Jurnal Representamen Vol. 12 No. 2 Oktober 2026
Hal. 183-198
DOI:10.30996/representamen.v12i2.133501

The Practice of Child Commodification on the Instagram @niken.havana_

Sopiyani Solihah[1], Nima Diandra Putri[2], Fatma Dian Pratiwi[3]
[1,3] Departement of Media and Communication, Universitas Islam Negeri Sunan Kalijaga
[2]Departement of Sociology, Universitas Islam Negeri Sunan Kalijaga
[1]sopiyani.solihah@student.uin-suka.ac.id, [2]25207021006@student.uin-suka.ac.id,
[3] fatma.pratiwi@uin-suka.ac.id

Abstract

The phenomenon of commodification of children on social media raises various issues. The massive growth of social media has made commodification by every social media user commonplace, and perpetrators (parents) are unaware that they have commercialized their children. This study analyzes the practice of commodification of children on the Instagram account niken.havana using Vincent Mosco's media political economy approach and Norman Fairclough's critical discourse analysis. The main focus is Briella as the object of content that gives the brand image of 'Baby Samson' by uploading the child's behavior that represents a physically strong baby. The results of the analysis found that the commodification practice carried out by Niken towards Briella was to make Briella the main source economically by creating and maintaining the identity of 'Baby Samson' which made the audience interested in watching. The boundaries of children's privacy become blurred, and children indirectly become the subject of audience memes. Additionally, the algorithmic system directs Briella to create video content aligned with algorithmic predictions and endorsements. Through this research, the author hopes to raise awareness among influencers to be more mindful when creating content involving children.

Keywords*: Child Commodification, Influencer, Social Media*

Abstrak

Fenomena komodifikasi anak di media sosial menimbulkan berbagai permasalahan. Perkembangan media sosial yang masif membuat komodifikasi yang dilakukan oleh setiap pengguna media menjadi lumrah dan pelaku (orang tua) tidak menyadari bahwa mereka telah melakukan komersialisasi anak.Penelitian ini menganalisis praktik komodifikasi anak pada akun Instagram niken.havana menggunakan pendekatan ekonomi politik media Vincent Mosco dan analisis wacana kritis Norman Fairclough. Fokus utama adalah Briella sebagai objek konten yang beri brand image sebagai ‘Bayi Samson’ dengan mengunggah tingkah anak yang merepresentasikan bayi berfisik kuat. Hasil analisis menemukan bahwa praktik komodifikasi yang dilakukan oleh Niken terhadap Briella ialah menjadikan Briella sebagai sumber utama secara ekonomi dengan membuat dan mempertahankan identitas ‘Bayi Samson’ yang membuat audiens tertarik untuk menonton. Batasan privasi anak menjadi kabur dan anak secara tidak langsung menjadi bahan meme audiens. Selain itu dengan adanya sistem algoritma juga membuat Briella diarahkan membuat konten video sesuai prediksi algoritma dan endorsement. Melalui penelitian ini, penulis berharap dapat memberikan manfaat untuk meningkatkan kesadaran para influencer agar lebih sadar dalam membuat konten yang melibatkan anak.

Kata kunci: Komodifikasi Anak, Influencer, Media Sosial

INTRODUCTION

The development of digital media technology has fundamentally transformed the patterns of production, distribution, and consumption of information in modern society (Simon & Bogdanowicz, 2012). Media is no longer viewed merely as a social institution serving to provide information and education,but has become part of the capitalist economic system (Knoch & Manfred, 2025). In this context, the media including social media platforms operate as businesses governed by market mechanisms, where their survival depends on their ability to generate profit (Langley & Leyshon, 2017). In the Political Economy of the Media, this shift signifies a transition from a focus on use-value to the dominance of exchange value, meaning that media content production is increasingly influenced by commercial considerations (Rusadi, 2025). There are three processes that serve as entry points to the political economy of communication, namely commodification, spatialization, and structuration (Mosco, 2009). Commodification is the process of transforming goods and services of use value into marketable commodities valued by their exchange-value (Pratopo, 2017).

Like most businesses, media companies require substantial funds for their operations, including staff wages, infrastructure facilities, and content development, with their primary sources of income coming from advertising, donations, and support from government subsidiaries. As Mosco states in Soegiarto (2025) Media content is increasingly becoming a commodity sold on the market, where the dissemination of information is determined by economic interests. This concept is known as commodification, namely the process of transforming something that originally had use value into a commodity that can be bought and sold in the market (Mosco, 2009). In the context of modern media, the process of commodification encompasses not only content, but also the audience and the workforce. The commodification of labour represents a transformation whereby human labour becomes a tradable commodity.

In the context of Kids Influencer, children's performance, personality, and creative capacity are commodified as inputs in the production of marketable content. Cohen (2008) extends this analysis to digital platforms, arguing that user participation constitutes a form of 'free labor' that generates value for platform owners. For child content creators, this raises important questions regarding exploitation, consent, and appropriate compensation. Media workers function as economic resources, with their product being data extracted from exploited audiences and subsequently sold to advertisers (Fuchs, 2014).

Figure 1. Instagram Profile of Niken Havana

As technology advances, particularly in the realm of information, commodification is becoming increasingly common (Pambudi & Rianto, 2021). This means that media business practices are no longer limited to media owners with capital, but can be undertaken by anyone capable of using the media, including influencers such as the Instagram user @niken.havana. The minimum number of followers required for Instagram Reels monetisation in Indonesia is 500 followers (for features such as Stars/Basic Rewards as of the 2025 update), although 10,000 followers are recommended for full access to features such as Reels Play Bonus, Subscriptions, and Live Badges (Prasetyo, 2025). This has led to the emergence of many media workers who chase followers and views to generate income. Indeed, nowadays, the profession of an Instagram influencer is the aspiration of many people, because when one becomes an influencer, they earn money from their posts and from endorsing a product or service (Tahar et al., 2020). For this reason, an influencer will be selective in creating videos or photos to post, as for them, content that is liked by followers is the primary objective. The term 'Instagram influencer' itself is now widely recognised by the public. An Instagram influencer refers to a celebrity on Instagram, or it can be said that an Instagram influencer is a public figure on the social media platform Instagram (Hasna, 2022). A person can be considered an Instagram influencer if they have between hundreds of thousands and millions of followers. In order to produce engaging content and generate financial gain, various subjects can be commodified, including children. This is because platforms such as Instagram function as the primary infrastructure of digital capitalism, linking production with personal content algorithm-based monetisation systems (Sarasati et al., 2025). This phenomenon often involves children in the production of social media content, where their innocence and cuteness are exploited as symbolic capital to attract audiences (Akmalia & Ardiabi, 2021).

Figure 2. Instagram Content of @niken.havana

A study by Bucher explains that algorithms are not merely technical tools but curation systems that actively shape visibility. Consequently, a person may 'suddenly' become famous not because of long-term career planning, but because of one or more pieces of content deemed relevant, funny, emotional, or authentic by the algorithmic system (Lundahl, 2022) In this context, the realm of private life is no longer entirely personal, but can become a digital commodity with economic value. Through the process of content production carried out by a creator with a plan and done continuously, the child's content will shape the child into a public figure with a distinctive identity that is easily

recognisable by the audience (Astuti, 2022). This identity then forms a distinctive character and brand that will be continuously reproduced to maintain visibility for ongoing monetisation. Within the framework of digital capitalism, children do not merely act as objects of representation, but also as a form of digital capital that underpins the family's economic position within the social media sphere (Soegiarto, 2025).

Social media platforms function as indirect regulators through algorithms that determine the visibility of content (Intan et al., 2025). On the other hand, creators (in this context, parents) act as both producers and media workers, children as content objects to be sold to the audience, and the audience as both consumers and commodities to be sold to advertisers. The practice of child commodification raises serious issues regarding children's rights to privacy, protection, and a safe environment for growth (Hidayanti et al., 2023). Excessive exposure in digital spaces, such as sharenting (parents sharing their children's daily activities), can have negative impacts on children's psychological development in both the short and long term (Astuti, 2022). A study Latifah (2020) on the psychological impact of sharenting revealed that parents stated their reason for uploading photos of their children from the womb was because they viewed this as a form of support needed during the early stages of parenthood. Furthermore, the phenomenon of creating content featuring children blurs the line between family documentation and commodification, making it unclear, ambiguous, and difficult to distinguish when content creation is intensive and aimed at going viral and generating profit (Hastutik et al., 2022).

The legal framework regarding the commodification of children, or more generally concerning child labour in digital media, remains underdeveloped. In Indonesia, Law No. 13 of 2003 generally prohibits child labour (Article 68) but provides an exception for children aged 13–15 who perform 'light work' that does not hinder their development (Article 69). In the United States, the California Child Performers Act (Coogan Act) regulates children's involvement entertainment industry, in the including restrictions on working hours and licensing requirements. However, the application of these regulations to digital content remains unclear. On the other hand, the Federal Communications Commission (FCC) faces difficulties in regulating internet-based entertainment due to the complexity of distinguishing between speech protected by freedom of expression and commercial performance activities. Consequently, protection for children involved in digital content remains suboptimal (Thomas, 2024).

One influencer known for sharing her children's daily activities is Niken Havana, with the Instagram username @niken.havana. Niken is married to Justin, an Australian national. From this marriage, Niken has two children, Kimberly and Briella (Hanalva, 2024). Much of the content uploaded by Niken showcases her personal life and activities, particularly those involving her children. Niken Havana began consistently posting videos of her children in 2023, following a video of her carrying her second child, Briella, which captured viewers' interest. Many social media users praised Briella's innocent and cute face, which they described as doll like.

The high level of interest and positive response from netizens towards video content featuring her daughter, Briella, has led to an increase in the frequency of producing similar content. The popularity and widespread dissemination of this content across various digital platforms creates social and economic incentives for the creator, resulting in Briella consistently being the main subject in the uploaded content. This phenomenon demonstrates how virality and public attention on social media can influence parents' decisions regarding their children's involvement in production activities. Research by Abidin (2017) on family influencers indicates that, in many cases, parents act as managers, producers, and curators of their children's image. In such situations, the boundaries between parenting, documentation, and exploitation become increasingly blurred not always due to malicious intent, but because of platform structures that encourage content continuity and persona consistency.

Several of these studies indicate a growing academic interest in the issues of "sharingting" and the culture of family influencers. However, the existing literature tends to examine the psychological impact on children resulting from the practice of "kids influencers" and the role of parents. This study will delve deeper, particularly into how commodification is constructed and legitimized through text, as well as how a child's image evolves from an initially unplanned viral video into a sustained commercial practice. The phenomenon surrounding the @niken.havana account is particularly intriguing because Briella's (Baby Samson) popularity did not stem from a planned content strategy but rather from an organic viral moment. This process provides an empirical framework for examining how algorithmic visibility, audience affection, and parental agency interplay in producing a process of commodification.

Based on this phenomenon, using Mosco's concept of commodification, this study will analyze the economic logic underlying children's involvement in a practice where a child's charm, affection, and daily life can be transformed into exchange value within a social media-based economy. Meanwhile, by employing Fairclough's three dimensions, this study will demonstrate how this media logic is constructed, normalized, and produced through texts, discursive practices, and sociocultural contexts, ultimately resulting in sustainable commodification practices. By integrating these two frameworks, this study will focus on the commodification of children by influencer Niken Havana on Instagram, specifically examining how a child "Baby Samson" is portrayed and utilized in content to attract audience attention, boost popularity, and generate economic profit.

METHODS

This research is a qualitative descriptive study employing Norman specific social contexts. What is meant by this text model is Fairclough's discourse analysis technique. Descriptive research is conducted when knowledge of an issue or condition is already available but not yet sufficiently in-depth, prompting the researcher to produce a detailed description. Fairclough's discourse analysis outlines three main dimensions: text analysis, discourse practice, and sociocultural practice (Sari et al., 2025). There are three dimensions in Fairclough's discourse analysis: text analysis, discourse practice, and sociocultural practice. Firstly, Fairclough notes that texts can be broken down into three categories at the level of text analysis: representation, relations, and identity. Secondly, at the level of discourse practice, he focuses on how a text is produced and consumed. Thirdly, the level of sociocultural practice is the assumption that the social context outside the text or media influences how discourse emerges in the media. Although not directly related to the text, this social context influences how the text is produced and interpreted (Eriyanto, 2015).

The researcher used the documentation method as a data collection technique, with six videos from the Instagram account @niken_havana as the research subjects. These six videos were selected through purposive sampling, with the primary criteria being a high level of engagement as indicated by a significant number of likes and comments and featuring Baby Samson as the main subject. In social media research, engagement is often used as an indicator that a piece of content is receiving greater attention from the audience (Aldlimi et al., 2025), thereby having greater potential to produce meaning. The selected videos were then systematically analyzed using a discourse analysis framework to identify the form, context, and communicative purpose underlying the content.

RESULTS AND DISCUSSION

Text Model Analysis

The use of text or language as a social practice is the subject of Fairclough's discourse analysis approach. Therefore, the analysis must focus on how text or language is shaped and developed by social relations and specific social contexts. What is meant by this text model is not only written text, but also the language used by the media, such as in publications, television, videos, films, and other visual outputs. Consequently, the researcher applied this analysis to six videos from the Instagram account @niken.havana_.

Table 1. Result of Text Model Analysis for Each Post

Text Model Analysis
Video

Representation	In this video uploaded on 15 July 2024, Briella is portrayed as a cute and adorable child, like a doll,
Relationship	Parents control timing, (clothing, predominantly the and poses, styling make-up, background). The child follows instructions to meet the standards of marketable content. The audience positions itself as the validating authority, evidenced by providing various positive and supportive comments.
Identity	The child is identified as a "Content Object", not as an individual with rights. The creator constructs a new identity as a "child manager" by organising all necessities to make the content more appealing, whilst also acting as a "parent preneur" by selling this engaging content. This post garnered public attention with 10,800 comments and 1,056 shares as of 20 December 2025, with comments predominantly praising Briella. This indicates that the object of attention is not the account holder but the child being made to dance. This video subsequently established a new identity for Briella as the 'doll baby'.

Video 2

Representation	In this second video, uploaded on 10 September 2024, the footage uses the same sound and style as the first video, namely an adult (Niken Havana, Briella's mother) carrying her child from the front. Briella is portrayed as the subject of the content, wearing a striking outfit consisting of a bright purple top, a matching headband, and a wig.
	seemingly showing an adult singing and dancing to a trending sound whilst holding a doll. The expressions displayed are natural, very evoking emotions in the audience (pride, admiration, and amusement).
Relationship	The child's dependence on instructions from parents/choreographers to follow the latest trends. Viewers act as validators who provide commercial legitimacy via metrics, simultaneously making this video the most watched with 57 million views despite being very similar to Video 1 and lacking any caption. The upload, which is very similar to the previous one, indicates a sense of satisfaction stemming from receiving praise for the previous content. The desire to be praised, which drives sharenting, ultimately leads to the exploitation of children. Exploitation occurs because the power dynamic is unbalanced, with parents in a position of superiority and children in a position of subordination. The child's dependence on their parents leads the parents to believe that their child belongs entirely to them and that they are entitled to treat them however they wish.
Identity	A child's identity is sublimated within the family's "brand". Parents build a "family influencer" portfolio with the child as the primary asset.

Video 3

Representation	Video 3 (uploaded 9 November 2025) with the caption 'Briella's mission is to join the Maui Wowii trend', although two children are shown in this post, the caption remains focused on Briella, who is seen swinging and displaying clearly defined arm muscles whilst wearing only a nappy. Briella is portrayed as a strong baby, with various comments such as the phrase 'baby clothes, Brimob spirit'.
Relationship	In this video, Briella is already capable performing of actions independently (unlike in videos and 2, where she was still a baby). However, in the practice of commodifying this content, Briella remains positioned as a 'Passive Object' within the framework created by her parents both in the filming, which focuses solely on moments when Briella's strong arm muscles are visible, and in her innocent facial expressions and the way she appears to be enjoying the physical exercise.
Identity	Niken Havana, as Briella's parent, is also the producer of every video, including Video 3. And Briella is the main subject of these videos, which generate profit.

Video 4

Representation	Video 4 (Posted 9 December 2025) features simple content: Briella recorded whilst having a poo, with the original voice of her mother (the account owner) saying 'Guys, she's doing a poo again, I'm not going to clean that up again'. The close-up focuses on the child's face as she reacts with a spontaneous or "funny" expression. The child is treated as a "meme generator" and an object of ridicule, which then becomes a source of humour. The account owner even wrote "Wkwk", implying mockery.
Relationships	The child is subordinate to the parent/creator, who implicitly directs the movements; the audience acts as passive consumers who interact through likes, shares, and comments.
Relationship	The child is passive, under the control of the camera and the parents' editing. The child's visual privacy is sold for the viewers' entertaiment.
Idenitity	The child is identified as a "funny kid", with their personality reduced to profitable emotional reactions.

Video 5

Representation	Briella is known as "Baby Samson"; her behaviour, which involves doing tasks not typically performed by babies of her age, gives her a unique appeal and has made her well known. Video 5 (uploaded 27 November 2025) features a montage of 12 videos compiled into one, showing Briella lifting a heavy pot a

	plant pot in front of the house with soil and plants still intact. The creator (Briella's parent) also added "Missing the the caption village projects, not the gym afraid my muscles will get flabby", which reflects that Briella has frequently performed such lifting activities, and the parent reinforces the nickname given to Briella by netizens 'Baby Samson' who possesses strong muscles.
Identity	The creator positions themselves as a "family entertainment producer", whilst the child is personified as a "young talent" or "mini star".
Video 6	
Representation	Video 6 (uploaded 11 December 2025) shows Briella pushing a large round box labelled 'Cessa', inside which are various baby care products from the Cessa brand. The scene of pushing a large object aligns with the nickname associated with Briella, namely 'Baby Samson'. Meanwhile, the display of Cessa products serves as a representation aimed at encouraging the audience to use the same products as Briella essentially an endorsement. The creator also includes a brief caption featuring the hashtag #YukPakaiCessa, which represents the influencer-based marketing technique employed by the Cessa brand.
Relationship	The brand exploits the kidfluencer's identity for endorsements that boost sales conversion via the FYP algorithm. Parents act as narrators/managers: "Mum chooses the best for Briella", and Briella becomes a natural kidfluencer who is the object of this exploitation.
Identity	Commodification of the parenting role as a "family monetisation influencer", via barter/sponsorship within the mum & baby industry.

Discourse Practice Analysis

The analysis of the discourse practice dimension focuses on how Briella's content is produced, distributed, and consumed within the @niken.havana account ecosystem. This section presents findings related to content production patterns, visual and narrative curation strategies, and the linguistic elements used in each video. The following is a breakdown of the findings for each video analyzed:

Tabel 2. Result of Discourse Practice Analysis for Each Post

Post	Discourse Practice
Video 1	In the first Video, the uploader used trending sounds or popular music from the time the video was posted, and the video was short lasting 15-30 seconds. This video was produced using simple equipment without any additional artistic touches, reflecting a "daily take" production style that appears natural, without any noticeable editing.
Video 2	In the second video, the same production pattern was observed as in the first video. This pattern indicates the practice of reusing content templates that have proven successful based on metrics.
Video 3	In the third video, it was found that the upload followed a production pattern that emphasized multiple takes to highlight moments focused on a single object Briella's arm muscles. This indicates a deliberate process of visual curation of the child's body parts, rather than merely a spontaneous recording of daily life.
Video 4	In the fourth video, a production pattern was identified involving close-up shots that specifically highlighted Briella's facial reactions while defecating, accompanied by the caption "wkwk," intended to create a humorous effect. This finding indicates a process of selection and repackaging in content creation.
Video 5	In the fifth video, a production technique known as collage was used, which involves combining 12 video clips into a single

	upload. This indicates a more intensive curation and editing process compared to the previous videos, aimed at strengthening the visual narrative of "Baby Samson," as all the combined video clips showcase Briella's physical abilities.
Video 6	In this video, a production pattern was identified that differs from previous posts specifically, one in which parents direct their children into specific poses. This video also features a persuasive sentence structure that encourages the audience to use the product shown, as indicated by the use of the hashtag #YukPakaiCessa in the caption.

In general, throughout the videos, the use of informal terms of address such as "guys" was observed as a strategy to maintain an emotional connection with the account's followers, and the audience's responses in the comments section which were dominated by praise appeared to correlate with the intensity of the creators' daily content production.

Socio Cultural Practies Analysis

The analysis of the sociocultural practice dimension focuses on the social, institutional, and situational contexts surrounding the production and reception of Briella's content by the audience. This section presents findings on three aspects situational, institutional, and social accompanied by engagement data (likes and comments) to illustrate the scale of public attention each video received. The following are the details of the findings for each of the analyzed videos:

Tabel 3. Result of Socio Cultural Practies Analysis for Each Post

Post	Sociocultural Aspects
Video 1	1. Situational This first video marks the beginning of significant public attention toward Briella, as evidenced by the fact that the post is an older one (from 2024) and is pinned at the very top of the video. As of March 12, 2026, this video had received 1.1 million likes and 10,800 comments, which then encouraged the creator to maintain visibility through subsequent content production. 2. Systemic This video benefited from Instagram Reels' algorithmic system, which prioritizes emotional content, as evidenced by its high engagement rate, which resulted in a wider reach. 3. Social The comments section contained numerous comments directly praising Briella rather than the account owner, indicating that in this video, Briella successfully became the focal point that captured the public's attention.
Video 2	1. Situational This second video reinforced the situational pattern established in the previous video (Video 1), garnering 1.4 million likes and 38,000 comments the highest number of comments among all video posts. This demonstrates the success of the strategy to maintain visibility through repetition of the content format. 2. Institutional From an institutional perspective, this second video which received the most engagement also replicated the format of the first video, showing a 27% increase in engagement compared to the previous video. This indicates that the algorithm helps promote content with patterns that have proven successful. 3. Social Analysis of this second video revealed that the family's "brand" identity began to emerge in response to a surge in public interaction (38,100 comments) on the post.
Video 3	1. Situational In this video, several comments explicitly referring to "Baby Samson" were found among the audience, which later evolved into a defining brand image. 2. Institutional From an institutional perspective, it was found that content featuring children's physical strength continues to generate high engagement, driven by the algorithm's preference for content that elicits strong reactions from viewers. 3. Social In this post, the audience expressed admiration for the child's strength, as seen

	in several comments that offered praise; this also served as a form of social reinforcement that encouraged the continuation of similar themes in subsequent videos.
Video 4	1. Situational This video has the highest number of views among videos with a humorous theme, with 105,700 likes and 921 comments. These figures show a decline from the previous video, which coincides with a shift in theme from the organic expression of objects to humor. 2. Institutional This video shows a decline in engagement, along with indications that the algorithm limits distribution beyond the organic content themes that creators can produce themes that have already become established as their brand. 3. Social From a social perspective as evidenced, in part, by the level of audience engagement in the comments section this video shows a decline in attention. The use of children's private moments as entertainment suggests a shift in social norms regarding the boundaries of children's privacy that are considered acceptable to share publicly.
Video 5	1. Situational This video further reinforces the situational aspect through the consistent use of the "Baby Samson" identity as Briella's brand image. 2. Institutional This video features a montage of 12 clips, yet it generates less engagement than the previous video on the same theme (which showcased physical prowess as a strong child). This indicates that editing or polishing the content does not automatically increase engagement based on the algorithm. 3. Social The 491 comments in the comment section demonstrate sustained public support for the theme of children's physical strength.
Video 6	1. Situational In this video, the content no longer purely depicts Briella's expressions or behavior as "Baby Samson," but rather serves as product promotion. This demonstrates that in the digital age, brands are increasingly interested in using children as the subjects of their promotional campaigns. 2. Institutional In this post, a third party (the Cessa brand) is introduced into the content's relational structure, indicating a shift in Niken's (Briella's parent) role from merely a content producer to a primary subject appearing alongside Briella within the framework of product promotion. 3. Social In this promotional video, it was found that Briella who was recorded as being 1.8 years old at the time the video was uploaded (as explicitly stated in the video) lacked the capacity to make independent decisions regarding her involvement in endorsement practices; therefore, in this video, Niken, as her parent, made that decision.

From the videos analyzed, a pattern of Briella's transformation was identified that aligns with Mosco's (2009) concept of commodification namely, the transformation of moments of closeness between parents and children and everyday family activities into commodities with exchange value within the economic ecosystem of social media. The shaping of a child into the personal brand "Baby Samson" is not an organic development of identity but rather the result of a curatorial process orchestrated by the creator, who acts as both producer and content manager. This pattern reinforces Cohen's (2008) argument regarding a shift from personal participation to "free labor" that generates value for the account owner. In this phenomenon, value is twofold, it is obtained by the creator through engagement and endorsements, and by the platform through audience data sold to advertisers.

In the relational aspect the second dimension of Fairclough's concept a consistent pattern of power dynamics was found throughout all the

videos: parents as the superordinate and children as the subordinate. However, this phenomenon does not stop at this relational dynamic; it also involves the discussion of how legitimacy is established through the language of affection that is consistently used such as the consistent use of the term "guys" and the narrative "Mama chooses what's best for Briella" which indirectly succeeds in masking the practice of commodification because it is perceived as ordinary and frequently occurs in everyday life. This finding aligns with research conducted by Fuchs (2014) , who found that media workers are sources from whom value is extracted; however, this extraction process is often packaged within narratives that appear natural. In this phenomenon, by leveraging closeness to the audience and showcasing the parents' affection for their child, the child's subordinate position is obscured, preventing her from being perceived as a commodity. However, this situation becomes even more problematic given that Briella is too young to have the capacity to consent to the creation of this content.

Support such as praise in the comments section creates a dopamine feedback loop for parents, serving as motivation for daily content production. This mirrors the consumption pattern seen in Lala's YouTube channel by Baim Paula, where viewers praise her "smart public speaking" to reinforce the cycle, leading to increasingly intensive production driven by algorithmic logic and optimal posting times competing with similar children's content such as (Astuti, 2022). In some posts, forms of commodification were also found, such as Briella having to repeat movements multiple times as instructed and displaying certain expressions that made her the butt of jokes, such as the video of Briella having a bowel movement. Not only that, but the parent, Niken, directed endorsement poses whilst monitoring analytics. In terms of sentence structure, there are calls to followers to buy or use the advertised goods; for example, 'cessa' (in video 6) persuasive phrasing is very evident in these posts. In every other post, one can see Niken's efforts to maintain a closer relationship with her followers through the informal address 'guys'.

In recent years, social media in Indonesia has shown a significant rise in the kidfluencer trend, where children become the focus of digital content. This phenomenon has grown stronger since 2021, when the popularity of viral children such as the case of Shabira Alula sparked the emergence of content centred on children's lives and activities on TikTok and Instagram (Astuti, 2022). The COVID-19 pandemic has further accelerated this trend. The success of influencers in producing child-focused content has become increasingly widespread. This analysis found that the viral video of Niken carrying her second child, Briella, motivated her to maintain that visibility. The desire to be recognised as a good mother drives many parents to share content about their children on social media. However, sharing excessive information about children known as 'sharenting' often leads to a loss of children's privacy, exposed data, and potential future conflicts in parent-child relationships. The identity bestowed by the audience as 'Baby Samson' has become a brand image for Briella. On the @niken.havana_ account, Briella is frequently featured as the centre of attention in Reels. The representation of 'Baby Samson' creates opportunities and added value for Niken to maintain her fame. This is because a unique image that stands out from others will be in demand.

Competition among creators to follow trending sounds and viral Reels formats creates a competitive situation, where parents are driven to continuously produce content featuring their children to remain relevant and achieve high view counts (Palupi & Irawan, 2020). Regarding the Briella phenomenon, the Frankfurt School perspective helps explain how children's behaviour, which appears natural and authentic, becomes a commonplace and acceptable commodity through their integration into the digital media economy. What appears to be children's creative expression often follows commercial demands dictated by platform algorithms, audience expectations, and marketing partnerships, guiding children's actions in line with trends, for example.

There are several reasons why an individual or community creates an Instagram account, one of which is for financial gain. The Reels feature is designed to maximise viewing time and interaction, whilst the algorithm tends to prioritise emotional content, such as humour and family warmth (Febriyanty, 2025) Content featuring children, including Briella, often generates high engagement, thereby achieving a wider reach. Analysis reveals that within an institutional relational structure, Briella is the central focal point. Briella's parents utilise her presence as an opportunity to shape a new economic structure: the media economy. Furthermore, Instagram offers various monetisation schemes, such as Reels bonuses based collaboration on features, view counts, and ease of partnership with brands (Shafira, 2024). Analysis of Video 6 also highlights Briella's expanded role and the shifting power dynamics relationships. within content Briella becomes the subject of Cessa brand product promotion alongside her mother. The hierarchy shifts as her mother is no longer merely a producer but a figure who, like Briella, becomes a central subject. At the core of the structure are the media holders and the brand. The audience plays a dual role: as consumers of the products offered and as commodities whose data is sold to advertisers (Delogu et al., 2025). In this context, Briella's presence in the content has the potential to serve as a commercial draw that boosts the account's economic value, even though the content production is relatively simple and low-cost. In the video, Briella is shown actively pushing a large box containing baby care products from the Cessa brand. Cessa has partnered with Briella, who has high visibility as an active mother, as a brand ambassador to represent their baby skincare products containing essential oils that can address issues such as coughs, colds, and mosquito bites in children. Visibility refers to the level of public awareness of a brand ambassador. A brand ambassador who is widely recognised and successful in their field will naturally attract public attention, enabling them to perform their duties optimally as a brand representative. According on Pratiwi (2024), the Roma Kelapa biscuit advert featured the Korean artist Lee Min Hoo. This strategy was deemed effective because the advert, which had previously received little public attention, became widely liked and captured the attention of the artist's fans in particular (Pratiwi et al., 2024) This is what subsequently led the Cessa brand to choose Briella as its ambassador, given her high visibility. Consequently, the platform indirectly encourages parents to continue featuring their children, as the monetisation system and algorithms provide incentives for such content. This research aligns with the framework outlined by Bourdieu

regarding how forms of capital interact and mutually transform within the Child Influencer ecosystem (Divon & Annabell, 2025).

From a social perspective, audience responses play a significant role in reinforcing the children. commodification of The comments section on Briella's content is dominated by praise such as "this baby is stronger than me" and "her child is so active." These comments not only demonstrate appreciation but also function as social reinforcements that encourage parents to continue producing similar content. Over time, a shift in social norms has emerged where showcasing children on social media is viewed as a form of talent and creativity development, rather than a potentially exploitative practice (Zahari et al., 2022). Narratives such as "active child" or "this puts me in the mood" obscure the commercial dimension of such content production. Massive audience support increases the value of the content and normalises children's involvement in the digital economy, thereby blurring the line between natural parenting and commercial interests.

CONCLUSION

The analysis reveals that in six videos on the Instagram account @niken_havana, Briella (Briella) is frequently the central focus of the content. Briella, who is still a toddler, is consistently featured to attract viewers' attention and boost view counts and engagement. In some videos, Briella is portrayed as the "Baby Samson", a baby believed to possess extraordinary strength. In this content, Niken Havana acts as the creator and curator of the content, whilst Briella is merely the object being displayed. Briella's identity is then shaped as a cute baby, a unique child, or a natural 'kidfluencer' with marketable value. This is evident from the high number of viewers and comments, indicating that Briella's cuteness and uniqueness are exploited to attract the audience's attention.

From the platform's perspective, Instagram functions as a business medium seeking profit from user engagement. Features such as Reels and the algorithmic system promote emotional content to attract more viewers. In this situation, Briella becomes both the main focus of the content and a source of economic value. Parents not only create content intermediaries but between also the act as child, Instagram, and the collaborating brands. Collaboration with brands and the monetisation system increasingly involve the child in profit-oriented activities. Meanwhile, the audience acts as viewers and consumers, whilst also providing data for advertisers. From a social perspective, comments such as 'Samson Baby' praise and support from viewers make this practice feel normal and accepted. Many people view showcasing children on social media as entertainment, a form of creativity, or a source of family pride. Consequently, the commercial elements and potential for exploitation become less apparent. In response to this phenomenon, this study offers recommendations to family influencers and parents to adhere to ethical standards when creating content especially content involving children to limit their exposure, and to prioritize children's rights and privacy. Furthermore, the establishment of clear regulations by the government and relevant agencies is essential

to address this phenomenon of the commodification of children. One way to do this is by expanding child protection regulations to encompass children's digital work and commercial activities on social media. It is not only influencers as content creators but also the public as consumers who need to develop digital literacy so they can critically evaluate content involving children.

REFERENCES

Akmalia, N., & Ardiabi, S. (2021). Komodifikasi anak dalam Endorsement di Media Sosial. *MEDIASI*, *2*(2), 108–123.

Aldlimi, T., Priporas, C., & Chang, S.-W. (2025). Engagement in Influencer Marketing: A Systematic Review of Key Drivers, Behaviors, and Future Research Directions. *Journal of Consumer Behaviour*, *24*(3), 1541–1566. https://doi.org/10.1002/cb.2485

Astuti, I. D. (2022). *Fenomena Kidfluencer dalam Beretika Media Sosial*. *6*(2), 214–241.

Delogu, F., Morgan-paisley, K., Del, C., Indraccolo, A., Pedale, T., & Brunetti, R. (2025). Acta Psychologica The impact of the COVID-19 pandemic on the use of social media: A cross-national comparison. *Acta Psychologica*, *255*(December 2024), 104888. https://doi.org/10.1016/j.actpsy.2025.104888

Divon, T., & Annabell, T. (2025). *Children as concealed commodities: Ethnographic nuances and legal implications of kidfluencers' monetisation on TikTok*. 1–29. https://doi.org/10.1177/14614448241304657

Eriyanto. (2015). *Analisis Isi: Pengantar Metodologi untuk Penelitian Ilmu Komunikasi*. Kencana: Prenada Media Group.

Febriyanty, D. (2025). Analisis Gaya Komunikasi Fadil Jaidi pada Konten Vlog. *Communique*.

Fuchs, C. (2014a). *WikiLeaks and the Critique of the Political Economy*. *8*, 2718–2732.

Fuchs, C. (2014b). WikiLeaks and the Critique of the Political Economy. *International Journal of Communication*, *8*, 2718–2732. https://ijoc.org/index.php/ijoc/article/download/2862/1233

Hanalva. (2024). *Biodata Niken Havana Ibu Kimberly dan Briella Lengkap Umur, IG, Agama, Nama Suami, Asal, Pekerjaan Seleb*. Mercredi.

Hasna, S. (2022). *Selebriti dan Fandom di Era Media Sosial: Fenomena Selebgram*. *03*.

Hastutik, R., Widagdo, M., & Lukmantoro, T. (2022). *Aktivitas Sharenting dan Praktik Komodifikasi Anak*. (30).

Hidayanti, N., Meliani, F., & Yulianto, A. (2023). Research in Early Childhood Education and Parenting. *Jurnal UPI*, *04*, 27–34.

Intan, Indrawati, & Jufrizal. (2025). Peran Algoritma TikTok dalam Promosi dan Distribusi Berita Lokal: Studi Kasus ANTARA Sumatera Selatan The Role of TikTok Algorithm in Promoting and Distributing Local News: A Case Study of ANTARA South Sumatera. *Tabayyun*, *05*, 1–21.

Knoch, & Manfred. (2025). *Critique of the Political Economy of the Media: Foundations and Applications*.

Langley, P., & Leyshon, A. (2017). *Platform capitalis : The intermediation and capitalisation of digital economic circulation*. *3*(1), 11–31.

Lundahl, O. (2022). Algorithmic meta-capital: Bourdieusian analysis of social power through algorithms in media consumption. *University of Groningen*. https://doi.org/10.1080/1369118X.2020.1864006

Mosco, V. (2009a). *The Political Economi of Communication*. SAGE Publications Ltd.

Mosco, V. (2009b). *The Political Economy of Communication* (2nd ed.). SAGE Publications Ltd.

Palupi, T., & Irawan, R. (2020). (ANALISIS WACANA KRITIS PRAKTEK SHARENTING OLEH SELEBGRAM ASHANTY & RACHEL VENYA). *Komuniti*, *12*(1), 68–80.

Pambudi, B. C., & Rianto, P. (2021). *Media Sosial dan Komodifikasi Sosial Anak Muda*. *08*(02), 122–132.

Prasetyo, E. (2025). *Cara Monetisasi Instagram Reels Termudah dan Syaratnya*. Energika.Id.

Pratiwi, F. D., Sandra, M., Dewi, R., & Attaymini, R. (2024). *Disclosing gen Z' s perception on cultural diplomacy practices in digital media through the role of Korean celebrities in Indonesian products*. *9*(2), 251–266.

Pratopo, W. M. (2017). *Komodifikasi Wartawan di Era Konvergensi : Studi Kasus Tempo Komodifikasi Wartawan di Era Konvergensi : Studi Kasus Tempo*. *6*(2). https://doi.org/10.7454/jki.v6i2.8715

Rusadi, U. (2025). *Komodifikasi berita di media sosial tentang pemanfaatan akun Tiktok Kompas TV*. *11*(1).

Sarasati, F., Rusadi, U., & Nurhayati, K. (2025). *Transformasi Konsep Komodifikasi Audiens pada Platform Media Digital Youtube sebagai Pelanggengan Kapitalisme*. *6*, 17–23.

Sari, W. P., Setyonegoro, A., Bahasa, P., Jambi, U., Jambi, J., Bulian, M., Km, N., Darat, K. M., & Luar, K. J. (2025). *Analisis Wacana Kritis Norman Fairclough Pada Pemberitaan Internasionalisasi Bahasa Indonesia Di Media Antaranews . com Bahasa Indonesia resmi ditetapkan sebagai salah satu bahasa resmi dalam*. *3*. https://doi.org/10.59638/isolek.v3i1.417

Shafira, D. (2024). *brand awareness)*. *8*, 152–161.

Simon, J. P., & Bogdanowicz, M. (2012). *The Digital Shift in the Media and Content Industries POLICY BRIEF*. https://doi.org/10.2791/40528

Soegiarto, A. (2025). *Political Economy of Digital Media Commodification: Kid Influencers on YouTube Ekonomi Politik Komodifikasi Media Digital: Influencer Anak di YouTube*. *12*(March), 1–18.

Tahar, A., Rizkia, L. M., & Hariyanto, E. (2020). *Taxing Celebrity Social Media Endorsements Income: A Preliminary Study of Instagram Celebrities*. *21*(3). https://doi.org/10.18196/jai.2103167

Thomas, G. (2024). *Senate Judiciary Committee* (Vol. 764).

Zahari, Q. F., Pudyaningtyas, A. R., & Sholeha, V. (2022). *HUBUNGAN LITERASI DIGITAL IBU DENGAN AKTIVITAS*. *5*(3), 183–191.