

Cycling as a Healthy Lifestyle Self-Presentation Strategy on Instagram during the Covid-19 Pandemic in Indonesia

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Abstract

A current study shows the strategy used to build a healthy individual self-presentation by performing cycling on Instagram platform during the Covid-19 pandemic. A positive self-image shown on Instagram account is commonly perceived as a communication pattern in digital social interaction. Given the pandemic situation, cycling as a healthy lifestyle has fast become the most common strategy used by Instagram users to achieve positive self-presentation, by integrating cycling activities data aggregated from Online Social Fitness Networks (OSFNs) platform. This study uses a qualitative method with constructivism paradigm and case study approach. Data collection is conducted through observations and interviews with four informants. Observation is acquired by collecting a series of Instagram feeds and stories of the informants for the past six months of the pandemic. Interviews are conducted to explore both the informants' strategies and motivations to present the data in their respective Instagram accounts. The result contends that the "full package" strategy is the preferable choice for informants' self-presentation on Instagram by selecting various locations of background photos and the symbols which confirm their social status, by inserting popular hashtags, by providing links to associate with Instagram glamorous urban cyclists' lifestyle content, and by showing off cycling data from OSFNs platform.

Keywords: Cycling; Instagram; Online Social Fitness Networks; Pandemic; Self-Presentation

Introduction

Self-presentation is a crucial part of human social interaction. Since language was invented and used, individuals have tirelessly sought effective modes and strategies to present themselves before other individuals, one of them concerned their healthy lifestyle. During the Covid-19 pandemic, the bike booming phenomenon is a fast-rising trend for individuals to manage lifestyle impressions using technology-mediated communication. As part of social interaction theory, Goffman's

self-presentation is perceived as a relevant theoretical framework to be applied within mediated interaction context, especially in the social network-based behavior analysis, where self-presentation is performed using available technology (Hogan, 2010).

The global bike booming phenomenon also happens in Indonesia (BBC.com, 2020). As one healthy lifestyle alternative, the cycling trend may inspire individuals to enact impression management strategy in social media milieu. This strategy directly contributes

to enlarging the construction of the current cycling trend. Moreover, during the pandemic, society's mobility trend is rapidly decreasing, making virtual interaction in the digital sphere rather than physical space more intensified. This intensified cycling trend through social media further creates an atmospheric healthy, and active self-presentation for many people in their digital social interactions.

The snowballing effect of massive photos and videos uploading of cycling activities in social media, especially Instagram platform, boosts the stark increase in bike sales by up to four times (Tempo.co, 2020). It certainly follows that some bike-related Instagram accounts be created, such as @gayaberkendara, @seli_id, @des.troy.ers, @fnhongust and some others which attract thousands of followers and make the cycling trend a lively virtual carnival during the pandemic.

Visual-based social media platforms such as Instagram afford its users to share personal moments and to represent themselves to other users (Kaperonis, 2019; Smith & Sanderson, 2015). The strategy of impression management in social media aims at revealing or emphasizing some appropriate characteristics of an individual, or, user (Picone, 2015). Previous studies discuss emergent topics of strategic healthy consumption such as food combining, infused water, smoothies, and honey lemon which apparently become an issue of healthy consumption trend (Nindya, 2014). Other scholars have also addressed the trend of daily intake patterns on Instagram which considerably influences the formation of healthy lifestyles and a growing interest in health literacy (Riesmeyer et al., 2019). In addition to this growing awareness of recent health-related issues, outdoor activities tracking apps turn into strategic tools to use. Some critical stances on the said issues show that technology-mediated self-presentation brings considerable weight on the shoulders of the users and they, in turn, attempt to disengage and detox from Instagram (Kent, 2020).

Previous studies also indicate that individuals' foci on showing their physical capabilities and sufficient knowledge regarding nutrition and healthy intake in their mediated self-presentation would result in boosting their motivation and competence to do sport and to perform a healthy lifestyle (Nindya, 2014;

Riesmeyer et al., 2019; Kent, 2020; Rivers, 2020).

On the issue of cycling, the half-social media and half-sport activities' management platform, Online Social Fitness Networks (OSFNs) attracts individuals to manage their ideal self-representation strategy (Rivers, 2020). In contrast to these studies, the current research will explore individuals' attempts to produce creative content as interesting self-presentation tools on Instagram by integrating these with OSFNs' data.

The current study attempts to see various strategies employed frequently by Instagram users to construct self-presentation through cycling activities and the implicit meaning(s) attached in a series of photos and data shown on Instagram. Authors will explore multiple aspects of self-concepts, other actors, and public understanding proposed by DeVito et al. (2017) as a challenge to Goffman's self-presentation concept which, in current forms, borrow heavily from and are mediated by social media platforms. Exploring these complexities, the study aims to reveal the hidden meaning behind the visual content produced by users and to identify various strategies employed by Instagram users to construct self-presentation as a healthy lifestyle through cycling, during the Pandemic.

Theoretical Framework

Goffman's Self Presentation Theory in Mediated Communication

Goffman's self-presentation relies heavily on face-to-face interaction (Laughey, 2007). Nevertheless, this self-presentation can also be perceived in mediated interaction, especially in social media platforms (DeVito et al., 2017). Asynchronous self-presentation displayed in online media platforms tend to be characterized as hyperpersonal, because the agents are capable to edit what they want to present for public eyes using computer's technology (Hogan, 2010).

Self-presentation displayed in social media platforms is deemed more complex than its traditional version (physical or face-to-face interaction) due to its larger consequences, such as bullying, regret, shame to job loss. Therefore, to overcome these complexities, users' social experience and capacities may influence their self-presentation (DeVito et al., 2017; Hargittai & Litt, 2013; Wang, et al., 2011)

DeVito et al (2017) propose theoretical challenges to Goffman's self-presentation concept by adapting his to social media milieu, namely on the concept of self (personhood), other actors, and public understanding. These challenges emerge as socio-technical interaction that becomes more complex. In traditional view, self is portrayed within the terms of self-presentation tactics by managing behavior, appearance and conduct (Goffman, 1959; Tendeschi, 2013). While the self in social media milieu, can be presented through various installed features such as profile page, Feed & Story (on Instagram), Direct Message and repost. Platforms' different functions are related with the way content is presented and be perceived, in terms of its durability or ephemerality (DeVito et al., 2017; Bayer, et al., 2015; Xu, et al., 2016).

The presence of other actors in social media presents another challenge (DeVito et al., 2017). Followers or network of friendships in social media are valued more in terms of their participatory nature, their becoming other actors in the same stage (Kim & Chock, 2015; Chiang & Suen, 2015). DeVito et al. (2017) finding show that varieties of technical features embedded in specific platforms (Twitter, Facebook, Snapchat) such as feedbacks & contents' circularity may influence other actors to perceive the specificity of the platform used.

Public understanding of self-presentation on social media platforms is another crucial factor. An actor plays a specific role in her own zone which means that the role of an actor is highly influenced by both her viewership and her context(s). Taking into consideration these viewership and contexts, the actor is then able to determine her proper role. In social media milieu, information regarding viewership and context in networked interaction is mostly blurred by algorithm and privacy setting applied, making users difficult to orient themselves to understand who and in what situation their self-presentation manifest (Boyd, 2010). DeVito et al. (2017) propose two solutions regarding these problems. First, viewership transparency in which users may recognize who have seen their displayed content. Second, content limitation feature as part of social media affordances to regulate who have and do not have access to the displayed content, thus making users empowered to control their privacy settings.

Positive Self-Presentation on Instagram as a social media platform

The concept of actor in dramaturgy studies contends that an individual plays her own role in a credible way before the eyes of the spectator (viewer). To a certain extent, this also applies in analyzing the behavior of individual as social media user. Besides, the goal set by an individual to employ her social media account(s) will also influence the self-presentation mode that she chooses (Sanderson, 2008). A person has various modes to present herself in social media milieu, both textually and visually, such as making use, displaying and sharing photos. In today's digital age, photo is no longer taken as memorabilia for future's use with its nostalgic sense, but also an instantaneous communication tool to extend personhood in social media (Chua & Chang, 2016). Photo sharing has become an integral part of popular culture and accepted norm of communication in social media networks (Chua & Chang, 2016). In this view, Instagram is categorized as a specific social media platform that provides visual communication venues saturated with images, where users may share aesthetic and innumerable visual contents (Manovich, 2016; Hu et al., 2014).

The use of Instagram as photos and videos-based social media platform is recognized as a strategic tool to present self in a more enhanced way, more attractive to others who see, and recognizable to unacquainted others. To some critical extent, this very assumption does not hold true to intimate friends or relatives who know the person in real life settings (DeAndrea & Walther, 2011).

Nevertheless, Instagram is a largely popular due to its capacity to transform self-presentation of its users because its very essence is afforded by many pictures-enhancement features and technologies (Lang & Barton, 2015). Chua & Chang (2016) confirms this fact when saying that filter & photo-editor features in social media platforms are common usage. In other words, the edited photos are preferable and tend to be more likeable.

The choice of Instagram as the tool for users' self-representation should also be put into larger perspective, namely, how social media platform enable users to control their displayed content to the extent that the self-image produced and displayed will be more attractive than their real-life appearance (Chua

& Chang, 2016). Seen from Dramaturgy's perspective, Instagram's user profile page is the front stage displaying the wonder of self-presentation to other users, even though they tend to present their 'self' in an exaggerated manner (Hogan, 2010; Kang & Wei, 2018).

To control the displayed content, many Instagram users employ strategic self-presentation in a deceiving manner by manipulating the number of followers and 'likes' to appear more popular. Manipulative strategy is also shown by presenting some activities and traits which run contrary to what they have/are in real-life (Dumas et al., 2017; Guadagno, Okdie & Kruse, 2012).

A positive self-presentation relates with an enhanced social interaction and material abundance (Kang & Wei, 2018). It is shown by displaying an ideal version of appearance to increase self-worth and social significance (Toma & Hancock, 2013). This strategy aims at improving the individual's credibility and lifting up their path of career professionalism (Pitcan, et al., 2018), even to attracting the potential intimate others when self is presented as an enjoyable person (Ting, 2014).

There are many ways individuals present themselves in ideal manners, such as using luxurious goods and services. Basically, using luxurious goods give them immaterial benefits such as higher social status and uniqueness (Turunen, 2017). The place of well-recognized brands such as Brompton, Pinarello, Colnago and some others, also sports apparels and accessories matching the well-known brands makes them visually attractive for Instagram viewership.

Besides the front stage, Dramaturgy also highlights individual's backstage as a part of theoretical perspective. Backstage on Instagram platform means that users deliberately manage the displayed content to present at the front stage, by taking, selecting, editing, giving captions and hashtags for the appropriate photos and to manage privacy data settings (Kramer & Winter, 2008; Ellison et al., 2007). When dealing with digital realm, scholars and users alike cannot separate the world of system, specifically the networked system, as an object of analysis from their manifestation. Nevertheless, individuals may control their backstage setting and content to whom they want to present themselves by opting not to befriend with those who do not share the same self-presentational content and

the self-image goals to achieve (Lang & Barton, 2015).

At its core, Instagram as digital media provides its users more access to manage self-presentation setting, supported by latest technological affordances, thereby making asynchronous data is curated with care and representing its users' reality (Toma & Carlson, 2015). Notwithstanding, some users create two Instagram accounts, the real one whose content is the positive self-presentation and the fake one whose content is the less interesting facts and data (Kang & Wei, 2018).

Impression Management Strategic

Impression management in everyday lives, especially that which circulate in social media milieu, is a crucial point to discuss here. It is highly related with how individuals employ a certain strategy to represent themselves visually in digital realm. With regards to previous research on impression management, Jones & Pittman (1982) contribute their insight by developing a taxonomy that identifies several self-presentation strategies. There are five main strategies which individuals usually employ to manage their presented impression, namely ingratiation, intimidation, self-promotion, exemplification, and supplication.

Ingratiation is a general phenomenon of self-presentation commonly found in many areas of life. This strategy entails the idea that other people will have a good impression upon us and they will like us. In Dramaturgy perspective, an actor who implements this strategy by using self-presentation techniques will make other people feel liked by the actor. Contrary to ingratiation, actors in intimidation mode will persuade other people that they are dangerous. Instead of trying to be liked, actor in this strategy, usually called intimidator, thrives on fear to be trusted. Self-promotion is another strategy where actor tends to seek competence attribution inside oneself, such as athletic physical capabilities, or intelligence, or other skills. At the outer level, this strategy seems like a combination of the previous ones, but there are differences as well. Related with ingratiation, self-promotion sometimes prioritizes other actor who acknowledges competence with the actor rather than feeling liked. On the other side, intimidators may persuade other people about their sets of competencies without resorting to threats or fear from others.

Exemplification is an actor's strategy with similar goals to ingratiation and self-promotion, namely to gain respect from others. The difference lies on the actor's attempts to show that she is competent and dependable on her area of expertise to the extent that she becomes a role model (an exemplary one) to project her integrity to other people. In this model, a good example is commonly perceived as having different strategic qualities between 'to be liked' (ingratiation) and self-promotion. Supplication is the last strategy to choose when there is none or lack of resources needed to fit into and perform the previous four strategies. In other words, this kind of strategy asks for clemency from others by requesting dependence or 'help wanted' approach.

Numbers and Data as Communication Symbols in OSFNs Platform

Cycling activities tracking converted into numbers and data recorded with OSFNs platform are frequently displayed in Instagram account and updates as part of cycling content. Cyclingweekly.com (2020) reports that OSFNs platform like Strava is staggeringly adding new users, increasing billions of sport's activities data recording and almost 400 million uploads of users' photos during the pandemic.

Basically, in communication science and realm, numbers are considered as symbol in verbal communication. In Mathematics & Physics, numbers are very important concept in symbolic communication. In health-related fields, numbers and graphical symbols are commonly used to communicate health data of patients, even though to interpret numbers and symbols, it takes sufficient health literacy skills (Wittink & Oosterhaven, 2018).

To capture and convert health-related data to become meaningful and easy to understand, Online Fitness Social Networks (OFSNs) are created to bridge the communication patterns inter-devices, which is a compulsory feature in any health-related apps. Strava, Endomondo, Zwift, and other health-related apps can read data feeds supplied by wearable devices, such as smartwatch, cyclocomp and power meter. These data feeds are highly connected to platform algorithms showing the indication that the more data recorded, the more accuracy it captures and represents (Scott, Lack, Lovato, 2020).

Sharing health-related data after doing sport activities in social media platforms is

usually termed as Social Fitness (Lupton, 2015). The visualization of social fitness in OSFNs platform takes two forms, data metric and infographics. Both forms measure users' sport session's achievement and symbolically communicate users' physical performance (Lomborg & Fransen, 2015; Judge, et al., 2019). Data metric presented in this application is designed for users' easy reading and comprehension.

OSFNs platforms are community-based application (Centola, 2013) wherein virtual communities created have similar shared goals and their members can motivate each other. On the other side, communities created can also empower knowledge development in health-related issues (Krieger, 2001). Improving knowledge or literacy in health issues is significant to help users interpret data and to boost users' motivation to perform physical activities (Wittink & Oosterhaven, 2018).

Principally, the use of social fitness platforms tracking integrated with Instagram account would result in motivating users to participate more in their communities and to become exemplary models for their followers (Kristensen & Prigge, 2018). Besides from being healthy and fit, wearable device used and being integrated with OSFNs is projected to increase health motivation such as steps, calories, heartbeats & sleep quality monitoring (El-Gayar, Nasrallah & Elnoshokaty, 2019). Other benefit of using wearable device is the technology it enables for elders to keep track of their bodily health and to stay active and healthy (Walden & Sell, 2017). Nevertheless, users who wear the device too frequent would trigger worries, depression, and obsessive-compulsive behavior (Wu, Sum & Nathan-Roberts, 2016) making the health metric data displayed be relativized, ignored, or the smartwatch no longer be used (Chen, Zdorova & Nathan-Roberts, 2017; Ledger & McCaffrey, 2014).

Besides, Instagram as a distinctive social media platform enables its users to share data and other visual indicators in the form of users' health-displayed content (Kent, 2020). Users who do not directly engage with many features of Instagram also participate in making a certain identity, both individually or communally (Tifentale & Manovich, 2015). The healthy lifestyle identity whose manifestation is shown in frequently used health-displayed content in social media

platform such as Instagram tend to attract many users to adopt since its usage and visual representation is very simple to understand. Nonetheless, health or social fitness measurement in data metric found in several OSFNs platforms tend to contain certain bias in their daily reports (Centola, 2013).

Material and Methodology

The current study employs qualitative approach with constructivist paradigm. Qualitative approach is a model of research that emphasizes words analysis rather than quantification to collect and analyze data (Bryman, 2012, p. 36). Constructivist paradigm sees that social reality is relative to how individuals live and the contexts where they live; therefore, if the individuals and the contexts in question are changed, the social reality that appears will also change (Lincoln & Guba, 2013).

Authors use case study as the research method. Babbie (2010) asserts that case study is a deep investigation on one exemplary event or an aspect of social phenomena. Case study attempts to understand the complexity and the unique case in question (Stake, 1955 in Bryman, 2012).

Authors conduct the study on four specific informants who regularly upload cycling contents through Instastory or Instagram feed during the pandemic. The process of selecting informants uses purposive sampling taken from various Instagram accounts of potential cyclists. Through purposive sampling, authors attempt to strategically search research participants whose activities are relevant with the research questions (Bryman, 2012). Even though gender is not a substantive factor to consider in current study, nonetheless authors find four informants with a relatively balanced gender ratio, two males and two females.

There are two sources of data collection for the current study. Primary data comes from observation and secondary data from interviews. Observation is conducted based on informants' respective feed and instastory updates during six months period of the pandemic, from June up to November 2020. Aspects to observe include frequent content pattern, such as: intensity in uploading content, photos' backgrounds, brands of cycles used, the usage of caption and hashtags, style or fashionable sports' attire used, account tagging,

and data screenshots from wearable devices integrated with OSFNs platforms.

Interviews were conducted after the observation has been completed. Because of pandemic situation, data from interviews with informants were collected online, in written form, using Whatsapp application. While following strict health protocols during the pandemic and considering the distance between researchers' and informants' location, to make room for the flexibility of informants' schedules, the asynchronous written form of interviews was chosen.

The details of informants as research subjects run as follows. The first informant (I 01) is a career woman working in marketing communication field and she likes to travel to some tourism sites. During the pandemic, she starts uploading her cycling adventures using Brompton's foldable bikes. She seems quite intensive and consistent in using Strava tracking apps to record her sport activities and display those records through her Instastory. The second informant (I 02) is an ordinary housewife getting more serious with her cycling hobby with her husband (I 03) during the pandemic and they frequently share their cycling moments together in their respective Instagram accounts. The third informant (I 03) works as Information Technology Head Group in one of the well-known banks in Indonesia. Based on observation, both informants have two kinds of bicycles, the Brompton's folding bicycles and Canyon & Pinarello's road bikes. The fourth informant (I 04) is a photographer, videographer, and a cycling enthusiast actively involved in Audax Randonneurs Indonesia community. I 04 has long been using bikes for daily transportation and he has several types of bikes according to travel needs and characteristics. He is used to travelling afar, in-between provinces, and is actively uploading his cycling adventures integrated with OSFNs platform.

Observation and interview data were then analysed after going through data reduction by coding process, data exposure, and inference (Miles & Huberman, 2014). After data inference is completed, authors use goodness criteria by doing analysis based on trustworthiness and authenticity.

Bryman (in Putri, 2020) asserts that there are four criteria of trustworthiness. First, Credibility, a value related with how the research finding is acceptable to society. This

point also indicates how deep and vast the researchers understand the phenomenon under scrutiny. Second, Transferability is the likelihood of a research finding to be applied in another context or similar context in other period of time. Third, Dependability concerns the whole package of assessment in research process including problem statement, research informants, interview transcripts, and data analysis should be well-related to one another. Fourth, Confirmability addresses non-subjective data presentation. Personal concerns and interests should be explicated while doing interpretive analysis because qualitative approach does not entail value-free entirely.

In terms of authenticity, the current study focuses on ontological authenticity, with the aim of helping members of society to understand their environment because basically this research attempts to explore the variety of impression management strategies showing self-presentation as healthy individuals by performing cycling activities on Instagram platform during the pandemic.

The limitation to current study is the way authors collect interview data. All informants ask the response to research questions in Whatsapp text, which results in lacking depth and indirect/not-interactive in a short-time frame. Authors have endeavoured to make synchronous interview sessions with the informants, nonetheless, the informants reject the proposal saying too fatigue because of their working/domestic affairs must also be carried out in mostly online mode and because of their very tight cycling activities' schedule

Result and Discussion

This section discusses several impression management strategies employed to create healthy self-presentation contents of the informants. The observation and interview results will reveal what kinds of strategies are there to choose and the meaning of cycling as a healthy life-style for the informants during the pandemic.



Figure 1. Some Locations Visited by Informants while Cycling

Source: Respondent's Instagram Account

Bike to Content

The proliferation of cycling activities shared in Instagram has resulted in the appearance of catchy phrase “Bike to Content” commonly found in social media platforms, especially Instagram, either in the content itself or in commentary columns. “Bike to content” refers to the notion of people who perform cycling activities during the pandemic do that for the sake of making Instagram content. Other than doing sports for health, they also want to show to the public that they have well-branded bikes, fashionable style, and travelling-conscious by picking several Instagrammable locations as the photos background for their self-presentation content.

Uploading cycling contents is a necessary step in the series of following a healthy life-style ritual to maintain bodily health during the pandemic. I 01, 02 and 03 view bicycles as sports' apparel, while I 04 views bicycles as a healthy transportation mode in line with his everyday activities as a cycling enthusiast in Bike to Work campaign.

Cycling with the same routes over and over will create boredom, therefore visiting tourism sites, café stalls, famous restaurants, or even cycling out of town is an interesting alternative. Based on measured observation to all (four) informants' daily Instagram postings, taking photos while stopping under a certain road sign, in front of a trendy café, or taking

selfies with fellow cyclists, have become the cycling norm frequently performed.

Beautiful places and adorable domestic or foreign tourist sites turning into the photos' background have become common practice as a self-presentation strategy to make interesting materials for the content to upload and an interactive pose for other users to express their likes and comments (Djafarova, 2018). Bringing their own bikes (especially folding bikes) to other places far away in order to explore certain exotic locations, as mentioned by I 02 (to Singapore) and I 01 (to Bali). For I 02, Singapore is destined for her first visit with bikes because she plans to cycle around the country and gain experience that will enable her to plan visiting other countries in near future. Meanwhile, I 02 visits Bali to get 'bushed around' (*blusukan*) and find solace.

The photos displayed by informants in their respective Instagram accounts are sometimes coming from specific photographers who stand by in several famous cycling routes.

This information is voiced by I 02. She bought the photos for her own collection and also to help the photographers as a segment of professions economically hit by the pandemic. Based on I 02 information, these cycling-routes standby photographers are many and they make some profits through taking pictures of the Instagram cyclists. The price range of each photo varies from Rp 25.000 to Rp 100.000. There are also photographers who do not set the fixed price of their photos. To get the desired photos, the cyclists have to find the photographer's Instagram account. Based on authors' observation, some Instagram accounts and hashtags that represent some of the Instagram cycling photos are @dalkotloop, @dalkotloopgrapher, #dalkotloopgrapher, and #binloopfoto.

The self-presentation displayed in Instagram content covers not only instagrammable backgrounds and well-known venues, but also the branded bikes used and

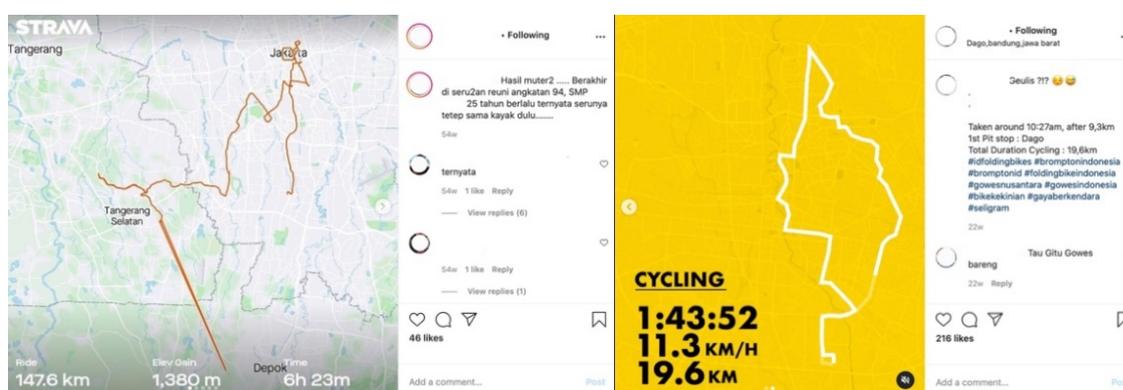


Figure 2. The Integration of OSFNs' platforms with Instagram
Source: Respondent's Instagram Account

sports apparel used while cycling. Using branded bikes, even the premium ones, is one source of pride. Moreover, during the pandemic, demands for some types of folding and racing bikes are on the rise and their prices are skyrocketing. It has become the source of pride for certain individuals to share their photos to convey self-presentation and their images of financial stability and middle-to-high social status on the display.

I 01, 02, and 03 use Brompton's folding bike saying that this bike's form is classic and compact, with precision and stylish build quality, different with those found in local bikes. Lately, I 02 and I 03 turn their attention to and purchase Canyon Aerod and Pinarello

Dogma roadbikes, citing the reason of giving a more serious attention to cycling activities and also following the trend from folding bike to road bike. I 04 chooses the bikes according to his needs and specific goals. He uses Litepro folding bike and a hybrid Specialized bike interchangeably.

Having well-made bike brands like Brompton, Fnhon, Cêrvelo, Pinarello, and some others, they do not feel complete without matching them with branded sports apparel. Based on the observation, easy going impression and enjoying city streets with cycling during the pandemic should also be represented with casual attires from floral-motives shirts, shorts and sneakers.

Some Instagram cyclists who employ racing bike usually wear specific racing jersey: body-tight, sporty, and relative costly. Also, they wear bike helmet, sneakers and glasses as part of their healthy and fashionable life-style self-presentation. I 01 confirms her choice of “comfort” attire while cycling. She prefers light and dry-fit sport shirts instead of the thick and cumbersome ones, especially when cycling for such long distance (the long route). She prefers specific brand-related attires.

Cyclists' Credibility and Social Status

Self-presentation, in academic way of expression, is the way a person presents herself in such a way that makes other people accept her and take her into consideration (Goffman, 1959). Individuals' set of behaviors in social media are also related to this concept of self-presentation, where individuals use social media to share the selected information about themselves to make a networking circle of friendships and acquaintances as well as to construct a credible self-identity.

Credibility as a healthy individual achieved through the performance of cycling is shown in the act of uploading data results taken from OSFNs' platform (Barrat, 2016). Based upon the observation, the data result takes the form of a map or a photo embellished with achievement data such as distance and duration of cycling. This is the new strategy of self-presentation displayed in social media.

The above screenshots (Figure 2) conveys a map of cycling route covered by the informants to be displayed in their respective Instagram accounts. The numbers attached indicates the total distance covered, total duration and average speed. These numbers are valid data symbolizing their physical prowess. Figure 2 indicates that by uploading OSFNs data results on their Instagram platform, it has become the informants' strategy to assert their physical peak performance.

I 04, a long-route cycle enthusiast, displays his daily cycling route map integrated with Strava platform. In Figure 2 above, I 04 prefers to highlight the long distance covered by his cycling routine, which is 147,6 kms, with total elevation up to 1.380 meters, in 6 hours and 23 minutes. If we look at the bigger picture of I 04's cycling track record, stored in his Strava profile, every month he successfully completes certain challenges, such as Grand Fondo (cycling to cover at least 100 kms in one

day period) and a monthly challenge of cycling with a total distance of at least 600 kms.

Meanwhile, for I 01, the intensity of integrating OSFNs platforms, both Relive and Strava, is considerably higher. Comparing the data with I 04, I 01 data results is lower, covering around 19.6 kms, with an average speed of 11,3 km per hour, in 1 hour and 43 minutes (Figure 2, right position), nonetheless, her intensity of data uploading is higher and consistent. I 01 records cycling routines between three and five times per week and each of these results is instantly uploaded in her Instagram account. Therefore, there is no significant difference between her profile in OSFNs platform and the intensity of data uploading in her Instagram (in this case, her Instastory feature).

The long-distance covered and the duration taken highlight the informant's strategy of monitoring self-promotion and physical prowess to establish. The training and self-monitoring program features in OSFNs platform supporting the healthy life-style integrated with Instagram is basically enlarging Lucivero and Prainsack (2015) proposition who argue that technology as a lifestyle product will blur the line between a standardized medical equipment and consumer product. In other words, being healthy is no longer defined by medical doctors and experts alone, but also part of individual's representation of a healthy life-style shown in Instagram. Wearable devices used by cyclists, such as the smart watch which reads heart beats and calories spent accurately, emphasize the notion of 'line blurring'.

In order to maintain a healthy life-style routine, I 02 and I 03 have smart trainer in their house, keeping them stick to the routine of cycling indoor when rainy season falls, and by integrating the data results with Zwift application, a virtual cycling platform.

Besides credibility as a healthy and body-fit cyclist, the current study finds that branded bikes and related accessories such as helmet, jersey, glasses, to sneakers and devices were also employed by Instagram cyclists to emphasize their credibility in terms of social class strata. It is proven from the content uploaded that links with premium jersey brand used or links with community's account of premium branded bikes used. This link and hashtags are known as a strategy to ascertain the originality of the products used.

The modification of bikes components or usually called “upgrade” is also another source of prestige according to informants. Bikes components such as groupset and wheelset can become the symbol of high-level financial status. Wireless groupset and carbon-based wheelset are valued as a performance-enhancing tool and life-style enhancement. To count the pricing factor, carbon-kevlar and titanium-based material components and branded utility accessories such as Joseph Kousac are considerably expensive. Doing the bike’s modification (upgrade) with costly components is not always related with improving the cycling performance in itself, but rather emphasizing the personal pride and financial status.

Self, Other Actor(s) and Viewers

Feed and story are considered as the main features of Instagram which in Dramaturgy’s point of view is considered as the new form of front stage where actors do the self-presentation, a relatively different notion compared with traditional Goffman’s view (DeVito et al., 2017). The photo content displayed on Instagram is basically showing the similar form with its traditional root (Mendelson & Papacharisi, 2010). Social media actors are more flexible in constructing their self-presentation modes with a variety of contents going through curation process (Hogan, 2010).

In relation with the cycling trend, I 04 is consistently uploading his cycling activities, making the bulk majority of his Instagram profile (230 out of 396 contents) as cycling-related photos. I 02 specifically documents her cycling activities not only by using feed but also instastory, especially in highlight story feature section, making the contents more durable, aggregated and can be watched in longer period. I 03 is actively uploading his cycling contents, mostly by employing his racing bike. Meanwhile, I 01 is frequently uploading the types of content where she explores new places with cycling.

These examples above confirm the basic tenet of DeVito et al. (2017) who assert that Instagram as a visual platform support the users in doing a consistent self-presentation. Cycling trend as a new phenomenon representing healthy life-style is now inspiring many actors to present themselves, either as a cycling enthusiast, a serious amateurish sport person, a

health-conscious traveler, or the combination of these.

Instagram is an exemplary platform to use when finding and establishing networked connections. The role of other actors (DeVito et al., 2017) can be seen from the networked connections of the user(s), such as followers and feeds. Up to the end of 2020, it was recorded that I 01 has 2.970 followers, I 02 has 1.016 followers, I 03 has 785 followers, and I 04 has 463 followers. These followers indicate the presence of other actors within the same friendship networks therefore it is possible that they share the same cycling content, making the goal of self-presentation to get ‘likes’ achieved, thanks to technology-mediated interaction.

Feeds in social media platforms, such as commentaries and direct messages, are more or less similar (DeVito et al., 2017). Likes and commentaries features in Instagram create certain conditions for the users to present their ideal selves. Enlarging content association by inserting links to other specific products or brands or communities and enlarging content reach and visibility by adding hashtags are frequently used by informants as communicative strategies.

The role of viewers on the issue of self-presentation on Instagram is recognized when the platform itself provides features that facilitate users to see who have seen their displayed content (DeVito et al., 2017). Spectator in Goffman’s (1959) original notion of dramaturgy tends to be more private in scope and influence. It means that the actor on stage will act according to her knowledge of the presence of the spectator accordingly, in one occasion or situation. It is quite different from the social media ‘stage,’ especially on Instagram. The context of situation tends to disappear and the spectator becomes more public, because basically the content produced and displayed can be watched both by the intended and unintended spectators (Boyd, 2010).

With regards to this objection, Instagram platform provides sufficient privacy setting for users to set the account into private account, such as those used by I 02 and I 03, to limit their profiles and uploads to be seen by certain spectators only. The other spectators who are not involved in their network of friendships cannot see their profiles and content uploads. Meanwhile, I 01 and I 04 prefer to set their account into public account, because they feel

that the contents displayed in their accounts are not by nature too private.

Besides privacy setting feature, Instagram also provides close friend features in the Instastory section. This feature indicates that Instagram provides a unique facility for their users to filter those who can and cannot see the displayed content, even though they are still within the network of user's friendships. In terms of self-presentation, this feature benefits users who want to filter unwanted spectators not to see their specific self-presentation to get the desired impression. During observation, this control feature of visibility is not used by all the informants because by setting their account private, it has already filtered the intended spectator or viewership.

Uploading content that includes photos with several background characteristics, such as famous venues, premium brand bikes, costly apparel and luxurious accessories is a strategic way of an individual to represent herself as a competent and exemplary person: an exemplification strategy (Jones & Pittman, 1982). The informants' competence in cycling is shown through choosing the kinds, brands, and components of the bikes used, and the caption of the photos, for I 01, I 02 and I 03, to emphasize this exemplification strategy. Meanwhile, I 04 is using the data result of cycling achievement which shows the distance coverage of more than 100 kms and photos of intercity travels using bike. Positive commentaries of the followers are feedback to highlight his competence in cycling, thereby inspiring other actors to follow his and his community path to become an active and healthy individual.

On the other side, the significant competence of financially-established social status of the informants can be observed from their choice of luxurious, premium-priced, bikes and apparels. Brompton's bike used by I 01, I 02, and I 03 is categorized as the top in folding bikes hierarchy in Indonesia because Brompton's has the highest price compared with the other brands of folding bike. The Roadbikes used by I 02 and I 03, twice until three times the price of Brompton, establish the fact of financial competence of the informants because in times of pandemic and economic crises, they can still afford to purchase those luxurious goods.

Conclusion

Self-presentation strategies performed by the informants as healthy individuals on Instagram platform are shown through the act of cycling performance in the complete package which includes attractive background venues, expensive and premium branded bikes, and fashionable apparel. The informants also attempt to enhance the self-presentation strategy in digital realm by providing links to virtual communities' accounts, verified account of branded apparels, and trending hashtags. The achievement and competence in physical performance (such as covering hundreds of kilometers of distance and high level of elevation) is shown in numbers as the data result and also in the cycling-route map commonly uploaded in feed or Instastory, which are the implementation of using OSFNs applications.

The principle of Bike to Content has turned into a new touch of motivation for individuals to produce content in a consistent and visually attractive way. Some other extra efforts such as purchasing photos from cycling-route stand-by photographers and to maintain physical prowess regularly are meant to show self-achievement in terms of maintaining good stamina & being healthy overall.

The image of cycling lifestyle presented through the use of communication technology seems to construct certain ideals in society that puts meaning in cycling activities no longer stems from the need for transportation and being healthy only, but also to construct the self-image of urban cyclists as parts of the high-level social class in society. To sum, the regular cycling activities will become an inspiration for other people to do the same and the cyclists become the role models.

The current study opens up new horizon to continue in follow-ups research, by overcoming some limitations found here, such as probing deeper into the potential informants' perspective and understanding of their behavior. Authors suggest the future researchers to establish good rapport with potential informants to enable a deep interview to happen. Another recommendation suggested here is that the development of social media to facilitate communication in digital era is vast and still open-ended to be explored. The future potential research topics to go is inter-media platform integration that enable the researchers (and the potential readers of the research when published) to see the variety of encounters

between actors and public and also to see the patterns of mediated-communication of interindividual interaction.

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