

Research Article

@dyputustudio's Utilization of TikTok as a Self-Photo Studio Promotion to Build Interactions with Consumers

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Abstract: In the era of rapid digital transformation, social media platforms have become dominant tools for communication, marketing, and consumer interaction. Among these, TikTok has emerged as one of the most influential spaces for creative digital promotion, particularly for small businesses and creative industries. This study explores @dyputustudio's utilization of TikTok as a promotional medium for its self-photo studio services, focusing on how the platform is used to build interactions and relationships with consumers. The research employs a qualitative descriptive approach, emphasizing observation, interviews, and documentation analysis to understand Dyputu Studio's promotional strategies and audience engagement patterns. Findings reveal that TikTok functions not only as a promotional channel but also as a space of social interaction and digital community formation between the studio and its consumers. The platform's interactivity, algorithmic visibility, and audio-visual creativity enable Dyputu Studio to effectively showcase its self-photo studio services, stimulate audience participation, and cultivate brand loyalty. This study demonstrates that digital communication on TikTok aligns with Pierre Lévy's New Media Theory, which highlights interactivity, hypertextuality, and networking as key dimensions of modern media engagement. Through consistent content creation, responsive communication, and trend adaptation, Dyputu Studio successfully transforms social media presence into a form of digital relationship marketing. The study contributes to the understanding of how small creative businesses can leverage social media to achieve marketing and communicative goals in the digital era.

Keywords: TikTok; Digital Promotion; Self-Photo Studio; Consumer Interaction; New Media Theory.

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1. Introduction

In the contemporary digital era, the internet has become one of the most transformative inventions in human history, reshaping communication, business, and cultural expression across the globe. Once considered a supplementary tool, the internet has now evolved into a primary necessity that connects individuals through a vast global network, enabling instant communication and information exchange without geographic boundaries. The acceleration of technological advancement, especially in the field of digital communication, has fundamentally altered human lifestyles and social behavior. People now rely on digital media not only for entertainment but also for work, education, and commercial interaction (Fitriani, 2021).

Within this digital transformation, social media has emerged as a dominant platform that facilitates public interaction and creativity. Social media allows users to connect, communicate, and share content in diverse forms, including text, images, and videos (Prasetya & Marina, 2022). These platforms—such as TikTok, Instagram, Facebook, and X (formerly Twitter)—have become embedded in everyday life, providing both social and economic value. The increasing number of users in Indonesia and worldwide highlights the extent to which social media has penetrated communication practices, serving as a crucial tool for marketing, branding, and consumer engagement (Rahman et al., 2023).

For entrepreneurs and creative industries, social media represents an efficient and cost-effective medium for promotion. Its flexibility and vast reach enable businesses to showcase their products and services directly to potential customers, allowing for real-time feedback, consumer interaction, and relationship building. In particular, TikTok has proven to be a revolutionary platform in this regard, combining short-form video content with interactive features that encourage creativity, virality, and community engagement (Angelica et al., 2023). TikTok's algorithmic structure amplifies content visibility, providing an equal opportunity for small businesses to compete with larger brands through creativity and audience connection.

The Rise of TikTok as a Promotional Medium

TikTok, launched in 2016 by Zhang Yiming under ByteDance, quickly became one of the most popular social media platforms in the world. It allows users to create and share short videos—typically between 15 seconds and 3 minutes—integrating music, effects, and trends that foster a participatory culture. The platform's success is rooted in its interactivity and algorithmic personalization, which make it possible for diverse content creators to gain visibility and engage global audiences. As of early 2025, TikTok ranks among the top four most used social media applications in Indonesia, indicating its significant role in shaping digital behavior and marketing strategies among Indonesian users (Rahadi, 2017).

TikTok's interactive ecosystem encourages users to participate in trends, comment on videos, and engage directly with brands. This form of two-way communication represents a departure from traditional advertising models, emphasizing relational marketing where audiences are co-creators of meaning. Consequently, businesses and content creators utilize TikTok not only as an entertainment platform but as a strategic promotional space to foster engagement and brand loyalty through authentic, visual storytelling (Awanda Harahap & Sajali, 2024).

The Emergence of Self-Photo Studios

Alongside the growth of digital content culture, the photography industry has also evolved through innovations that align with consumer preferences for autonomy and creativity. One of the most prominent trends in recent years is the **self-photo studio** concept, which originated in South Korea and quickly spread across Asia, including Indonesia. Self-photo studios allow customers to take their own photographs in a private studio equipped with professional lighting, cameras, and monitors that enable real-time preview. This concept appeals especially to younger generations seeking privacy, authenticity, and artistic freedom (Yuniar, n.d.; Meivanda & Zuhri, 2024).

Unlike traditional photo studios that depend on photographers, self-photo studios give users control over the camera and posing process, fostering comfort and spontaneity. This autonomy encourages emotional expression and self-representation, turning photography from a passive service into an interactive experience. The rise of Korean pop culture (K-pop and K-drama) has further accelerated the popularity of self-photo studios in Indonesia, influencing youth lifestyle trends and aesthetic preferences. As a result, self-photo studios have become a vibrant segment within the creative industry, combining visual arts, entertainment, and digital marketing.

The Case of @dyputustudio

Within this context, Dyputu Studio, located in Bekasi, West Java, serves as a compelling case study of how small creative businesses utilize TikTok for promotion and consumer interaction. Founded by Sulung Soekarno Putra and Diah Fadillah in January 2023, Dyputu Studio focuses on offering modern self-photo studio experiences inspired by Korean trends. The studio provides various photography services—from self-photo sessions and wide photobox shoots to pre-wedding and family packages—designed for customers seeking both quality and enjoyment.

What distinguishes Dyputu Studio from competitors is its consistent use of TikTok as a primary marketing platform. Through the official account @dyputustudio, the studio regularly uploads short videos featuring behind-the-scenes moments, sample photographs, client testimonials, and humorous or trendy clips that align with popular TikTok aesthetics. These contents not only serve promotional purposes but also build interactive relationships **with followers**, as reflected in the high number of likes, comments, and shares. Many of these

interactions occur organically, as viewers engage in comment threads asking questions, giving feedback, or sharing their experiences after visiting the studio.

This participatory environment illustrates how digital communication evolves into social interaction, where audiences are not merely consumers but active participants in shaping brand identity. As a result, Dyputu Studio's TikTok strategy demonstrates a shift from one-way marketing to interactive relationship marketing, where emotional connection and authenticity drive engagement.

Research Motivation and Purpose

The increasing competition among creative studios in Indonesia has made it essential for businesses to design innovative promotional strategies that resonate with target audiences. Dyputu Studio's success in using TikTok as a marketing and communication tool provides an opportunity to examine how small creative enterprises adapt to the dynamics of digital media environments.

This research aims to analyze how @dyputustudio utilizes TikTok as a promotional tool to build interaction with consumers, emphasizing the integration of digital communication theory and new media perspectives. Specifically, the study seeks to: a). Describe the ways Dyputu Studio creates and manages TikTok content for promotional purposes; b). Examine the forms of interaction and engagement that occur between Dyputu Studio and its audience on TikTok; c). Interpret how Dyputu Studio's digital practices reflect Pierre Lévy's New Media Theory, focusing on interactivity, networking, and hypertextuality.

Significance of the Study

This research holds both theoretical and practical significance. Theoretically, it contributes to the study of digital communication and marketing, particularly in understanding how small creative businesses use social media to establish relationships and convey brand identity. Practically, the findings can guide creative entrepreneurs in leveraging TikTok for business visibility and audience engagement. By exploring Dyputu Studio's experience, the research offers insights into the integration of digital communication strategies, visual creativity, and community interaction in social media-based marketing.

Ultimately, this study underscores the role of TikTok not merely as a platform for entertainment but as a new media environment where marketing, creativity, and social interaction converge. Through consistent content creation, audience responsiveness, and trend adaptation, businesses like Dyputu Studio illustrate how **digital culture transforms marketing communication** into a participatory, relational process that redefines how brands connect with their audiences in the 21st century.

2. Preliminaries or Related Work or Literature Review

The literature review explores prior studies, theories, and key concepts relevant to the utilization of TikTok as a digital promotional medium. It examines the intersections of communication, digital communication, social media, TikTok as a marketing tool, promotional strategies, the concept of self-photo studios, and Pierre Lévy's New Media Theory. These frameworks collectively form the foundation for understanding how @dyputustudio leverages social media to build meaningful consumer interaction.

Communication

Communication is a fundamental process of conveying messages between individuals or groups, enabling shared understanding and meaning. The term communication originates from the Latin *communicatio* and *communis*, meaning "to share" or "common." This indicates that communication occurs when both the sender and the receiver of a message share the same understanding of its content (Enderwati & Ekawarti, n.d.).

According to Milyane & Dkk (2022), communication involves the transmission of information, ideas, and emotions between two or more people through verbal and nonverbal channels. It is a dynamic and reciprocal process that shapes human relationships, influences behavior, and enables collaboration. The essence of communication lies in mutual comprehension; without shared meaning, dialogue

becomes one-sided and ineffective.

Communication can be verbal—through spoken or written language—or nonverbal, such as gestures, expressions, and body movements that convey emotion and intention. In the context of marketing and media, communication is not merely about message delivery but about creating connections and influencing perception, making it essential for building trust and consumer engagement.

Digital Communication

The emergence of digital technology has revolutionized how communication occurs, transforming traditional interpersonal exchange into digitally mediated interaction. Digital communication refers to the process of transmitting information through electronic and online platforms such as computers, smartphones, and social media networks (Sutrisno, 2024). It involves the encoding of information into digital data—texts, images, sounds, and videos—that can be instantly transmitted across global networks.

As Badri (2022) notes, digital communication offers speed, efficiency, and accessibility that transcend spatial and temporal boundaries. It allows individuals and organizations to connect with diverse audiences, fostering interactive relationships and collaborative knowledge sharing. The growing ubiquity of digital devices has made communication not only faster but also more participatory and personalized.

In essence, digital communication redefines human interaction, merging technology with expression. It allows users to create and distribute content freely, contributing to the participatory nature of modern media ecosystems. For businesses such as Dyputu Studio, digital communication becomes a strategic instrument to build consumer relationships, enhance visibility, and promote authenticity through direct audience interaction.

Social Media as a Communication Platform

Social media is defined as an internet-based platform that enables users to create, share, and exchange content across interactive digital networks. It supports communication through various formats—text, images, audio, and video—allowing two-way dialogue between users (Nasrullah, 2017). Unlike traditional media, social media users act simultaneously as content producers and consumers, blurring the distinction between audience and creator.

Social media's core characteristics—participation, openness, conversation, community, and connectedness—empower users to form relationships and engage in dialogue across global boundaries. It enables instant feedback, collaborative content creation, and interactive marketing. Businesses leverage these attributes to promote products, engage customers, and establish brand identity in digital spaces.

Platforms such as Instagram, Facebook, and TikTok exemplify how social media transforms marketing communication. Instead of relying solely on persuasive messages, brands now focus on storytelling, community building, and engagement-driven interaction. Social media's openness and interactivity make it a fertile space for relational marketing, where trust and loyalty are built through authentic and consistent interaction.

TikTok as a Digital Marketing Medium

TikTok, launched in 2016 by Zhang Yiming, has become a global phenomenon that redefines how users produce and consume digital content. Initially developed under the name Douyin for the Chinese market, the platform was later expanded globally as TikTok under ByteDance. Its success lies in its ability to combine entertainment, creativity, and communication within a short-form video format (Malimbe et al., 2021).

TikTok's defining features include music integration, visual effects, filters, hashtags, live streaming, and a personalized algorithm that recommends content based on user preferences. These features create a highly engaging environment that supports not only entertainment but also marketing, education, and social awareness.

Several studies highlight TikTok's impact as a marketing platform. For instance, Awwalina et al. (2024) and Denada et al. (2023) found that businesses use TikTok to promote products and services effectively by leveraging its interactive content format. Enderwati & Ekawarti (2021) observed that TikTok influences consumer purchasing behavior through audiovisual storytelling and user engagement. Similarly, Firmansyah Bratadiredja (2023) demonstrated TikTok's role as a digital marketing tool for small and medium enterprises (SMEs), allowing entrepreneurs to reach new audiences with minimal cost.

TikTok's unique algorithm supports viral marketing by amplifying engaging and relevant content. Through features like comments, likes, duets, and live interactions, it fosters two-way communication between brands and consumers, making it a highly effective promotional channel for businesses that rely on visual aesthetics, such as self-photo studios.

Promotion and Consumer Engagement

Promotion is the process of communicating product or service value to target audiences with the aim of influencing attitudes, creating awareness, and driving purchase decisions. Kristianto et al. (2024) define promotion as a trusted exchange of information that transforms potential customers into active buyers. Effective promotion involves informing, persuading, and reminding consumers about a product's benefits (Malau, 2017).

Promotion today extends beyond persuasive advertising to include interactive and relational communication. Digital platforms enable businesses to gather insights about consumer preferences, respond to feedback, and co-create brand narratives. In TikTok's case, promotional content is often blended with entertainment, authenticity, and cultural trends to make marketing messages more relatable and shareable.

Dyputu Studio, for instance, uses TikTok not only to advertise its services but also to engage audiences emotionally through relatable storytelling, aesthetic presentation, and humor. This approach aligns with the contemporary shift from transactional marketing to relationship-based marketing, where engagement and trust are central to sustained consumer interaction.

Self-Photo Studio as a Creative Industry Trend

The self-photo studio, or self-photo booth, represents a new wave in the photography industry emphasizing self-expression and user autonomy. Originating in South Korea, this concept allows individuals or groups to take photos independently in a private studio setting equipped with professional lighting, cameras, and backdrops (Yuniar, n.d.).

Self-photo studios provide a comfortable and intimate environment where clients can express their personalities without the presence of a photographer. Meivanda & Zuhri (2024) note that the self-photo trend reflects cultural influences from Korean aesthetics and the desire for personal privacy and creative freedom among young consumers.

In Indonesia, the self-photo studio phenomenon resonates strongly with Gen Z and Millennials, who are accustomed to creating and sharing digital content. For businesses like Dyputu Studio, this trend presents both an opportunity and a challenge: while the market is growing rapidly, competition is equally intense. The integration of social media marketing, especially through TikTok, becomes essential for differentiation, visibility, and consumer connection.

Theoretical Framework: Pierre Lévy's New Media Theory

Pierre Lévy's New Media Theory (1990) provides the conceptual foundation for understanding the dynamics of digital communication. Lévy perceives the internet and digital media as open, flexible, and interactive environments that facilitate knowledge exchange and social participation. His theory distinguishes new media from traditional media through several key characteristics: digitality, interactivity, hypertextuality, virtuality, networking, and simulation (Lister et al., 2006).

Digitality – The conversion of information into binary data enables efficient storage, processing, and transmission of multimedia content.

Interactivity – Users engage actively with content, influencing and shaping media experiences rather than passively consuming them.

Hypertextuality – Media are non-linear, allowing users to navigate multiple pathways through links and references.

Virtuality – Digital platforms create simulated environments that enhance real-world experiences.

Networking – Media connect users across global boundaries, forming virtual communities.

Simulation – Digital media reproduce real-life experiences in virtual spaces.

Lévy emphasizes that new media transform communication from hierarchical to participatory structures, fostering collaboration and community building. This framework aligns closely with TikTok's environment, where interactivity, creativity, and connectivity enable users and brands to co-create meaning.

In the context of @dyputustudio, Lévy's theory explains how TikTok operates as a social ecosystem where promotional content evolves into a site of interaction and identity formation. The platform's participatory nature allows Dyputu Studio not only to promote its services but to engage in digital dialogue with its audience, embodying the essence of new media communication.

3. Proposed Method

This study applies a qualitative descriptive approach to analyze how @dyputustudio utilizes TikTok as a promotional medium to build interaction with consumers. The qualitative method enables a deep understanding of digital communication practices, social engagement, and the meanings behind visual promotional content. The research design follows interpretative principles that prioritize context, participant perspectives, and natural settings, consistent with qualitative inquiry as outlined by Denzin and Lincoln (1994) and Creswell (2014).

Research Design

The study adopts a descriptive qualitative research design, which focuses on understanding social phenomena through narrative and thematic interpretation. Abdussamad (2021) notes that descriptive qualitative studies aim to capture the "what" and "how" of a phenomenon rather than measure it statistically.

In this research, the focus lies on exploring the communication strategies, consumer interactions, and content engagement developed by Dyputu Studio through its TikTok account, @dyputustudio. The approach allows the researcher to portray how TikTok functions not only as a promotional space but also as a site of social interaction and digital identity formation.

The study employs a case study method, enabling an in-depth exploration of Dyputu Studio as a single case that reflects broader trends in digital marketing among small creative businesses. The case study framework is appropriate because it allows the researcher to observe, interpret, and document unique social and communicative patterns emerging from the use of TikTok in a real-world context.

Research Subject and Data Source

The research was conducted at Dyputu Studio, a self-photo studio located at Jl. Bougenville Raya Jl. Melati Raya No. 9 Blok ED3, Sumberjaya, Tambun Selatan, Bekasi, West Java, Indonesia. The studio serves as both a physical and digital site of observation.

Founded in January 2023 by Sulung Soekarno Putra and Diah Fadillah, Dyputu Studio is known for its creative self-photo services and strong digital presence. The studio integrates offline services (photo sessions and events) with online promotion, primarily

through its TikTok account @dyputustudio, which had over 16,000 followers and 450,000 likes as of early 2025.

This dual environment—physical (studio) and digital (TikTok)—forms the basis of the study's contextual framework, allowing the researcher to analyze how offline and online interactions complement each other in building consumer relationships.

Research Subjects and Sampling

The study's subjects include both the key informant and supporting informants who are directly involved in Dyputu Studio's TikTok promotional activities. The sampling method is purposive sampling, selecting participants based on their relevance and contribution to the research focus.

Key Informant:

Sulung Soekarno Putra, the owner and manager of @dyputustudio, who oversees marketing strategy, content creation, and consumer engagement on TikTok.

Supporting Informants:

- 1) Putri Wahyu Ningsih, active follower and customer.
- 2) Galuh Tri Widhakdho, active follower and customer.
- 3) Novita Cahya Ramdhani, active follower and customer.

These informants were chosen because they represent both sides of the communication process: the content creator (business owner) and the audience (followers/consumers). Their experiences and perspectives provide valuable insights into how digital interactions influence consumer perception and participation.

Data Collection Techniques

Data were collected using three main techniques—**observation, interviews, and documentation**—to ensure data richness and triangulation.

Observation

- 1) Observation was conducted both online and offline.
- 2) Online observation focused on the content uploaded by @dyputustudio, including video types, posting frequency, audience engagement (likes, comments, shares), and interactive patterns.
- 3) Offline observation involved visiting Dyputu Studio's physical location to observe customer experiences, service procedures, and behind-the-scenes interactions that influence the creation of digital content.

This method enabled the researcher to capture how promotional strategies on TikTok align with real-world studio operations and consumer interactions.

Interviews

The study utilized semi-structured interviews to gather detailed, flexible, and in-depth data. This format allowed the researcher to explore key themes while adapting questions based on participants' responses. The interviews with the key informant (owner) focused on topics such as:

- 1) The motivation behind using TikTok as a promotional platform.
- 2) The content strategy and creative process.
- 3) Engagement techniques and responses to consumer feedback.
- 4) The perceived impact of TikTok promotion on studio visibility and customer flow. Meanwhile, the supporting informants (followers/customers) were asked about:

Their perception of Dyputu Studio's TikTok content.

- 1). The reasons they engage (like, comment, share) with the account.
- 2). How online interaction influenced their decision to visit or recommend the studio.

- 3). The combination of both perspectives provided a balanced understanding of the communication process and relational dynamics between the brand and its audience.

Documentation

Documentation complemented the other data collection methods by analyzing:

- 1) TikTok analytics (follower count, video engagement metrics).
- 2) Screenshots and archives of comments and audience interactions.
- 3) Promotional visuals (videos, posters, and logos).
- 4) Transcriptions of interviews and field notes.

This documentation served as evidence of the patterns and behaviors observed in the study, contributing to data triangulation and credibility.

Data Analysis Techniques

Data analysis followed the **Miles and Huberman model** (Rijali, 2019), which consists of four cyclical stages: data reduction, data display, verification, and conclusion drawing.

Data Reduction:

The researcher organized and condensed the collected data by identifying relevant themes—such as promotional strategies, audience interaction, and engagement tone—while excluding irrelevant information.

Data Display:

The data were presented narratively and visually (through charts or tables) to help interpret relationships between observed behaviors and research questions.

Verification:

The researcher cross-checked data sources (interviews, observations, and documents) to ensure consistency and credibility.

Conclusion Drawing:

Insights were synthesized to describe how @dyputustudio's TikTok use reflects the dynamics of digital promotion and interactive communication. Conclusions were validated through continuous reference to empirical data and theoretical frameworks.

Data Validity and Triangulation

To ensure the **credibility and reliability** of findings, the study implemented **triangulation techniques**, which involve cross-verifying data from multiple perspectives and methods (Mekarisce, 2020). The following triangulation forms were applied:

Source Triangulation: Comparing data from the studio owner and followers to identify consistent patterns in perception and interaction.

Method Triangulation: Using observation, interviews, and documentation to verify data across different collection techniques.

Time Triangulation: Conducting repeated observations and interviews at different times of day (morning and afternoon) to account for contextual variation.

Theoretical Triangulation: Interpreting findings through multiple theoretical lenses, primarily digital communication theory and Pierre Lévy's New Media framework.

Through triangulation, the study achieves **data saturation and validity**, ensuring that findings accurately represent the studied phenomenon and are supported by multiple evidence sources.

Research Timeline

The research was conducted over a period of four months, from December 2024 to July 2025. Activities included topic selection, proposal writing, data collection, analysis, and final reporting. The timeline allowed sufficient time for in-depth observation and iterative data validation.

Ethical Considerations

Ethical research principles were observed throughout the study. Participants provided informed consent before interviews, and their identities were handled with confidentiality unless public data (e.g., TikTok usernames) were already accessible online. Data were used solely for academic purposes, ensuring respect, transparency, and integrity in the research process.

4. Results and Discussion

Result

This section presents the findings of the research on how @dyputustudio utilizes TikTok as a promotional medium to build interaction with consumers, followed by an analytical discussion based on the New Media Theory and digital communication frameworks. The findings are derived from observations, interviews, and documentation conducted at Dyputu Studio and its TikTok account.

The discussion is divided into three major themes: a). TikTok as a Digital Interaction Space; b). Social Integration and Consumer Engagement; c). Content Strategies and the Application of New Media Principles

TikTok as a Digital Interaction Space

The results show that Dyputu Studio uses TikTok not merely as a promotional tool but as an interactive communication platform that facilitates ongoing engagement with its audience. According to the studio's owner, Sulung Soekarno Putra, TikTok provides the most effective avenue for reaching potential consumers due to its massive youth user base, trend-driven algorithm, and interactive content features.

“We actually post on multiple social media—Instagram, Facebook, YouTube—but TikTok is the one that truly connects. It's where the audience is most active. The trends, sounds, and interactions make it easier for us to reach and communicate with them.”

(Sulung Soekarno Putra, Key Informant)

This statement highlights TikTok's strength as a two-way communication medium, enabling real-time feedback between business and audience. Unlike traditional advertising that only pushes messages outward, TikTok allows users to comment, share, like, and remix content, creating participatory communication loops.

Observation of Dyputu Studio's TikTok account revealed several patterns of audience interaction:

- 1) Users frequently comment to ask about pricing, studio facilities, and booking procedures.
- 2) The studio actively responds to comments with friendly and personalized replies.
- 3) Audience members often tag friends, share posts, or create duet videos, extending the reach of promotional content.
- 4) Emotional responses (e.g., “so cute,” “want to try this with my friends”) show affective engagement beyond transactional interest.

These forms of engagement demonstrate what Lister et al. (2006) refer to as the interactive and participatory dimension of new media, where audiences are no longer passive consumers but active collaborators in meaning-making. Dyputu Studio transforms its comment section into a social interaction space, reinforcing trust and community bonds.

From an analytical standpoint, this aligns with Pierre Lévy's concept of "collective intelligence," where knowledge and meaning are constructed collaboratively through digital interaction. Each like, comment, and share functions as a micro-contribution to Dyputu Studio's brand narrative, reinforcing visibility and social proof.

Building Social Integration Through Audience Engagement

One of the most significant findings is that Dyputu Studio's TikTok account fosters a sense of community and belonging among its followers. The interaction goes beyond simple marketing; it creates digital intimacy and emotional connection.

For instance, followers who had previously visited the studio often leave positive testimonials under TikTok videos, sharing their personal experiences and tagging friends. These organic testimonials serve as word-of-mouth marketing, enhancing brand credibility without formal advertising costs.

"I saw their TikTok video and thought it looked fun. After trying it, I commented and tagged my friend so she could see. It feels personal, like we're part of the studio's story." (*Putri Wahyu Ningsib, Consumer and Follower*)

This phenomenon illustrates the integration of social identity within digital spaces, where consumers perceive themselves as participants in the brand's journey. Lévy (1990) describes this as *social integration within virtual environments*, where digital interactions reflect communal values and shared experiences.

From a communication perspective, this represents relationship marketing, a strategy emphasizing ongoing dialogue and emotional connection over one-time transactions. Dyputu Studio's approach embodies this principle by maintaining responsiveness, authenticity, and consistency in its online interactions.

Interaction Forms and Patterns

Data collected from observations and interviews reveal several **forms of interaction** occurring on Dyputu Studio's TikTok page:

- 1) **Informational Interaction:**
Users inquire about service details such as pricing, photo session duration, or available themes. Dyputu Studio provides direct responses, fostering transparency and trust.
- 2) **Emotional Interaction:**
Audiences express excitement, admiration, or curiosity through emojis and supportive comments. The studio acknowledges and replies warmly, creating relational closeness.
- 3) **Participatory Interaction:**
Some users engage by creating duet videos, using studio hashtags, or reposting content, contributing to community-driven promotion.
- 4) **Testimonial Interaction:**
Past customers leave feedback about their experiences, indirectly endorsing the studio to potential clients.

These patterns reflect the interactivity and networking characteristics of new media (Lister et al., 2006), showing how Dyputu Studio converts its audience into collaborative communicators. The studio's consistent engagement strategy strengthens its digital presence and fosters a co-creative ecosystem where marketing, entertainment, and community converge.

TikTok Content Strategy and Audience Response

The study found that Dyputu Studio employs a content-driven marketing strategy tailored to TikTok's fast-paced and visual culture. Content is planned and executed based on three major goals: promotion, education, and engagement.

Promotional Content

Promotional content focuses on showcasing the studio's offerings—such as photo packages, aesthetic backgrounds, and pricing. These videos use upbeat music, minimal text overlays, and engaging transitions to attract viewers. For example, short clips demonstrate how customers pose and enjoy their self-photo sessions, accompanied by trending TikTok sounds.

This strategy leverages TikTok's algorithmic virality, which prioritizes visually appealing and trend-aligned videos. According to the studio owner, posting at least one video per day helps maintain visibility and strengthen the "For You Page" (FYP) performance, a vital metric for content reach.

Educational and Informative Content

Dyputu Studio also posts videos explaining the self-photo process, from operating the camera shutter to viewing photos on the monitor. These clips reduce potential customer hesitation by clarifying how easy and comfortable the experience is.

By providing information in an entertaining format, the studio builds consumer confidence **and curiosity**, aligning with Kristianto et al. (2024), who emphasize that effective promotion must inform and reassure potential buyers.

Engaging and Relational Content

Dyputu Studio integrates humor, trending filters, and customer reactions to create relatable and emotionally resonant content. Videos featuring laughter, bloopers, or reactions to final photos humanize the brand and make it approachable.

Audience reactions to these videos often include expressions of delight and desire to visit the studio. Comments such as "So cute! I want to try this!" or "Looks so fun; where is this?" exemplify affective engagement—a crucial factor in digital relationship building.

These strategies embody Lévy's notion of interactivity and simulation—the idea that digital environments simulate real experiences and encourage user participation. In Dyputu Studio's case, TikTok simulates the in-studio experience, enticing audiences to transform virtual curiosity into physical visits.

Interpreting Findings Through New Media Theory

Pierre Lévy's New Media Theory provides an analytical lens for interpreting how Dyputu Studio's TikTok activities represent the broader transformation of communication in the digital era.

Digitality and Hypertextuality

Dyputu Studio's content exemplifies digitality, where audio-visual elements—text, sound, filters—are combined to convey meaning. Each video becomes a hypertextual node, linking to trends, hashtags, and comments that expand the narrative beyond a single post. Users navigate these interconnected meanings, shaping personalized experiences.

Interactivity and Networking

Interactivity manifests through continuous exchanges between the studio and its followers. The platform enables horizontal communication, contrasting with the top-down structure of traditional media. Followers not only receive information but respond and influence future content direction. Networking occurs as users tag friends, leading to exponential audience growth through social sharing.

This participatory ecosystem aligns with Lévy's idea of *collective intelligence*—knowledge co-created by communities through interaction. Each engagement contributes to a shared cultural understanding of the brand and its identity.

Virtuality and Simulation

The virtuality of TikTok allows audiences to experience the studio environment symbolically. By showcasing the self-photo process, lighting setup, and client expressions, Dyputu Studio simulates the in-person experience within a virtual format. This creates what Lévy (1990) terms "virtual embodiment"—the representation of physical experiences in digital spaces.

For audiences, watching others take photos evokes a sense of participation, encouraging them to visit the studio physically. The transition from digital simulation to real-world action demonstrates how virtual media influence tangible consumer behavior.

Integration of Online and Offline Experiences

Another important finding concerns the integration between digital and physical experiences. Dyputu Studio's promotional strategy demonstrates a seamless connection between its online presence and offline services.

- 1) TikTok acts as the primary entry point, introducing potential customers to the brand.
- 2) Audiences engage through comments, questions, and direct messages.
- 3) Once convinced, they transition from digital viewers to in-person visitors.
- 4) After visiting, many return to TikTok to share their own experiences, completing the feedback loop.

This cyclical process represents a **hybrid communication model**, where digital engagement drives physical interaction, and real-life experiences generate digital content. It also exemplifies **media convergence**, one of the hallmarks of new media identified by Lister et al. (2006).

As the owner explained:

“TikTok helps bridge online and offline. Most people who come to the studio already saw us on TikTok first. After visiting, they often tag us again or make their own video—it's like a continuous cycle.”

(Sulung Soekarno Putra)

Through this integrated ecosystem, Dyputu Studio successfully transforms digital engagement into brand loyalty and consumer advocacy.

Comparison with Previous Studies

The findings align with prior research emphasizing TikTok's potential as a digital marketing tool. Denada et al. (2023) demonstrated that TikTok effectively increases brand visibility for photography studios in Karawang, while Awwalina et al. (2024) found that TikTok's interactive format strengthens audience connection in small creative businesses.

Similarly, Nufus & Handayani (2022) highlighted TikTok's role in driving sales growth through consistent promotional strategies. These studies collectively affirm that TikTok's success lies in its **relatability, interactivity, and viral potential**. Dyputu Studio's case reinforces these conclusions but adds nuance by showing how TikTok promotion also cultivates **social integration and identity-building**, extending beyond marketing outcomes.

Challenges and Limitations

Despite its success, Dyputu Studio faces several challenges in managing its TikTok-based promotion:

Content Saturation:

The abundance of similar visual content on TikTok makes it difficult to sustain distinctiveness. The studio must continuously innovate in concept, editing style, and storytelling.

Algorithm Dependency:

Visibility heavily depends on TikTok's algorithm, which fluctuates unpredictably. Videos that fail to appear on the FYP receive significantly fewer views.

Time and Consistency:

Maintaining daily uploads and responding promptly to comments require significant time investment. As a small business, resource constraints can affect consistency.

Measurement of Impact:

While engagement metrics are visible, translating digital interactions into concrete business outcomes (e.g., bookings, revenue) remains complex.

Nevertheless, the owner's adaptability and understanding of TikTok trends enable Dyputu Studio to overcome these barriers. This adaptability aligns with Lévy's assertion that success in new media environments depends on flexibility, creativity, and user collaboration.

Discussion Summary

Overall, the research findings demonstrate that @dyputustudio's TikTok strategy embodies the principles of new media and digital communication: a). It replaces one-way advertising with dialogic, participatory interaction; b). It transforms consumers into active collaborators; c). It integrates virtual representation with real-world experience; d). It builds trust, community, and identity through continuous engagement.

Dyputu Studio exemplifies how small creative enterprises can thrive by leveraging TikTok's participatory culture. The brand's ability to humanize content, respond authentically, and sustain consistent communication underscores that digital marketing success is rooted in relational dynamics, not mere visibility.

By fostering a balance between creativity and communication, Dyputu Studio has effectively converted its TikTok account into a digital ecosystem of interaction, promotion, and community building—a living example of Pierre Lévy's vision of media as an open, participatory, and knowledge-sharing environment.

5. Conclusions

This study explored how @dyputustudio utilizes TikTok as a promotional medium to build interaction with consumers, using a qualitative descriptive approach grounded in Pierre Lévy's New Media Theory. The findings reveal that TikTok functions not only as a digital marketing tool but also as a space for social interaction, relationship building, and cultural participation. Through creative content and consistent engagement, Dyputu Studio has transformed its TikTok presence into a platform that merges promotional communication with digital community formation.

The research demonstrates several key conclusions:***TikTok as an Interactive Communication Space.***

TikTok enables Dyputu Studio to establish two-way communication with consumers through likes, comments, duets, and direct messages. Unlike traditional advertising that focuses on one-directional persuasion, TikTok allows participatory communication, where audiences become active contributors to brand narratives. This dynamic reflects Lévy's idea of *collective intelligence*, in which meaning and value are co-created by both producers and audiences within a shared digital ecosystem.

Promotion Through Authentic Engagement.

Dyputu Studio's content strategy emphasizes authenticity, creativity, and emotional connection. By showcasing real experiences—behind-the-scenes sessions, customer laughter, and aesthetic results—the studio humanizes its brand, encouraging audiences to relate personally. This approach builds trust and loyalty, positioning the brand as approachable and credible. As a result, TikTok becomes not merely a promotional platform but an interactive storytelling medium.

Integration of Online and Offline Experiences.

The study highlights a seamless link between Dyputu Studio's digital and physical operations. TikTok serves as the entry point that attracts potential customers, while offline visits generate new digital engagement through user-generated content and testimonials. This cyclical relationship reflects the convergence of virtual and real experiences, a hallmark of new media communication, where digital actions influence physical behavior and vice versa.

Application of New Media Characteristics.

Dyputu Studio's TikTok activities exemplify key dimensions of new media identified by Lévy—*digitality*, *interactivity*, *networking*, *hypertextuality*, and *virtuality*. The platform's design allows the studio to engage audiences through non-linear storytelling, interactive feedback loops, and networked participation. This confirms that effective communication in the digital era depends on adaptability, creativity, and the ability to navigate complex, participatory environments.

Challenges and Adaptation.

Despite its success, Dyputu Studio faces challenges related to content saturation, algorithmic unpredictability, and limited human resources. However, these challenges also drive creative adaptation. The studio's continuous innovation in concept, trend alignment, and audience responsiveness illustrates how small creative businesses can remain competitive in fast-changing digital ecosystems.

Theoretical Implications

From a theoretical standpoint, this study reinforces Pierre Lévy's New Media Theory by illustrating how interactive and participatory communication shapes modern marketing practices. It provides empirical evidence that new media platforms such as TikTok enable small enterprises to engage in collaborative meaning-making with audiences. The case of Dyputu Studio validates Lévy's notion that digital environments function as spaces of collective intelligence, where social interaction produces both cultural and economic value.

Practical Implications

Practically, this study offers insights for entrepreneurs and creative practitioners who wish to use social media as a marketing and communication tool. Success on platforms like TikTok depends not only on visual quality but also on narrative authenticity, trend awareness, and relational engagement. Businesses that treat audiences as partners in dialogue—rather than passive consumers—can cultivate stronger loyalty and visibility.

Furthermore, Dyputu Studio's experience illustrates the importance of integrating online marketing with offline service experiences, ensuring continuity between digital identity and real-world satisfaction. This holistic approach strengthens brand consistency and encourages consumer advocacy.

Final Reflection

In conclusion, Dyputu Studio's utilization of TikTok demonstrates how small creative businesses can harness digital platforms to construct meaningful interactions, emotional resonance, and community participation. Through consistent engagement, creative storytelling, and responsiveness, the studio embodies the essence of *new media communication*: participatory, relational, and dynamic.

This study affirms that the future of marketing communication lies not merely in visibility or virality but in sustained, authentic interaction that transforms audiences into collaborators. TikTok, as shown by Dyputu Studio's success, represents a living example of how technology, creativity, and communication converge to redefine consumer relationships in the digital age.

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