space for resistance to market logic that emphasizes the urge to buy quickly without considering sustainability. Thus, social media is not merely a tool for promoting trends, but also functions as a discourse arena where a struggle for meaning occurs between image-based consumption and consumption based on ethical awareness and environmental responsibility. Influencers who are able to reframe the consumption narrative from "being cool because you have a lot" to "being conscious because you know enough" have great potential to become catalysts for change towards a more sustainable lifestyle (Cordova et al., 2025).

CONCLUSION

This study shows that the way influencers deliver content on Instagram significantly influences the mindset and consumption habits of their followers, particularly regarding sustainable fashion and the FOMO (Fear of Missing Out) phenomenon. An analysis of the accounts @dinoaugusto, @casriani, and @sustainbabes revealed that each has a distinct approach. @dinoaugusto tends to build an image of a successful and fashionable lifestyle, which indirectly fosters social pressure to follow trends. Meanwhile, @casriani and @sustainbabes focus more on conveying reflective and educational

messages, aiming to dismantle consumer habits and encourage audiences to think more critically about sustainable lifestyles.

What distinguishes this study from others is its approach, which not only examines the effects of influencers on shopping behavior but also unpacks how their content symbolically shapes the fear of missing out (FOMO). This research offers new insights into how social media can become a battleground for meaning between the pursuit of instant gratification and the desire to live more consciously and responsibly. These findings are important not only for the academic world but also for the wider public, who are increasingly familiar with social media—so they can be more discerning in responding to trends and building a lifestyle that aligns with sustainability.

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