

TIKTOK AS A NEW MEDIA FOR THE FUTURE OF INDONESIAN CREATIVE WORK

Dliyaun Najihah

Human Resources Development, PostGraduate School, Universitas
Airlangga
dliyaun.najihah-2022@pasca.unair.ac.id

Dina Septiani

Human Resources Development, Post Graduate School,
Universitas Airlangga
dina.septiani@fisip.unair.ac.id

Abstract

TikTok is widely favored among numerous individuals as a social media platform. This research seeks to analyze the expansion of TikTok in Indonesia, explore the opportunities it offers to creative professionals in the country, and examine the potential drawbacks and effects associated with uploading short videos on this social media platform. This study is an analytical Systematic Literature Review (SLR) of publication trends related to TikTok, New Media, and Creative Works. The methodology involves scientific mapping through scientometric analysis, qualitative discussions, and bibliometric searches. The study results show that TikTok is one of the digital media in Indonesia that is proliferating. TikTok serves as a new medium for global communication and information exchange, a platform for interaction, sharing, and socializing, a primary destination for users, a social commerce venue, and a portfolio showcase. Indonesian creative workers use TikTok as a promotional and trading medium. However, face-to-face communication through TikTok can reduce the trust of TikTok users when making transactions, conversations, communications, self-

actualization and so on. It can also lead to misunderstandings when carrying out long-distance activities without being based on more detailed and specific explanations.

Keywords: TikTok; New media; Creative work; Social media

Abstrak

TikTok banyak digemari oleh banyak orang sebagai platform media sosial. Penelitian ini berupaya menganalisis perkembangan TikTok di Indonesia, menggali peluang yang ditawarkannya bagi para pekerja kreatif di negara ini, serta mengkaji potensi kekurangan dan dampak yang terkait dengan pengunggahan video pendek di platform media sosial ini. Penelitian ini merupakan Kajian Literatur Sistematis (SLR) analitis terhadap tren publikasi yang terkait dengan TikTok, Media Baru, dan Karya Kreatif. Metodologi yang digunakan melibatkan pemetaan ilmiah melalui analisis scientometrik, diskusi kualitatif, dan penelusuran bibliometrik. Hasil penelitian menunjukkan bahwa TikTok merupakan salah satu media digital di Indonesia yang berkembang pesat. TikTok berfungsi sebagai media baru untuk komunikasi dan pertukaran informasi global, platform untuk berinteraksi, berbagi, dan bersosialisasi, tujuan utama bagi pengguna, tempat untuk perdagangan sosial, dan tempat memamerkan portofolio. Pekerja kreatif Indonesia menggunakan TikTok sebagai media promosi dan perdagangan. Namun, komunikasi yang terjadi secara tatap muka melalui penggunaan TikTok dapat mengurangi kepercayaan pengguna TikTok saat melakukan transaksi, percakapan, komunikasi, aktualisasi diri, dan sebagainya. Hal ini juga dapat menimbulkan kesalahpahaman ketika melakukan aktivitas jarak jauh tanpa didasari oleh penjelasan yang lebih rinci dan spesifik.

Kata Kunci : TikTok ; Media yang baru; Karya Kreatif; Media sosial

Introduction

Today's youngsters are referred to as the "digital generation" due to the increasing integration of digital technology into daily life in recent years since they are growing up at a time when digital gadgets and online platforms are commonplace (Madli, 2023). Everything is

now at your fingertips because of the rapid changes brought about by the internet and smartphones. With a smartphone, you can perform all the essential tasks of a modern person: watch TV shows, listen to the radio, take photos, read newspapers and magazines, handle financial transactions, and shop online using marketplace apps, e-commerce platforms, and now even social commerce. Social media has developed into a medium for communication and keeps changing to meet people's demands (Wibowo, 2022). Among young people in rural China, short video social media platforms such as Kuaishou, Douyin, and TikTok are increasingly gaining popularity (Liu & Wenling, 2023). Numerous Indonesian organizations also choose TikTok, one of the social media networks with the fastest global growth (Pardianti, 2022). The explosive expansion of short-video services like TikTok and others portends the coming short-video revolution. This phenomenon might be interpreted as the evolution of social media's "visual turn," which is marked by the rise of visually stimulating platforms like Instagram (Kaye et al., 2021).

Since launching in 2017, TikTok has quickly become more and more popular worldwide (Husain¹ et al., 2022). This is due to TikTok's distinctive features, which include a focus on background music and extraordinary visual effects (Lu & Lu, 2019). TikTok functions not only as a social media platform but also serves as a tool for advocacy and marketing while imparting new knowledge and skills to the younger generation (Anna & Ismail, 2023). Users may make, edit, and share short video clips with a range of durations from 15 seconds to 10 minutes using the unique and intriguing special effects of TikTok. The firms come with a variety of accompanying music and facial filters. This software is quite well-liked for several reasons. Using it as a means of amusement for you and others is one of them.

That does not, however, imply that TikTok is a software without regulatory issues in Indonesia. TikTok Shop, a TikTok feature that allows for purchasing and selling, was formally shut down on Wednesday, October 04, 2023. President Joko Widodo and the government took this action, among others, to protect small MSMEs

from potential revenue loss caused by TikTok Shop, which offers certain products at significantly lower prices than their usual market rates. As a result, Indonesian retailers' products are less competitive when sold in physical stores and other markets. The platform will gain from licensing TikTok's operations to run its online shopping function, which blends social media and digital storefronts. TikTok Shop has the potential to become a valuable branding and marketing tool in Indonesia, regardless of the resolution of the licensing dispute surrounding it.

We have long understood that trade in products, services, and other items is essential to our social lives and the lives of the people we research; in fact, trade permeates society as a whole and can be seen as the web that holds it together. In the realm of the theory of social exchange, significant commonalities are shared among all its variants. Rather than a singular theory, it is best understood as a conceptual framework encompassing a series of transactions involving two or more participants. This framework operates through a reciprocity mechanism where resources are exchanged, typically with one party reciprocating the actions, be they positive or negative of the other. (Cropanzano et al., 2017). The relationship between the actor and the target can occasionally impact the quality of these exchange. Social exchanges are often characterized as open-ended, involving more significant levels of trust and flexibility compared to economic exchanges, which typically operate on a quid pro quo basis, requiring less trust and involving more active monitoring and surveillance (Cropanzano et al., 2017).

As the essential mediator in social exchange, trust is crucial for fostering positive social interactions. The social exchange involves three main components: (1) an actor initiates contact with the target, (2) the target reciprocates with an attitude or behavior, and (3) this interaction shapes the resulting relationship (Cropanzano et al., 2017). The complexity of today's workplace demands a framework for how businesses run and how workers should conduct themselves. In literature, Blau (1964) defined exchange behavior as voluntary actions driven by anticipated benefits, and social exchange, as defined

here, pertains specifically to behaviors contingent upon positive responses from others (Cropanzano et al., 2017). Any conceptual model or theoretical approach highlighting the exchange of resources, whether material or symbolic, among individuals is generally referred to as a social exchange framework. This term also encompasses one of the primary concepts within the field of exchanges (Sprecher, 1998). TikTok's popularity in Indonesia also influences people's opinions and behaviors regarding online behavior (Gugule & Mesra, 2022). Social media's introduction gave Internet users a previously unheard-of chance to interact with others (Biały, 2017). Over time, sharing experiences, viewpoints, memories and agendas became simple and incredibly affordable.

According to the theory of Social Shaping of Technology, people, institutions, and technologies all had an impact on how technology was developed and used in the future, which in turn led to the consequences of those technologies (Yang & Zilberg, 2020). The study of the Social Shaping of Technology examines how TikTok functions as a tool that influences and shapes users' creative experiences, considering its potential and limitations. The concept of 'hot and noisy,' as highlighted in Chinese social relationships through Guanxi and Mianzi, is also recognized in this discourse. It refers to the pursuit of harmonious social interactions within society and among individuals (Wang, 2016). Social shaping of technology explores the specific processes and circumstances that frame technological innovation in addition to examining the content of technology. The study achieves this by providing explanatory concepts that delve into various organizational, political, economic, and cultural factors influencing the design and utilization of technology.

Creativity encompasses conceptual components that include extrinsic elements influenced by performance factors and subsequent interest factors, which collectively contribute to shaping creativity. The three primary parts of this conceptual component of creativity are motivation, creative thinking, and abilities related to creativity (Fanaqi, 2021). Being creative is a way for someone to express their

mental capacity and curiosity in an attempt to create something original. Many policymakers believe that creativity is critical to post-industrial nations' ability to survive and flourish economically and a source of competitive advantage. Most programs are place-competition strategies, wherein sectors and artists cultivate positive images to attract skilled and creative immigrants. In this sense, the creative industries have emerged as a crucial component of global government economic policy, with the expectation that they will boost GDP, create jobs, and hasten urban renewal. Policymakers have considered these sectors engines of employment and economic growth, drawing in fresh talent and promoting urban renewal, community involvement, branding, and good public perception.

Defining the landscape of creative work is complex due to culture's evolving role, which now extends beyond stand-alone cultural artifacts to permeate every product, service, or experience (Hearn, 2020). Creative work is inherently impactful and requires a degree of self-exposure, yet it often operates more subtly within various other domains (Huws, 2014). In this research approach, creative workers work in the 14 cultural/creative industry sectors described by the Indonesian Ministry of Tourism and Creative Economy and The Indonesian Ministry of Trades. The Indonesian Ministry of Trade has identified 14 subsectors within creativity-based industries, namely: (1) Advertising; (2) Architecture; (3) Art Goods market; (4) Craft; (5) Design; (6) Fashion; (7) Video, Film and Photography (8) Music; (9) Performing Arts; (10) Publishing and Printing; (11) Computer and Software Service; (12) Television and Radio; (13) Research and Development; (14) Culinary (Poerwanto & Shambodo, 2020).

This study aims to analyze the growth of TikTok in Indonesia, explore the opportunities it provides for creative workers in the country, and examine the potential weaknesses and impacts associated with uploading short videos on this platform within social media.

Research Method

This research is an analytical Systematic Literature Review (SLR) of publication trends related to TikTok, New Media and Creative Work. A systematic literature review (SLR) was conducted to compile a comprehensive and unbiased amalgamation of relevant studies to achieve this objective. The SLR process involves three consecutive stages:

1. Planning: This stage involves defining the research objectives and outlining how the review will be conducted.
2. Execution: This stage includes study selection and data collection methods.
3. Results and Analysis: This stage encompasses data synthesis and discussion of the findings.

Through these stages, the study aims to provide a thorough understanding of the growth of TikTok in Indonesia, explore opportunities for creative workers, and evaluate the potential weaknesses and impacts associated with uploading short videos on the platform within social media. These analytical methods are called the science mapping approach, which consists of bibliometric search, scientometrics analysis, and qualitative discussion.

The structural component of bibliometrics involves gathering data from Scopus (www.scopus.com) using the keyword "Douyin" (another name for TikTok). This data is then processed using VOSViewer to visualize and analyze the relationships between existing research. The aim is to identify research gaps and inform the compilation of this study by exploring the current state of research related to Douyin or TikTok.



Fig. 1. Bibliometric results about Douyin (TikTok) in Scopus

Results and Discussion

The industries involved in generating content have integrated smoothly with each other, as well as with distribution companies and infrastructure providers, giving rise to corporate giants that span a broad spectrum of activities. This integration intertwines the efforts of creative workers with various technical, clerical, managerial, and service roles on a global scale, often in evolving and complex configurations (Huws, 2014). In this digital age era, it is undeniable that the rapid development of IT 9 technology has led to changes in society by presenting people who have out of the box and creative thinking in order to take advantage of the progress and sophistication of technology and information, which at this time there is very significant progress by releasing new works born from the utilization of technological advances (Yanti et al., 2023).

Tiktok as New Media

Our contemporary era of information and technology allows us to interact without physically meeting; due to this rapid development, new media tools for communication have emerged. The availability of new media means that anyone may now access content at any time

and from any location, opening up opportunities for everyone to make or receive information (Pratiwi, 2022). Web 2.0 Internet-based applications, sometimes called online social media, are being used more in the 21st century due to the Fourth Industrial Revolution (Adnan et al., 2021). Connectivity, individual access as a message sender or recipient, interactivity, varied applications as an open character, and ubiquity of access are the primary attributes of new media. A new social media class has emerged in recent years due to the explosive expansion of emerging mobile technologies. This social media category offers an efficient user-to-user communication, collaboration, and relationship-building platform. In a participatory and virtual environment, social media users can share and exchange new ideas, opinions, and information using various web-based technologies (Sarwar et al., 2023).

The format of “new media” as a contemporary form of communication and information exchange in a globalized society applies the current perception of the world. They allow one to develop their reality for projecting media activity, see and model its many spectrums “as desires,” immerse oneself in the realm of media reality, or leave it as needed (Mialkovska et al., 2023). Young people can interact and access information with social media apps but may also create content with this platform. New media are currently referred to as phenomena that give rise to social practices that were previously non-existent (Mialkovska et al., 2023). They radically alter the cultural environment in which we live since they become tools for constructing a new reality. The adoption of new information and communication technologies hastens the process of searching for and transmitting information (Mialkovska et al., 2023). Users also tend to use social media as a routine way to learn about the projects they are currently working on (Sarwar et al., 2023). TikTok derives its worth from the creativity and expression of its unpaid producers (Khosravian, n.d.).

With TikTok, we can obtain enjoyment after hectic activities without having to travel far, spend much money, or spend much time

stuck in traffic. One can find much amusing content on TikTok by browsing through it, occasionally making one laugh out loud.

Tiktok as Media Communication

Currently, digital technologies are components of one remote network communication system. The media industry depends on the deliberate, meaningful, and intentional realization of the potential for new functionalities of various information platforms and internet resources. These days, this essential reading material for enhancing one's cognitive, scholastic, and communicative (Mialkowska et al., 2023).

In the context of TikTok, the ritual view of communication suggests that users participate on the platform primarily for engagement, sharing, and socializing rather than passively receiving information and content (Yang & Zilberg, 2020). In other cases on Tiktok, viewers can connect with people from all over the world, including their friends and family members, in the comments area under the same video (Zhang, 2021). Online environments are seen as having the potential to bring together groups of people with shared interests, which can then translate into collective offline actions (Sarwar et al., 2023). The mission of TikTok is to "inspire creativity and bring joy." Many people from various countries use TikTok to connect with the world around them, engaging with the platform through activities such as sharing, liking, commenting on, and even recreating original videos (Deng & Yu, 2023).

Tiktok as 'Go To' Platform

Searching for and accessing information online has become one of the primary everyday activities conducted on the internet (Schroeder, 2018). As with any sizeable technological system, technological and social forces are increasingly interconnected. For instance, Google's expansion, including platforms like YouTube, extends into entertainment, shopping, and various consumer domains (Schroeder, 2018). It does not rule out the possibility that TikTok also become a visual data search engine gateway. The development of Tiktok in Indonesia is exciting because of the wide

selection of content presented by Tiktok creators, so users can freely choose content as they wish (Pardianti, 2022).

Searching for information, not exclusively about friends but for general information, has been a growing trend among social media users (Biały, 2017). Social networks are increasingly recognized as content sources, with users generating this content. People can access all information anywhere through the internet because in this now sophisticated technology and information (Yanti et al., 2023). Sometimes, patients use social media as a substitute for professional consultations with physicians. One study indicated that only 50% of parents discuss pediatric health information found on social media with their doctors (Sampige et al., 2024).

Tiktok as Social Commerce

In today's constantly evolving cultural landscape and trends, social media exerts a more significant influence on its users compared to previous eras. This influence extends to understanding consumer behavior, as social media fulfills the product information needs that producers have in reaching consumers (Endarwati & Ekawarti, 2021). Several well-known digital online shop platforms in Indonesia today, such as Shopee, Lazada, Tokopedia, and Bukalapak, are actively able to compete in conducting promotions such as promotional campaign videos and compete quite fiercely to attract consumers to the final point of purchase decisions (Evi et al., 2022). Like e-commerce in Indonesia, this factor also makes TikTok social media an effective promotional medium. As the number of TikTok users increased, the social media platform, initially used for creative purposes such as recording and watching sort movies and forming friendships, became a commercial tool. Naturally, this is incredibly profitable from a business standpoint because TikTok already has a user-based consumer base.

The latest trend involves using TikTok as a promotional medium for various products and services across different industries (Endarwati & Ekawarti, 2021). Without switching to other platforms, the TikTok Shop feature may be utilized for all purchasing operations, including payments, purchases, and delivery status

updates (Effiyaldi et al., 2023). In addition to entertainment, TikTok is also used to earn income (Putriani et al., 2023). One of the most popular TikTok features is TikTok Shop, a combined application between social media and the marketplace (Muna & Santoso, 2024). Moreover, online traders on TikTok benefit from greater efficiency as they avoid costs such as store rentals, high employee salaries, and operational expenses. This streamlined approach simplifies the distribution chain, delivering goods directly to buyers' doorsteps (Effiyaldi et al., 2023). This trend has also made people create a new culture called Cross-Channel Shopping, which is the behavior of consumers who seek information to compare prices and competitors online before making a purchase decision (Endarwati & Ekawarti, 2021).

Tiktok as Portfolio

Social media provides an ideal medium for weaponizing information (Martin, 2023). Another significant concern revolves around social media being used by individuals to shape their online persona, prompting questions about how this digital identity compares to their offline persona (Miller et al., 2016). Youths utilize digital platforms to create and present their identities in novel, intricate ways. The digital environment offers new opportunities and methods for self-presentation and evaluation, often involving features that are attributed to third parties (Terras et al., 2015). A person can use one or many videos to construct their identity, but if social media algorithms do not make them visible, they will not be socially recognized (Sued & Rodríguez Rodríguez, 2024).

As the internet and other technologies have made access easier, electronic portfolios, defined as "a digital collection of artifacts, including demonstrations, resources, and accomplishments that represent an individual, group, community, organization, or institution," have increasingly replaced traditional paper-based portfolios (Goertzen et al., 2016). Electronic portfolios serve as digital repositories that contain various types of student work, such as research papers, certificates, project reports, teamwork assessments, and internship experiences. These e-portfolios can also

be tailored to be culturally specific within the global environment, accommodating diverse perspectives and contexts (Holtzman et al., 2022). In this case, it can be interpreted that TikTok can provide information about individuals through portfolios. TikTok functions as an e-portfolio by aggregating digital items such as ideas, evidence, reflections, feedback, etc., to present a selected audience with evidence of a person's learning and abilities (Shon, 2011).

Future Creative Work in Indonesia

The future of creative work varies significantly depending on the occupation type and the sector where assets are deployed. This includes software and digital content, original works in entertainment and arts, product and service design, as well as advertising and marketing collateral (Hearn, 2020). It is also anticipated that Indonesian creative workers will focus on platformization in the future. The creation of digital workspaces that unite employees is referred to as “platformization.” As a result, these employees are watched over and reliant on a micro-matrix that tracks their labor using an algorithm (Rizkidarajat et al., 2023).

The Ministry of Trade developed the Indonesian Creative Industry Development Plan 2025, which outlines the evolution of the creative industry. The transition from the agricultural to the industrial to the information eras, marked by numerous breakthroughs in information and communication technology and economic globalization, is evident from this plan paper. The development of industrialization created cheaper and more efficient work patterns, production patterns and distribution patterns. This phenomenon has prompted industries in developed countries to prioritize human resources and creativity. Since the 1990s, there has been a global economic shift towards a creative economy supported by creative industries (Nugroho et al., 2010).

According to data released by the Ministry of Industry in 2023, the creative economy sector contributed significantly to the nation's economy, accounting for almost 7.8% of GDP. The national statistics office of the Indonesian government, Badan Pusat Statistik (BPS), is responsible for measuring the creative economy in that country.

Approximately 16 million individuals in Indonesia are employed in the creative industries (Tannady et al., 2019). The creative industries in Indonesia are expanding so quickly that maintaining performance and quality in these sectors would require increased working performance and motivation in human resources.

Discussion

Despite the high prospects for creative workers in Indonesia, the social exchange process on social media may have drawbacks. As outlined in the study "Media Synchronicity in Organizational Social Exchange," communication that relies on information and communication technology (ICT) and involves less face-to-face interaction tends to lead to indirect and more ambiguous social exchange processes (Torro et al., 2022). This can also impact TikTok users' trust when carrying out a transaction, conversation, communication, self-actualization, etc. It can also foster misunderstanding when carrying out a long distance activity without being based on a more detailed and specific explanation.

Conclusion

Digital media culture shows the acceleration of information and communication processes and changes in the types of communication relationships. As outlined in the study "Media Synchronicity in Organizational Social Exchange," communication that relies on information and communication technology (ICT) and involves less face-to-face interaction tends to lead to indirect and more ambiguous social exchange processes.

TikTok is one of the digital media in Indonesia that is proliferating. There are 800 million monthly active TikTok users, thus encouraging the potential for diversity (Khosravian, n.d.). In Indonesia, TikTok is a new media for communication and information exchange in the global community; media for interaction, sharing, and socializing; as a "Go To" platform; as social commerce; and as a portfolio.

Indonesian creative workers are expected to focus on platformization. They can use TikTok as a promotional and trading

medium. However, face-to-face communication through TikTok can reduce the trust of TikTok users when making transactions, conversations, communications, self-actualization and so on. It can also foster misunderstandings when carrying out long-distance activities without being based on more detailed and specific explanations.

Bibliography

- Adnan, N. I., Ramli, S., & Ismail, I. N. (2021). Investigating the usefulness of TikTok as an educational tool. *International Journal of Practices in Teaching and Learning (IJPTL)*, 1(2), 1–5.
- Anna, N. E. V., & Ismail, N. (2023). Chunking virtual literacy instruction on TikTok for Z generation. *Library Hi Tech News*, 40(5), 13–14.
- Biały, B. (2017). Social media—From social exchange to battlefield. *The Cyber Defense Review*, 2(2), 69–90.
- Cropanzano, R., Anthony, E. L., Daniels, S. R., & Hall, A. V. (2017). Social exchange theory: A critical review with theoretical remedies. *Academy of Management Annals*, 11(1), 479–516.
- Deng, X., & Yu, Z. (2023). An extended hedonic motivation adoption model of TikTok in higher education. *Education and Information Technologies*, 28(10), 13595–13617.
- Effiyaldi, E., Yemima, Y., Wahyudi, W., Selvanus, S., As-Syahri, H., & Susanto, H. (2023). Why Social Commerce Tiktok Shop Was Closed By The Indonesian Government. *Hut Publication Business and Management*, 3(1), 1–10.
- Endarwati, E. T., & Ekawarti, Y. (2021). Efektifitas Penggunaan Sosial Media Tik Tok Sebagai Media Promosi Ditinjau Dari Perspektif Buying Behaviors. *MANDAR: Management Development and Applied Research Journal*, 4(1), 112–120.
- Evi, M., Dewi, L. O. A., & Amarjupi, D. S. (2022). Pengaruh Strategi Marketing E-Commerce Shopee Dan Media Tiktok Dalam

- Perspektif Nilai Edukasi. *JISIP (Jurnal Ilmu Sosial Dan Pendidikan)*, 6(3).
- Fanaqi, C. (2021). Tiktok Sebagai Media Kreativitas Di Masa Pandemi Covid-19. *Jurnal Dakwah: Media Komunikasi Dan Dakwah*, 22(1), 105–130.
- Goertzen, B. J., McRay, J., & Klaus, K. (2016). Electronic portfolios as capstone experiences in a graduate program in organizational leadership. *Journal of Leadership Education*, 15(3), 42–52.
- Gugule, H., & Mesra, R. (2022). Analisis Sosiologis Terhadap Video Viral Tiktok tentang Penegakan Hukum di Indonesia. *Ideas: Jurnal Pendidikan, Sosial, Dan Budaya*, 8(3), 1071–1078.
- Hearn, G. (2020). The future of creative work: Creativity and digital disruption. In *The future of creative work* (pp. 1–12). Edward Elgar Publishing.
- Holtzman, D. M., Kraft, E. M., & Small, E. (2022). Use of ePortfolios for making hiring decisions: A comparison of the results from representatives of large and small businesses. *Journal of Work-Applied Management*, 14(1), 18–34.
- Husain¹, H., Sani, M. K. J. A., & Perdana, U. K. P. (2022). *TikTok in academic libraries: Applications and implications*.
- Huws, U. (2014). *Labor in the global digital economy: The cybertariat comes of age*. NYU Press.
- Kaye, D. B. V., Chen, X., & Zeng, J. (2021). The co-evolution of two Chinese mobile short video apps: Parallel platformization of Douyin and TikTok. *Mobile Media & Communication*, 9(2), 229–253.
- Khosravian, L. (n.d.). *WHAT HAS CHANGED IN THE MUSIC INDUSTRY: FROM TRADITIONAL TO DIGITALIZATION OF MUSIC AND PLATFORM CAPITALISATION SPOTIFY VS. TIKTOK*.
- Liu, Y., & Wenling, C. (2023). Short video social media use and subjective wellbeing among young adults in rural China: The mediating roles of upward social comparison and online

- social capital. *International Journal of Communication and Society*, 5(1), 29–37.
- Lu, X., & Lu, Z. (2019). *Fifteen seconds of fame: A qualitative study of Douyin, a short video sharing mobile application in China*. 233–244.
- Madli, F. (2023). Remapping the Usage of TikTok Platform in the Education Context. *Journal of Advanced Research in Applied Sciences and Engineering Technology*, 36(2), 1–11.
- Martin, G. (2023). China's Strategic Devaluing of American Social Capital. *Journal of Strategic Security*, 16(1), 1–18.
- Mialkovska, L., Zhvania, L., Yanovets, A., Tykha, L., Nykoliuk, T., & Pimenova, O. (2023). *New Media as Modern Communication Technologies: The Digital Dimension*.
- Miller, D., Sinanan, J., Wang, X., McDonald, T., Haynes, N., Costa, E., Spyer, J., Venkatraman, S., & Nicolescu, R. (2016). *How the world changed social media*. UCL press.
- Muna, K., & Santoso, B. (2024). Regulasi Izin Perdagangan TikTok Shop Sebagai Fitur Tambahan Aplikasi TikTok di Indonesia. *Jurnal USM Law Review*, 7(1), 412–428.
- Nugroho, P. S., Cahyadin, M., Perindustrian, D., Kebudayaan, D., & Pariwisata, D. (2010). Analisis perkembangan industri kreatif di Indonesia. *Simposium Ekonomi Indonesia Pasca Krisis Ekonomi Global*, Surabaya.
- Pardianti, M. S. (2022). Pengelolaan konten tiktok sebagai media informasi. *Ikon--Jurnal Ilmiah Ilmu Komunikasi*, 27(2), 187–210.
- Poerwanto, P., & Shambodo, Y. (2020). Revolusi industri 4.0: Googelisasi industri pariwisata dan industri kreatif. *Journal of Tourism and Creativity*, 4(1), 59–72.
- Pratiwi, C. S. (2022). Platform TikTok sebagai Representasi Media Dakwah di Era Digital. *JISAB: The Journal of Islamic Communication and Broadcasting*, 2(1), 50–65.
- Putriani, W., Endang, A. E., & Narti, S. (2023). TikTok is a creative media by content creators in promoting products. *Jurnal STIA*

- Bengkulu: Committe to Administration for Education Quality*, 9(2), 99–114.
- Sampige, R., Rodgers, E. G., Huang, A., & Zhu, D. (2024). Education and misinformation: Exploring ophthalmology content on TikTok. *Ophthalmology and Therapy*, 13(1), 97–112.
- Sarwar, B., Sarwar, A., Mugahed Al-Rahmi, W., Almogren, A. S., Salloum, S., & Habes, M. (2023). Social media paradox: Utilizing social media technology for creating better value for better social outcomes: Case of developing countries. *Cogent Business & Management*, 10(2), 2210888.
- Schroeder, R. (2018). The internet in everyday life II: Seeking information. *Social Theory after the Internet*, 101–125.
- Shon, J. G. (2011). E-Portfolio Standardization for Sustainable Learning Communities. *Asian Association of Open Universities Journal*, 6(1), 32–42.
- Sprecher, S. (1998). Social exchange theories and sexuality. *Journal of Sex Research*, 35(1), 32–43.
- Sued, G. E., & Rodríguez Rodríguez, A. (2024). Partners or workers? Mexican app deliverers on YouTube and TikTok. *Convergence*, 30(1), 605–624.
- Tannady, H., Erlyana, Y., & Nurprihatin, F. (2019). Effects of work environment and self-efficacy toward motivation of workers in creative sector in province of Jakarta, Indonesia. *Calitatea*, 20(172), 165–168.
- Terras, M., Ramsay, J., & Boyle, E. (2015). Digital media production and identity: Insights from a psychological perspective. *E-Learning and Digital Media*, 12(2), 128–146.
- Torro, O., Pirkkalainen, H., & Li, H. (2022). Media synchronicity in organizational social exchange. *Information Technology & People*, 35(8), 162–180.
- Wang, X. (2016). *Social media in industrial China*. ucl Press.
- Wibowo, A. A. (2022). Publication trends related to Uses and Gratification Theory on social media. *International Journal of Communication and Society*, 4(2), 258–266.

- Yang, Y., & Zilberg, I. E. (2020). Understanding Young Adults' TikTok Usage. *Dostupno Na*.
- Yanti, I., Tasnim, N., & Aulia, R. F. (2023). Analisis Perkembangan E-Business Dalam Pemanfaatan Media Sosial Tiktok Shop. *Jurnal Ekonomi Dan Bisnis Digital*, 1(2), 185–189.
- Zhang, T. (2021). Differences between Traditional TV Media and New Media: Take Tik Tok as an Example. *International Journal of Social Science and Humanity*, 11(4).

