

TikTok Consumption Patterns for Shaping Student Values and Lifestyle at Brawijaya University

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Abstract

Purpose: This research undertakes an analysis of the digital consumerism associated with the TikTok application among students at Brawijaya University. Its primary goal is to map and categorize the consumption patterns into two dimensions: Passive versus Active use, and Style versus Lifestyle motivation.

Methodology: The study utilized a quantitative survey method to analyze digital consumerism among active students from 17 faculties at Brawijaya University. Data collection involved using a Google Form featuring a Likert scale instrument. The analysis employed a scoring and descriptive approach to interpret the total aggregate scores for the consumption categories.

Results: The primary findings show that although passive consumption exists, the dominant pattern is active, largely defined by curation activities such as saving videos and using the search function for specific interests. Importantly, user motivation is predominantly Lifestyle-driven, meaning TikTok is integrated into personal values and routines, rather than being motivated purely by fleeting social trends or Style.

Conclusions: Based from the findings, it can be concluded that TikTok is a significant and integrated part of their daily lives that reflects deeper personal interests and values rather than temporary trends.

Limitations: The limitation of the study may not be broadly representative as the sample was limited to students from a single institution and relied solely on self-reported data.

Contributions: This study offers a key contribution to Consumer Behavior by providing empirical evidence on the dominant active curation and Lifestyle-driven TikTok patterns among students, which can inform digital literacy efforts and marketing strategy development.

Keywords: *Consumerism, Lifestyle, Student Behavior, TikTok*

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1. Introduction

The phenomenon of consumerism has become increasingly widespread alongside technological developments and the currents of globalization. Consumption has surpassed the fulfillment of primary needs and transformed into an expression of lifestyle and a marker of social status. Globalization facilitates the rapid adoption of consumption trends, giving rise to a lifestyle dominated by a consumptive orientation. In this context, consumption is no longer driven by the utility function of a product, but by the value attached to the product ([Izal, Wijaya, & Utama, 2025](#)).

In the digital era, the phenomenon of consumerism is reinforced by the presence of social media and algorithm-based advertising strategies ([Salsabila & Isyanto, 2025](#)). These advertisements strategically shape desires and influence consumers' purchasing decisions, even for products that may not be

urgently needed. This causes a consumptive culture to become increasingly ingrained, particularly among the younger generation who are accustomed to the presence of technology and everything instant. Thus, the global phenomenon of consumerism is not only about shopping behavior but also encompasses a social phenomenon that shapes individual identity within the global society ([Hamilton & Fels, 2018](#)).

The existence of platforms such as Facebook, Instagram, and TikTok directly not only changes the way people communicate but also alters societal consumption patterns ([Hendrianto & Kusdiyanto, 2025](#); [Sihombing & Febriansyah, 2025](#)). Social media serves as a space for exchanging product information, interacting with influencers, and even conducting direct transactions (social commerce) ([Wulandari & Isa, 2025](#)). Through the utilization of personalization algorithms, social media encourages consumers to follow existing trends ([Irrawati & Isa, 2025](#)). This subsequently impacts societal consumption patterns, where traditional consumption shifts to a pattern that prioritizes visual, instant, and digitalized aspects ([Roy, 2025](#); [Sumiansi, Fadjjar, Sutomo, & Wanti, 2025](#)).

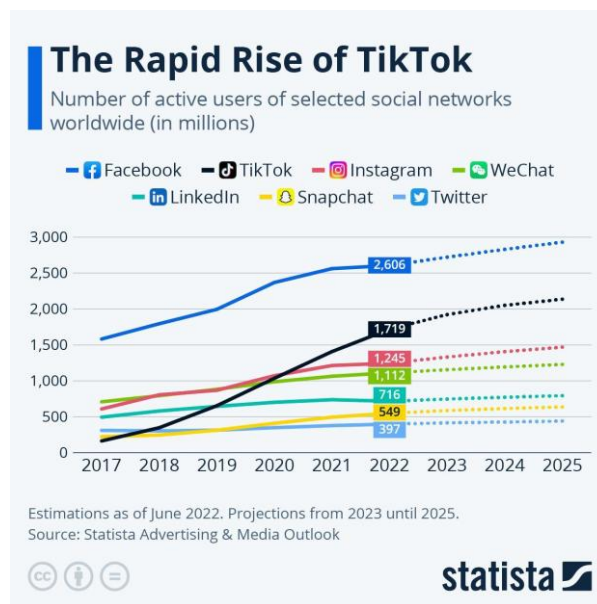


Figure 1. TikTok Active User Data

Figure 1 show of the most dominant and globally influential platforms among the younger generation is TikTok. TikTok is a social media application whose popularity has increased rapidly, surpassing the popularity of other social media applications such as Instagram ([Salim, Jatnika, & Yudiana, 2023](#)). This popularity is reflected in the growing number of TikTok users, as shown in Figure 1. This is driven by TikTok's characteristics, which present short-form content that is interactive and creative. In this context, TikTok not only serves as a medium of entertainment but also shapes a new digital culture that influences consumption patterns ([Aini & Zagladi, 2025](#)). TikTok has now become a space for brands and influencers to market their products ([Dhia & Melinda, 2024](#)). Promotions are carried out by creating creative and relatable content, making them more easily accepted by audiences without feeling forced. These factors make TikTok one of the most effective marketing platforms for reaching consumers of all ages, especially the younger generation ([Putra & Junita, 2024](#)).

For Generation Z, including university students, TikTok has a broader function, serving as a space to express themselves, build identity, and discover product information according to prevailing trends. Interactive features such as duet and stitch on TikTok indirectly shape digital consumption patterns influenced by content creators or influencers ([Hamidah et al., 2025](#)). This underscores that TikTok plays an essential role in building purchasing power and establishing it as part of a global consumption ecosystem. However, despite the high prevalence of TikTok usage and its recognized influence on consumerism, empirical mapping on how TikTok consumption patterns (active-passive) affect

consumption orientation (style and lifestyle) in the context of Indonesian university students remains insufficiently explored.

This study aims to fill that gap. Given the high prevalence of TikTok usage among Indonesian youth, this research seeks to examine and map TikTok consumption patterns among students at Universitas Brawijaya. Specifically, it will identify how students' active-passive consumption patterns on TikTok correlate with their style-lifestyle consumption orientation. Through this mapping, the study contributes novelty by providing a richer conceptual understanding of TikTok's role in shaping the digital consumerism ecosystem in Indonesia.

2. Literature Review

2.1 The Consumer Movement

The Consumer Movement focuses on enhancing the rights and power of consumers over the products or services being sold. This perspective emerged in response to the need to protect consumers from unfair business practices or products that fail to meet promised standards ([Larsen & Lawson, 2013](#)). Its primary goal is to ensure that consumers have the right to access accurate information regarding the products or services they consume, as well as providing them channels to submit complaints if they feel harmed or dissatisfied with the quality of the products received. Thus, consumers are not merely passive parties but also active participants in the decision-making process related to the products or services they choose. For example, from this consumer perspective, consumers have the right to access clear and accurate information about the products offered. This information includes product descriptions, prices, materials, usage instructions, and all factors that may influence consumer purchasing decisions. This right is crucial for creating a balance between producers and consumers in a healthy and fair market.

In the context of TikTok and other e-commerce transactions, this consumer perspective is highly relevant. Consumers who see products on TikTok are entitled to clear and truthful information regarding product prices and benefits. However, the protection of these rights faces significant challenges that require a credible study basis. For instance, [Putriani, Saptono, and Njatrijani \(2023\)](#) analyzed legal protection barriers on TikTok Shop and found frequent dishonesty by business actors and discrepancies in received products, making the return process difficult and time-consuming.

These conditions are exacerbated by broader legal issues. [Rahmana and Suparto \(2019\)](#) state that although the Consumer Protection Law (UUPK) is fundamentally effective in regulating consumer rights, in electronic transactions, consumers tend to be passive and reluctant to claim their rights, partly due to low public trust in the integrity of judicial institutions to resolve disputes. Furthermore, [Christiana, Fitri, and Silviani \(2024\)](#) argue that Indonesia's fundamental weakness lies in regulation, as the country does not yet have specific comprehensive rules for e-commerce, causing the current UUPK to be considered less effective in ensuring maximum legal protection for online consumers. On the other hand, TikTok also provides consumers with a channel to give feedback or complain about products if they feel that promoted items do not match what was promised. As a platform that directly connects producers with consumers, TikTok allows consumers to be more active in controlling and evaluating the quality of the products they view and purchase, although the legal framework still requires updates.

2.2 Business Perspective

The Business Perspective focuses on understanding and fulfilling consumer desires. In this context, businesses aim not only to create consumers who purchase products but also to build long-term relationships through repeat purchases, product recommendations, and participation in marketing campaigns run by the company ([Parker, 2005](#)). The primary goal of the business perspective is profiting generation. Therefore, companies strive to understand consumer desires, which are often influenced by external factors such as social trends, influencer impact, and changes in market preferences.

In the digital and social media world, an example of this business perspective can be seen on TikTok, where brands leverage platform algorithms to create engaging content and tailor advertisements to consumer preferences, including through systems like Customer Relationship Management (CRM). TikTok allows companies to target audiences more accurately based on user interests and behaviors on

the platform. According to [Lin and Chen \(2025\)](#), Data-Driven CRM (DDCRM) practices are a key factor that positively affects innovation outcomes and organizational growth, particularly when supported by a customer-oriented organizational culture and adequate technology adoption. This is further reinforced by a deep understanding of these external influences through influencer marketing on social media. [Ekasasi, Supardin, Budiman, and Kuncorowati \(2025\)](#) emphasize that the effectiveness of influencer marketing on purchase intention and consumer loyalty is significantly influenced by influencer credibility, the alignment between brand and influencer persona, and, most importantly, audience emotional engagement through parasocial interaction.

An example of this business perspective in practice can be observed on digital platforms like TikTok, where brands utilize the platform's algorithms to create engaging content and adjust advertisements to consumer preferences in real-time. [Fitri and Ananta \(2025\)](#) note that the synergy between TikTok's AI-based algorithms and visual content strategies that employ storytelling significantly increases product exposure and drives purchase interest, especially among Generation Z and Millennials. TikTok allows companies to target audiences more precisely based on user interests and behaviors, making offered products or services more relevant and increasing the likelihood of purchases and active participation in product marketing. Therefore, TikTok functions not only as an entertainment space for consumers but also as an effective and personalized marketing tool for businesses.

2.3 Consumption Phenomenon

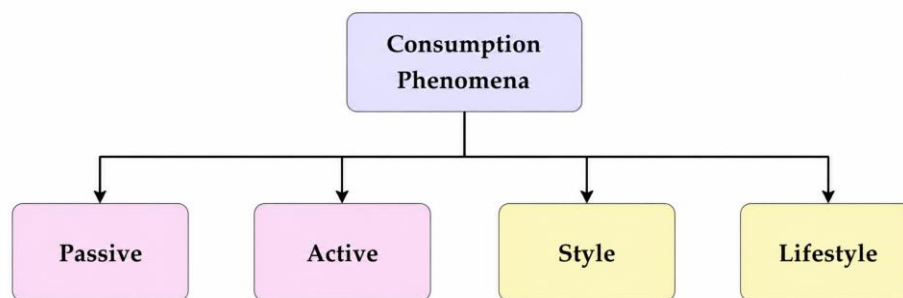


Figure 2. Consumption Phenomena Category

The consumption phenomenon can be grouped into two main categories: passive and active. Passive consumption refers to patterns in which consumers take a more passive role in the decision-making process. They accept what is offered by companies without much consideration or alternative choices. Consumers in this category are usually influenced by advertisements or promotions carried out by companies and tend to simply follow existing trends without much interaction or participation. This passive consumption pattern positions consumers as recipients of products rather than active participants in choosing or providing feedback on the products they consume. In contrast, active consumption occurs when consumers act not only as users but also as marketers. Active consumers do not only purchase products but also engage with them, provide feedback, and influence others through recommendations or reviews they create. Active consumers seek value from the products or services they consume. Their consumption is driven not merely by immediate needs but by the fulfillment of deeper needs in their lives. In the context of platforms like TikTok, active consumption can be observed when consumers not only consume content but also interact with creators, participate in trends, and create and share their own content.

Beyond the passive and active categories, consumption phenomena can also be categorized into two other aspects: style and lifestyle. Style consumption refers to consumption driven by visual or symbolic factors, where consumers choose products as a form of self-expression accepted within their social environment. The products consumed are more based on the desire for social satisfaction or to follow popular trends. On the other hand, lifestyle consumption reflects more stable and long-term living standards. Lifestyle consumption encompasses personal values, activities, and life orientations that are

often not influenced by temporary trends. In this study, the categorization of passive vs. active consumption and style vs. lifestyle consumption will be used as a conceptual framework to classify TikTok consumption phenomena among Universitas Brawijaya students. Mapping these categories aims to provide a deeper understanding of how UB students interact with the TikTok platform whether they consume TikTok passively by following trends or actively by participating in content creation and sharing experiences. Additionally, understanding TikTok consumption as style or lifestyle will illustrate how the platform functions in students' daily lives, both as part of social desire and as part of a more comprehensive standard of living.

2.4 Branding as a Consumption Value

Branding plays a crucial role in building consumerism, as brands have significant potential to increase sales value. A brand is not merely a visual identity but also part of a culture protected by intellectual property rights, patents, and other copyrights. Through branding, consumers do not only consume physical products but also the values, identity, and experiences associated with the brand (Keller, 2013). Therefore, brands have the power to shape consumer perceptions and emotions, which in turn influence their purchasing decisions.

On platforms like TikTok, consumers act not only as users consuming products but also contribute to brand marketing through reviews, comments, or recommendations regarding the products they use. Reviews and recommendations provided by consumers on TikTok can influence the purchasing decisions of others, making consumers a key element in introducing and marketing brands. According to [Azizah, Gunawan, and Sinansari \(2021\)](#), TikTok social media marketing has a positive and significant effect on purchase intention and brand awareness for cosmetic products. Their study found that using TikTok as a planned marketing medium can directly enhance upstream brand equity metrics (awareness) and drive downstream purchase decisions. [Madeira, Sousa, Borges, and Rodrigues \(2024\)](#) also noted in their review that the role of consumers has become increasingly participatory in the purchasing process. In this context, the concept of brand experience is consistently considered a key antecedent of brand equity. The holistic experience gained by consumers through all touchpoints is essential for building emotional bonds and strong relationships with the brand.

This line of argument is further supported by research from [Sağtaş \(2022\)](#), which found that overall social media marketing activities have a positive impact on brand equity perception and consumer purchase intention. Studies focusing on active social media users conclude that well-defined and planned social media marketing strategies can effectively enhance perceived brand value and convert positive brand attitudes into actual purchasing behavior.

2.5 The Emergence of New Entrepreneurship Through Consumerism

The phenomenon of active consumption among young people has significantly transformed consumption patterns. Compared to previous generations, today's youth are more consumptive, exposed to rapidly changing global consumption trends. This can be seen in the growth of e-commerce, which now dominates the market with the emergence of Indomaret and Alfamart replacing traditional grocery stores. Furthermore, platforms like TikTok have become tools not only for entertainment but also for product promotion and direct purchase through features such as TikTok Shop. Young people can easily connect with digitally marketed products and are quickly influenced by global trends, leading to changes in their shopping behavior.

This behavioral shift aligns with findings by [Isnawati \(2022\)](#), showing that Generation Z in Indonesia has a strong tendency to shop online, especially for fashion and food and beverage products. These preferences are driven by a fast-changing lifestyle, efficiency, and convenience offered by e-commerce compared to conventional retail channels. Thus, digital platforms have not only become alternatives but also primary choices in this generation's consumption activities. Active consumerism is also closely related to the emergence of Live Streaming Commerce (LSC). [Luo, Lim, Cheah, Lim, and Dwivedi \(2025\)](#) state that LSC is a subset of e-commerce combining real-time social interaction with digital marketing. In this context, consumers act not only as buyers but also as content creators who can influence the purchasing decisions of others. LSC has proven effective in increasing online traffic and

sales, making it an adaptive marketing channel for the consumption culture of young people. Additionally, recent studies on LSC on TikTok found that community relationships are a major influence that significantly enhances consumer trust, ultimately driving customer engagement such as likes, comments, and longer watch durations ([Setiawan, Aprianingsih, & Amalia, 2025](#)).

On the other hand, the success of social commerce, particularly on platforms like TikTok Shop, is also determined by technological and psychological factors. [Ardiansah, Azizah, and Sadida \(2024\)](#) found that usage levels influenced by system quality, trust, and user satisfaction including information quality, service quality, and confidence positively affect sellers' business performance. Trust becomes a key variable linking system quality to user experience in an interactive digital environment.

The emergence of new entrepreneurship through active consumerism shows that young people are no longer passive consumers but also play a role in marketing and creating new markets. They influence purchasing decisions through reviews, recommendations, or creative content supporting certain products. TikTok is a clear example of how active consumerism opens new business opportunities, where companies rely not only on traditional advertising but also on the power of users interacting and sharing their experiences. Accordingly, active consumerism creates more interactive and sustainable digital and social business models. Furthermore, influencer-based promotion strengthens this dynamic. According to [Mahendra and Utami \(2024\)](#), digital promotion and food influencers simultaneously have a significant impact on consumer purchase intention. Food influencers are able to create emotional engagement through active interaction and relatable content with audiences, opening opportunities for collaborative business strategies. Moreover, digital promotion involving influencers proves to have a more dominant effect on purchase intention than the role of influencers individually. Thus, active consumerism paves the way for new entrepreneurship, enabling the creation of more interactive and sustainable digital and social business models.

Based on the literature review and the research gaps identified, this study formulates a main hypothesis to strengthen its scientific framework. This hypothesis explicitly tests the dominance of scores found in aggregate data. First (H_1) states that students exhibit a higher tendency for active consumption compared to passive consumption. Active dominance indicates that students are engaged in selective content curation (such as saving videos and specific searches) more than merely passive reception. Meanwhile, the second hypothesis (H_2) identifies the dominance of lifestyle-oriented TikTok consumption motivations among students compared to style-oriented motivations. This hypothesis argues that the primary driver of student consumption is the integration of the platform into personal values and long-term routines, rather than merely following fleeting social trends. Both hypotheses serve as the basis for further inferential statistical testing to definitively validate the dominance of categories suggested by aggregate scores.

3. Methodology

This study on the phenomenon of consumerism on the TikTok social media application among Universitas Brawijaya students employed a quantitative method. This approach was chosen based on the primary objective of the research, which is to measure, map, and compare respondents' consumption pattern tendencies in a structured and measurable way, rather than to explore the depth of individual meanings or experiences. The research subjects were active students from Universitas Brawijaya across 17 different faculties. With a total population of 55,210 students, the minimum sample size was set at 170 respondents, with a requirement that at least 10 respondents represent each faculty to ensure adequate representation. Data collection was conducted by distributing questionnaires via Google Form. The researchers shared the questionnaire link through social media and also conducted direct approaches at several locations within Universitas Brawijaya.

The sample size was determined using Cochran's formula for large population proportions with a 95 percent confidence level and a margin of error of 7.5 percent. With $Z = 1.96$, $p = 0.5$, and $e = 0.075$, the minimum sample requirement was approximately 171 respondents. This value aligns with the minimum target of 170 respondents used in this study while maintaining at least ten respondents per faculty out of 17 faculties. As a comparison, applying Slovin's formula, $n = N / (1 + N \cdot e^2)$ with e around 7.6

percent, also resulted in an equivalent sample requirement. Therefore, the selection of 170 respondents is theoretically consistent and appropriate for the research population context.

The data collection process involved intensive on-site surveys in several faculties that had not yet reached the minimum respondent threshold, including the Faculty of Medicine (FK), Faculty of Veterinary Medicine (FKH), Faculty of Dentistry (FKG), Faculty of Agriculture (FP), Faculty of Cultural Sciences (FIB), Faculty of Animal Husbandry (FAPET), Faculty of Fisheries and Marine Science (FPIK), and Faculty of Computer Science (FILKOM). The research instrument used was a questionnaire consisting of a total of 32 items (Appendix II), of which 20 main questions were designed to map the categories of Passive-Active and Style-Lifestyle consumption phenomena. These items employed a five-point Likert scale: Strongly Disagree (STS), Disagree (TS), Neutral (N), Agree (S), and Strongly Agree (SS) ([Joshi, Kale, Chandel, & Pal, 2015](#)).

Table 1. Survey Questions on Passive Consumption Patterns

Code	Statement	1	2	3	4	5
A1	I use TikTok mostly just for scrolling aimlessly on the For You Page (FYP) purely for entertainment.					
A2	I am a loyal viewer; I very rarely interact further such as commenting, sharing, or creating a response video.					
A3	I rarely use the "Not Interested" feature to manage the types of content that appear on my FYP.					
A4	I almost never visit a creator's profile to see their other content; I only watch what appears on my FYP.					
A5	The content I watch on TikTok is entirely determined by what is currently recommended by the algorithm.					

Table 2. Questionnaire for Active Consumption Patterns

Code	Statement	1	2	3	4	5
B1	I often create, upload, or remix (Duet/Stitch) content to express my ideas or creativity.					
B2	I actively use the search feature to find content or creators that match my specific interests (e.g., hobbies, education).					
B3	I often save videos to my favorite collection for future reference or inspiration.					
B4	For me, TikTok is a space to participate in communities, discuss in the comment section, and be part of a conversation.					
B5	I intentionally follow certain hashtags (#) to stay connected with topics I am deeply interested in.					

Table 3. Survey Questions on Fashion Consumption Patterns

No.	Statement	1	2	3	4	5
C1	I actively use TikTok mainly because the app is popular and almost all my friends use it.					
C2	My main focus on TikTok is to follow challenges or audio/video trends that are going viral so I stay socially relevant and up-to-date.					
C3	I feel anxious or fear missing out (FOMO) if I am not aware of the latest trends on TikTok.					
C4	I open TikTok to seek instant fun and quick entertainment when I am bored, not for deeper purposes.					
C5	The content I like and share often changes rapidly, depending on what is currently viral.					

Table 4. Survey Questions on Lifestyle Consumption Patterns

No.	Statement	1	2	3	4	5
D1	The content I search for and the creators I follow on TikTok consistently align with my hobbies, profession, or life values.					
D2	TikTok has become an important and integrated part of my daily routine to support my lifestyle (e.g., finding recipes, exercise tips, or career information).					
D3	I often gain inspiration from TikTok for long-term activities or projects in my life (e.g., travel plans, fitness programs).					
D4	The accounts I follow on TikTok accurately reflect my deep interests, not just temporary trends.					
D5	I prefer to follow creators in specific fields/niches even if they are not as popular as general entertainment creators.					

In this study, the data used are primary data obtained from the distributed questionnaires. These data come from responses independently completed by the respondents. Additionally, construct validity testing was conducted using corrected item-total correlations on the initial pilot data, with criteria of a coefficient ≥ 0.30 and $p < 0.05$ as the basis for retaining or revising items. Reliability was measured using Cronbach's alpha coefficient for each subscale and the overall items, with a threshold of ≥ 0.70 indicating adequate internal consistency. The data were then analyzed by calculating scores for each question category, which were subsequently interpreted. All data processing was carried out using Microsoft Excel 365, including data cleaning, descriptive statistics, calculation of aggregate scores per category, total scores for alpha estimation, and presentation of tables and graphs.

4. Result and Discussions

4.1 Respondent Demographics

The survey was conducted from September 25 to September 30, 2025. Below are the demographic details of the survey respondents.

4.1.1 Total Number of Respondents

The survey was completed by 231 respondents, exceeding the previously determined minimum target of 170 respondents. Additionally, the number of respondents included at least 10 respondents from each faculty at Universitas Brawijaya, in accordance with the group assignment requirements.

4.1.2 Respondent Gender

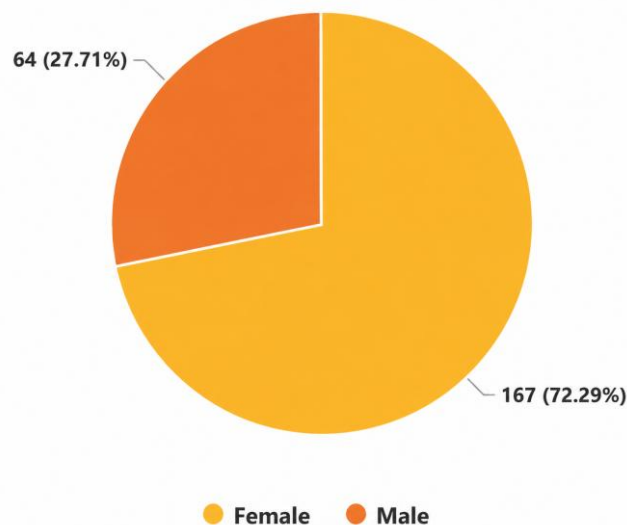


Figure 3. Respondent Gender Data

Figure 3 show FROM the total of 231 respondents, the majority were female, with 167 respondents (approximately 72.3%), while 64 respondents (approximately 27.7%) were male.

4.1.3 Respondent Age

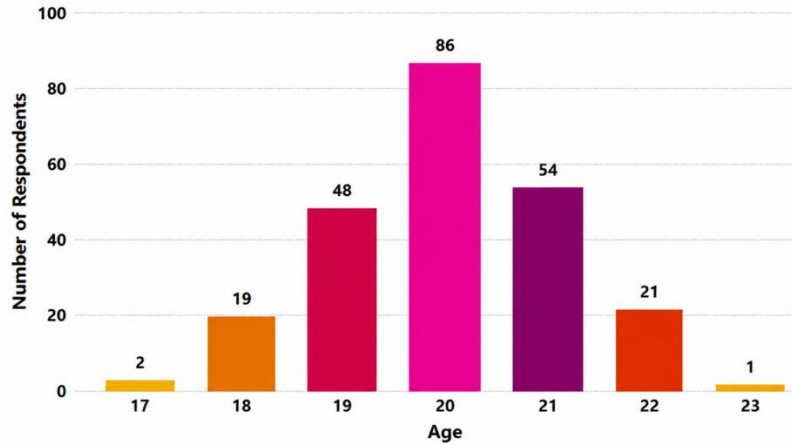


Figure 4. Data on Respondents' Age Distribution

Figure 4 show respondents' age data, the largest group was 20 years old, with 86 respondents (approximately 37.2%). This was followed by the 21-year-old group with 54 respondents (approximately 23.4%), the 19-year-old group with 48 respondents (approximately 20.8%), the 22-year-old group with 21 respondents (9.1%), the 18-year-old group with 19 respondents (8.2%), the 17-year-old group with 2 respondents (0.9%), and the 23-year-old group with 1 respondent (0.4%). Overall, the younger age group (19–21 years) dominated this survey, reflecting that TikTok is widely used by students within this age range.

4.1.4 Respondent Faculty Origin

Respondents came from all 17 faculties at Universitas Brawijaya, with a minimum of 10 respondents per faculty. The distribution of respondents based on faculty is as follows:

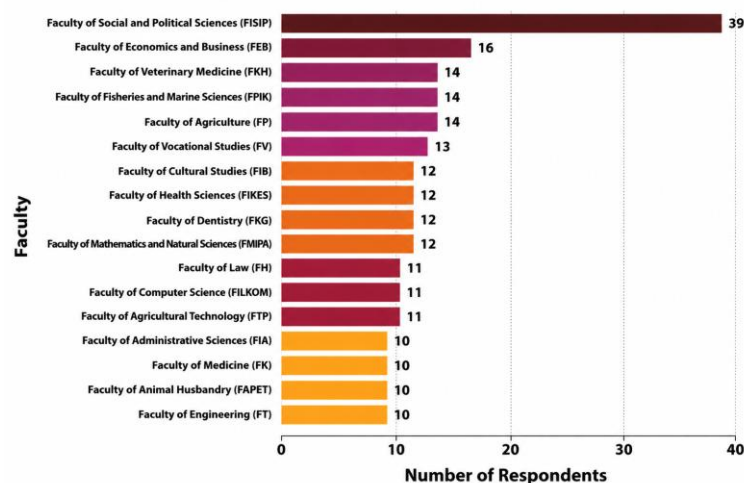


Figure 5. Data on the Distribution of Respondents by Faculty

Figure 5 show the Faculty of Social and Political Sciences (FISIP) had the highest number of respondents, indicating that students from this faculty were more actively involved in completing the TikTok consumption survey.

4.1.5 Respondent Cohort

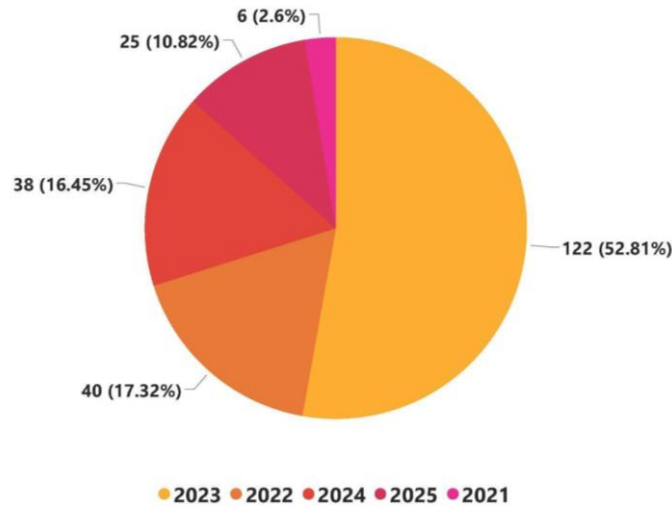


Figure 6. Demographic Data of the Respondents

Figure 6 shows respondents came from various cohorts at Universitas Brawijaya. The largest group of respondents was from the 2023 cohort, with 122 respondents (approximately 52.8%). The next largest was the 2022 cohort with 40 respondents (approximately 17.3%), followed by the 2024 cohort with 38 respondents (approximately 16.5%). Additionally, there were 25 respondents from the 2025 cohort (10.8%) and 6 respondents from the 2021 cohort (2.6%). Overall, the majority of respondents came from the most recent cohort, the 2023 cohort, indicating that students from this cohort were more actively participating in the study.

4.2 Pravelansi Penggunaan Aplikasi TikTok

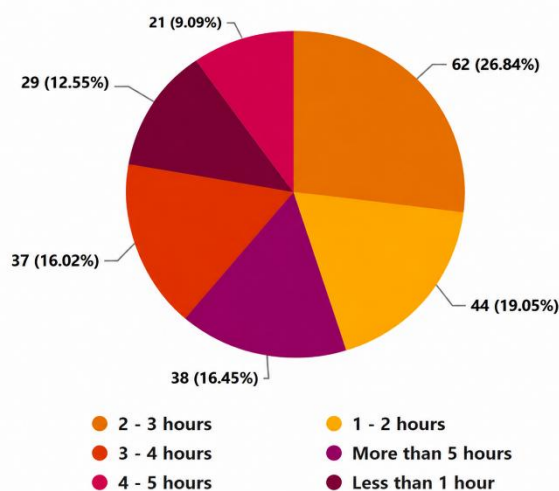


Figure 7. Average Daily TikTok Usage Data for Respondents

Figure 7 shows survey results from 231 Universitas Brawijaya student respondents, the average daily time spent accessing TikTok is distributed across the following categories: 62 respondents (26.8%) spent 2–3 hours, 44 respondents (19.1%) spent 1–2 hours, 38 respondents (16.5%) spent more than 5

hours, 37 respondents (16.0%) spent 3–4 hours, 29 respondents (12.6%) spent less than 1 hour, and 21 respondents (9.1%) spent 4–5 hours. The majority of students spend between 1 to 3 hours on TikTok, with only a small portion accessing it for more than 5 hours daily.

Compared to the national average TikTok usage of approximately 1 hour 30 minutes per day, UB students' usage is higher than this average. A total of 61.9% of respondents spend more than 2 hours per day, indicating a higher level of engagement with TikTok content. This reflects that Universitas Brawijaya students are more active in using the TikTok application compared to the national average, showing their tendency to be more involved in content consumption activities on the platform.

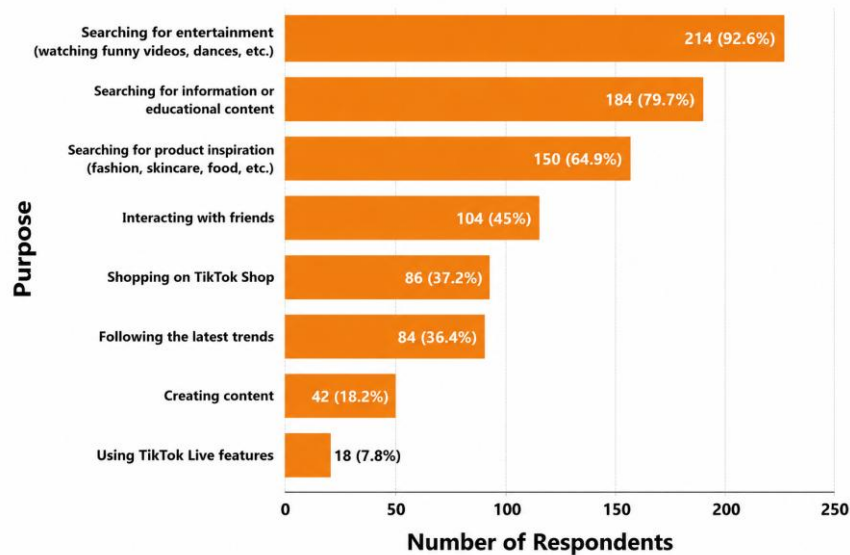


Figure 8. Data on Respondents' Reasons for Using TikTok

Figure 8 show the survey results show that UB students primarily use TikTok for entertainment, with 214 respondents (92.6%) citing this as their main purpose. Next, 184 respondents (79.7%) use TikTok to search for information or educational content, highlighting the platform's role as a source of quick learning. Additionally, 150 respondents (64.9%) look for product inspiration (fashion, skincare, culinary, etc.), and 104 respondents (45%) use it to interact with friends through comments, duets, or collaborations.

Features directly related to commercial activity and creator participation also stand out: 86 respondents (37.2%) reported shopping on TikTok Shop, while 84 respondents (36.4%) follow the latest trends to stay socially relevant. Regarding content production, 42 respondents (18.2%) create their own content, and 18 respondents (7.8%) use TikTok Live for direct interaction. Overall, this pattern confirms a strong combination of entertainment-education motives, product reference seeking, and social and commercial engagement among UB students.

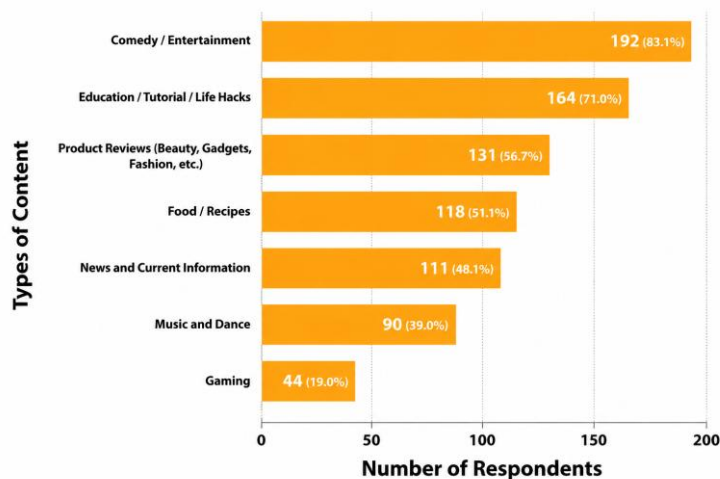


Figure 9. Data on the Types of Content Respondents Prefer on TikTok

Figure 9 show survey results, Universitas Brawijaya students primarily access TikTok for entertainment. 192 respondents (83.1%) reported being interested in comedy and entertainment content, such as funny videos, challenges, and dance clips. This indicates that TikTok serves as a main platform for students seeking entertainment. Additionally, 164 respondents (71%) selected education, tutorials, and life hacks as categories of interest, demonstrating that TikTok also functions as a source of learning and skill development. Content focused on products and information also plays an important role: 131 respondents (56.7%) are more interested in product reviews, including beauty, gadgets, and fashion. 111 respondents (48.1%) use TikTok to find news and up-to-date information, while 90 respondents (39%) follow music and dance content. Other categories attracting interest include culinary content and recipes, chosen by 118 respondents (51.1%), and gaming, which, although less popular with 44 respondents (19%), still shows a dedicated gaming audience on TikTok.

4.3 Perhitungan Skor

Table 5. Calculation of the Maximum Score for Each Question Item

No	Category	Code	Maximum Score per Question (5×231)
1	Passive	A1	1,155
2		A2	1,155
3		A3	1,155
4		A4	1,155
5		A5	1,155
6	Active	B1	1,155
7		B2	1,155
8		B3	1,155
9		B4	1,155
10		B5	1,155
11	Style	C1	1,155
12		C2	1,155
13		C3	1,155
14		C4	1,155
15		C5	1,155
16	Lifestyle	D1	1,155
17		D2	1,155
18		D3	1,155
19		D4	1,155

20		D5	1,155
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Table 5 show from the research instrument containing the list of questions designed to measure consumerism, divided into four categories (passive, active, style, and lifestyle), the total scores were obtained as shown in Table 2. Each question has a maximum score of 1,155 because each question uses a Likert scale with a highest value of 5, and the total number of survey respondents is 231. Therefore, the total possible score for a single question is 5 multiplied by 231, resulting in 1,155.

Table 6. Calculation of the Score for Each Question Item

Code	SD	D	N	A	SA	Total Score
A1	7	23	59	94	48	846
A2	10	46	41	79	55	816
A3	20	72	41	69	29	708
A4	23	91	66	38	13	620
A5	4	17	62	103	45	861
B1	72	78	52	20	9	509
B2	5	8	27	117	74	940
B3	2	12	25	89	103	972
B4	6	23	68	97	37	829
B5	33	77	69	39	13	615
C1	4	35	57	87	48	833
C2	45	78	74	22	12	571
C3	2	63	89	60	17	720
C4	5	27	61	99	39	833
C5	6	35	82	81	27	781
D1	0	12	54	122	42	884
D2	9	24	65	100	33	817
D3	2	17	52	114	46	878
D4	2	18	60	113	38	860
D5	4	21	75	95	36	831

The calculation of scores for each questionnaire item can be seen in Table 6. Each question is scored based on responses on a Likert scale, where SD (Strongly Disagree) is scored as 1, D (Disagree) as 2, N (Neutral) as 3, A (Agree) as 4, and SA (Strongly Agree) as 5. The scores assigned based on respondents' choices are then summed to obtain the total score, which is recorded in the rightmost column of the table.

Table 7. Total Score Calculation for Each Category

No	Category	Total Score
1	Passive	3,851
2	Active	3,865
3	Style	3,738
4	Lifestyle	4,270

Table 7 show after the total scores for each question were calculated, these scores were then summed for each category. In the Passive category (A1–A5), the total score was 3,849. In the Active category (B1–B5), the total score was 3,865. In the Style category (C1–C5), the total score obtained was 3,516, while in the Lifestyle category (D1–D5), the total score was 4,267. From these scores, it can be seen that between the Passive and Active categories, the Active category (3,865) received a slightly higher score than the Passive category (3,851), although the difference is small. This indicates that the

consumerism pattern of Universitas Brawijaya students tends to be more active, even though the difference between passive and active patterns is not very significant. It also suggests that UB students actively engage in social media consumption patterns that combine both passive and active elements. Furthermore, in the Style and Lifestyle categories, the score for Lifestyle is higher (4,270) compared to Style (3,738). This shows that Universitas Brawijaya students are more inclined to consume TikTok driven by lifestyle motivations, which encompass deeper personal values and life goals, rather than solely based on style motivations, which are more focused on trends and social appearance.

4.4 Analysis of TikTok Usage Patterns: Passive vs. Active

As previously described, the consumerism phenomenon indicated in the usage habits of the TikTok social media platform by ByteDance among Universitas Brawijaya students is active consumerism. The total score for the Active category reached 3,865, which is higher than the Passive category with a total of 3,851. This active consumption phenomenon is mapped across several questions (B1–B5), where respondents demonstrate their active engagement with content on TikTok.

Question B3, regarding the use of the “save” feature to add videos to a favorite collection for future reference or inspiration, recorded the highest level of agreement at 83.1% (38.5% Agree and 44.6% Strongly Agree).

B3: I often save videos to my favorites collection to use as references or inspiration later.

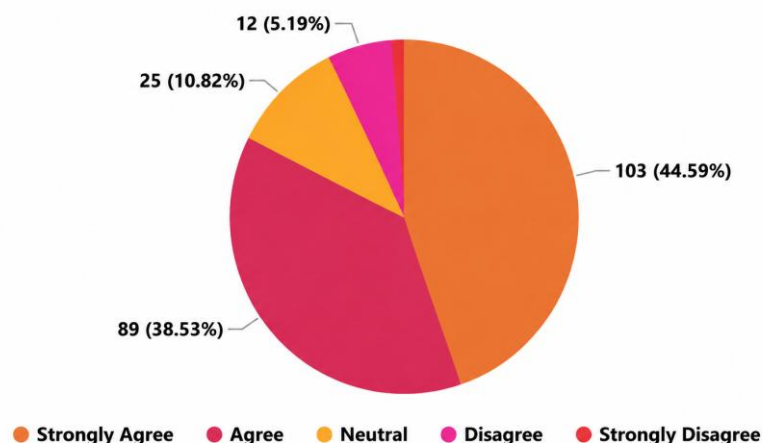


Figure 10. Respondent Results for Question B3

Figure 10 show agreement level approaching saturation (above 80%) indicates that the video saving function (save or favorites) has gone beyond mere preference and has become a core utility of the platform for the majority of users. This analysis suggests that users do not only consume ephemeral content but actively build their own personal preference libraries. The platform functions as a visual search engine that can be revisited, creating long-term curation behavior. This engagement indirectly represents how consumers assign value to and derive value from TikTok content, as saved video collections become personal assets that are difficult to transfer to other platforms. Following this percentage, question B2 shows a similar indication, where the use of the search feature to find content or creators matching specific interests received an approval rate of 82.6% (50.6% Agree and 32% Strongly Agree). The level of disagreement with this statement was the lowest among the five questions, at a total of 4.5%.

B2: I actively use the search feature to find content or creators that match my specific interests (e.g., hobbies, education).

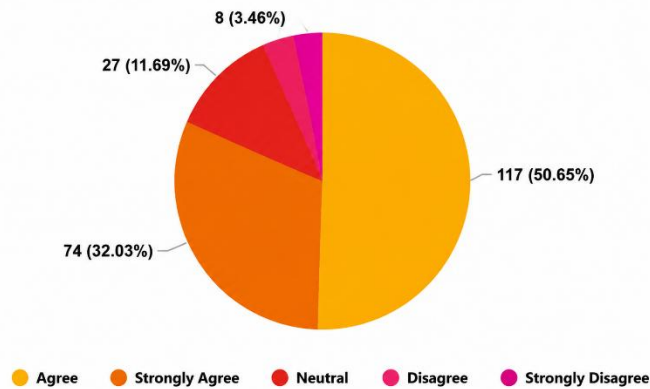


Figure 11. Respondents' Answers to Question B2

Figure 11 show very high level of active searching causally supports the high score in the Active category of consumerism among Universitas Brawijaya students. The 82.6% figure significantly challenges the common narrative that algorithm-based social media products, such as TikTok, rely solely on passive feeds presented by the For You Page (FYP). On the contrary, the data indicate strong adoption of a search-driven discovery model. This underscores the platform's need to invest more in Search Engine Optimization (SEO) and search functionality to serve users' specific intentions.

Question B4, which reflects the view of TikTok as a space to participate in communities, discuss in comment sections, and be part of a conversation, received 58.0% agreement from respondents. Although the agreement percentage dominates, it is substantially lower compared to B3 and B2. The main differentiating factor lies in the high level of neutrality, which reached 29.4%.

B4: For me, TikTok is a platform to participate in communities, discuss in the comments section, and be part of a conversation.

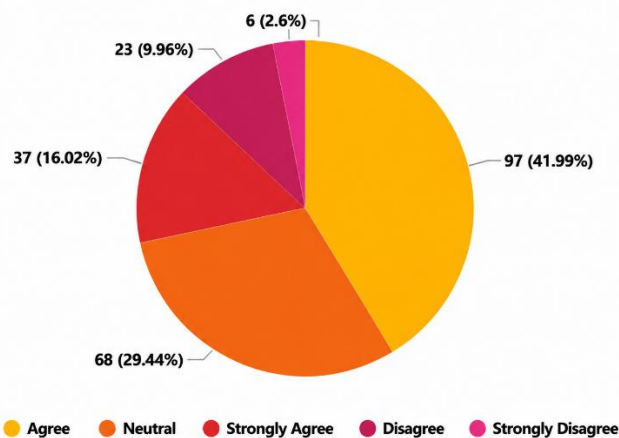


Figure 12. Respondent Responses to Question B4

Figure 12 show the high level of neutrality indicates that for nearly one-third of respondents, social interaction through the comment section is a secondary and situational activity, and therefore not always relevant to their primary motivation for using the platform. The interpretation that emerges is that users engage with the community and interactions when needed to obtain additional information, rather than making it their main motivation to create and maintain a community. A different pattern is shown by question B1, which relates to how often respondents create, upload, or remix content to express ideas

or creativity. The data show the highest level of disagreement at 65.0% (31.2% Strongly Disagree and 33.8% Disagree). Only 12.5% of respondents agreed or strongly agreed with this question.

B1: I often create, upload, or remix (Duet/Stitch) content to express my ideas or creativity.

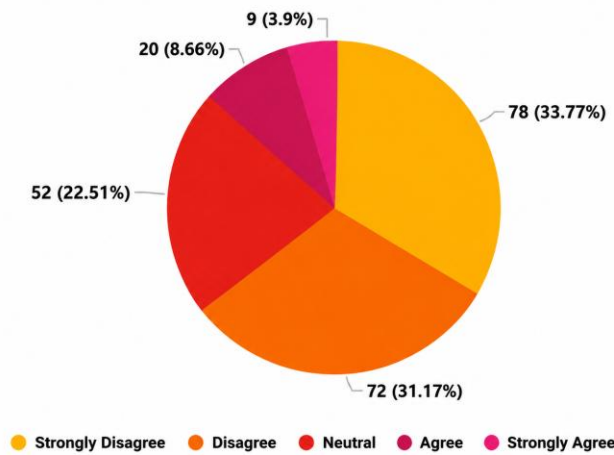


Figure 13. Respondent Results for Question B1

Figure 13 show extreme contrast in the agreement level for question B1 compared to the previous three questions illustrates that active consumerism among Universitas Brawijaya students is not uniform across all types of activities. As reflected in their responses to B1, the majority of active consumerism among UB students comes from activities that involve content consumption and curation (saving videos, using the search feature, and engaging in comment sections) rather than features that require more effort from users (creating, uploading, or remixing content). A similar pattern is found in the data for question B5, which asks whether respondents intentionally follow certain hashtags to stay connected with topics of deep interest. This question is dominated by disagreement, with 48.1% (33.8% Disagree and 14.3% Strongly Disagree), while the agreement level is only 22.0%.

B5: I enjoy following certain hashtags (#) to stay connected with topics that deeply interest me.

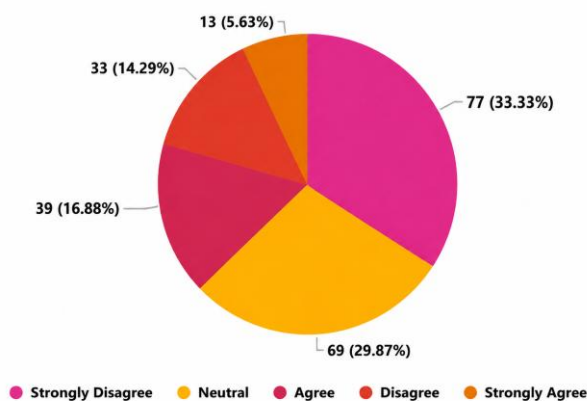


Figure 14. Respondent Responses to Question B5

Figure 14 show respondents show a strong intention for specific content searches (B2), they exhibit significant resistance to long-term commitment in filtering content through hashtags (B5). The high neutrality for this statement (29.9%) further confirms that most respondents do not consistently or intentionally use hashtag-based filtering features. Despite the tendency toward active consumption, passive consumption phenomena can still be identified among Universitas Brawijaya students, given that the score difference between the Passive and Active categories is only 0.42%, not even reaching

1%. The mapping indicating the presence of passive consumerism among respondents can be illustrated through questions (A1–A5), which serve as indicators of this category. Question A5, which states that content is entirely determined by the algorithm, is the indicator with the highest agreement level at 64.1% (44.6% Agree and 19.5% Strongly Agree), with only 9.1% responding otherwise.

A5: The content I watch on TikTok is mostly determined by what the algorithm recommends.

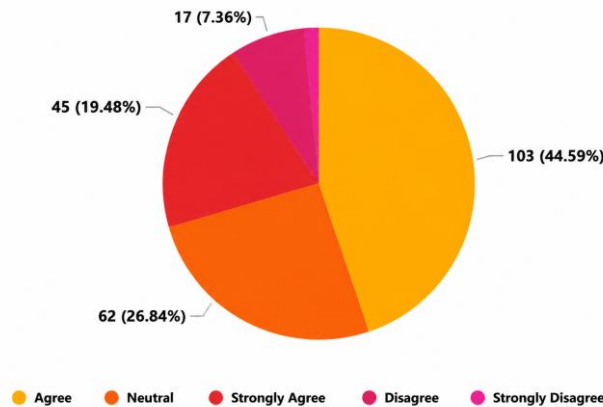
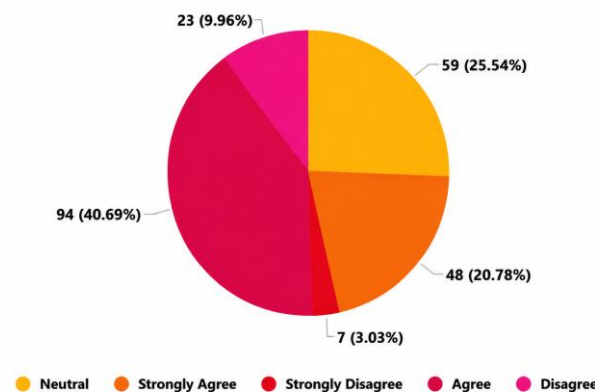


Figure 15. Respondents' Answers to Question A5

This figure 15 confirms the respondents' dominant acceptance of the algorithm's recommendation system. The majority of respondents feel that their experience on the platform is determined by the algorithm. These results illustrate users' comfort and trust in the algorithmic capabilities provided by the company through TikTok, delivering relevant entertainment without requiring effort to select or configure content. A similar pattern can be observed in question A1, regarding the use of the platform primarily for aimless scrolling on the FYP for entertainment purposes. This question recorded an agreement rate of 61.5%.

A1: I use TikTok mostly just for aimless scrolling without a specific purpose on the For You Page (FYP) as entertainment.



Grafik 16. Respondents' Answers to Question A1

Figure 16 show combination of high agreement on A5 and A1 defines the existence of a passive consumerism pattern, where consumers accept the default settings offered by the company in its product, TikTok. Looking at question A2, the agreement level decreases to a total of 58.0%. Question A2 examines respondents' views as loyal viewers who rarely engage further, such as commenting or sharing.

A2: I am a passive viewer; I rarely interact more than liking, commenting, sharing, or making reaction videos.

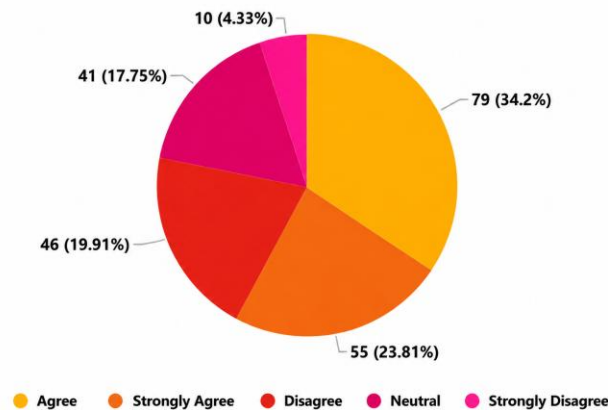


Figure 17. Respondents' Answers to Question A2

Figure 17 show majority of users, although consuming content, maintain the role of passive viewers. They perceive high-level interactions (commenting, sharing, creating responses) as activities that require more effort. This closely aligns with previous findings on activities with low agreement in the Active indicators (B1 with 65.0% Disagree), reflecting resistance to content creation. In question A3, a narrow comparison is observed among students in the agreement cluster, with 42.5% agreeing while 39.9% disagreed.

A3: I rarely use the "Not Interested" feature to manage the types of content that appear on my FYP.

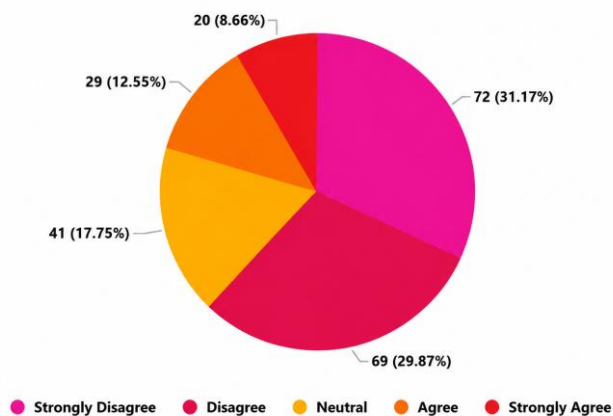


Figure 18. Respondents' Answers to Question A3

Figure 18 show narrow tendency, combined with a relatively high level of neutrality (17.7%), indicates ambivalence. Users choose not to make an effort to remove content they dislike. This reinforces the narrative that users prefer to rely on the built-in algorithmic system. Question A4 then shows different results compared to the previous four Passive indicators, as this question is dominated by disagreement, providing crucial insight into the threshold of user passivity. Question A4, which states that respondents almost never visit a creator's profile, records the highest level of disagreement at 49.4% (39.4% Disagree and 10.0% Strongly Disagree).

A4: I almost never visit a creator's profile to see their other content; I only watch what appears on my FYP.

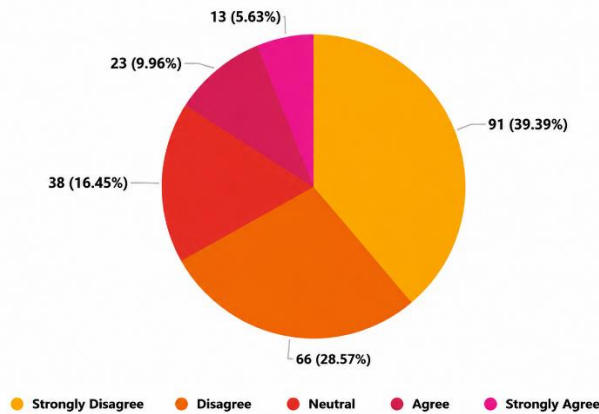


Figure 19. Respondents' Answers to Question A4

Figure 19 shows a critical finding that limits the extent to which users can be classified as passive consumers. Although they enjoy aimless scrolling (A1) and rarely interact (A2), nearly half of the respondents disagreed with the statement that they almost never leave the FYP. This means that when high-quality content appears on the FYP (which may be discovered through the active searches they conduct, as revealed in responses to question B2), users are willing to make an effort to visit the creator's profile. From this perspective, there is an indication of selective control by consumers over the product, rather than simply accepting it as is. Overall, the consumerism phenomenon among Universitas Brawijaya students shows a dominance of active consumption on TikTok, although passive consumption still exists. Students are more engaged in content curation, such as saving videos (B3) and searching for content according to interests (B2), but resistance to content creation (B1) and hashtag use (B5) indicates uneven active participation. While passive consumption is reflected in scrolling habits and reliance on algorithms (A1 and A5), many respondents still demonstrate selective control in consumption, such as visiting creators' profiles when they find interesting content (A4).

4.5 Analysis of TikTok Consumption Patterns: Style vs. Lifestyle

In grouping the consumerism categories of Style and Lifestyle, UB students tend to exhibit consumption patterns that fall into the Lifestyle category. This is evident from the Lifestyle score (4,270), which is higher than the Style score (3,738). These results indicate that UB students consume TikTok content because TikTok has become integrated into their lifestyle as a standard or comprehensive way of life. TikTok is not merely an entertainment platform; it has become part of students' routines and lifestyles, reflecting a deeper life orientation. Further analysis of individual questions related to Lifestyle consumerism shows that factors in questions D1, D3, and D4 are the main drivers for consuming TikTok as part of a lifestyle. These aspects indicate that TikTok has become an inseparable part of students' daily activities. Although not drastically different, the aspects in questions D2 and D5 are not as strong a factor for lifestyle-based consumption as those in D1, D3, and D4, which emphasize content alignment with personal values and hobbies, as well as the importance of TikTok in daily routines.

D1: The content I seek and the creators I follow on TikTok consistently align with my hobbies, profession, or life values.

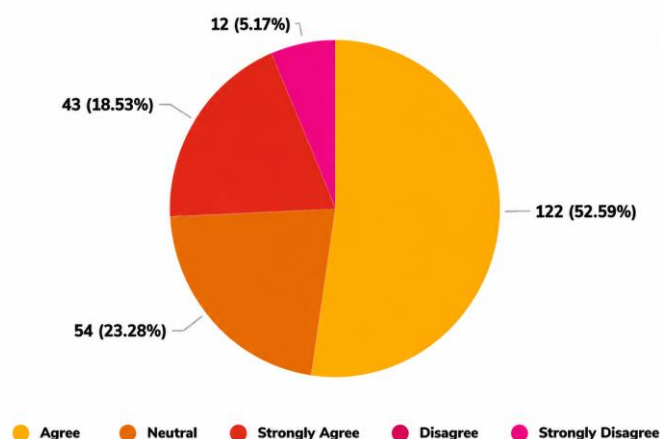


Figure 20. Respondents' Answers to Question D1

Figure 20 show referring to question D1, UB students feel that the content they consume on TikTok aligns with their values, interests, and hobbies. With 122 respondents agreeing and 42 respondents strongly agreeing, this indicates that the content provided on TikTok matches consumer preferences among students. This drives TikTok consumerism to become part of their lifestyle, as the platform delivers content that is relevant to their personal interests.

D3: I often get inspiration from TikTok for activities or long-term projects in my life (e.g., travel plans, fitness programs, personal development).

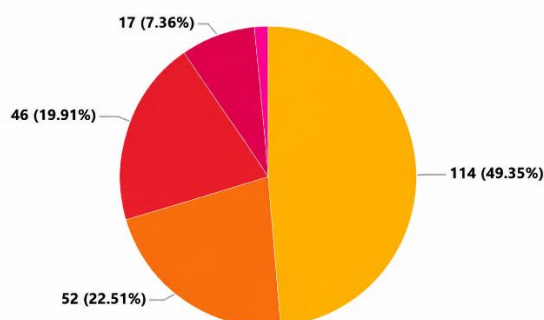


Figure 21. Respondent Results for Question D3

Figure 21 show, referring to question D3, students feel that their TikTok consumption is an important part of their daily activities, particularly for routine tasks such as seeking information and other everyday matters. This is shown by 100 respondents agreeing and 33 respondents strongly agreeing. However, it should be noted that if the majority of respondents consider TikTok consumption important, this may lead to dependency on TikTok. Such dependency could raise concerns regarding its impact on time management and overall quality of life.

D4: The accounts I follow on TikTok accurately reflect my deep interests, not just current trends.

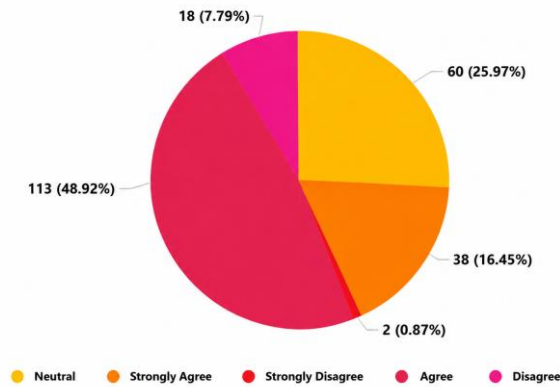


Figure 22. Respondent Results for Question D4

Figure 22 show on to question D4, students feel that the content provided by influencers, other user accounts, or content that appears aligns with their interests, and not merely because it is trending. This is shown by 113 respondents agreeing and 38 respondents strongly agreeing. This further confirms that consumerism of TikTok content among UB students is indeed aligned with their personal interests. For UB students, TikTok is not only a tool to follow trends but also a platform that supports the expression of their individual interests and preferences.

D2: TikTok has become an important and integrated part of my daily routine to support my lifestyle (e.g., finding recipes, fitness tips, or career information).

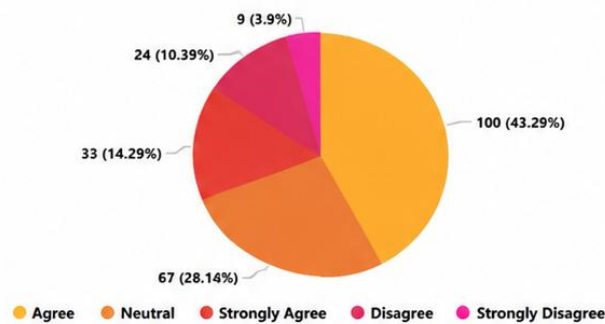


Figure 23. Respondent Results for Question D2

D5: I prefer to follow creators in specific fields/niches even if they are not popular creators in general.

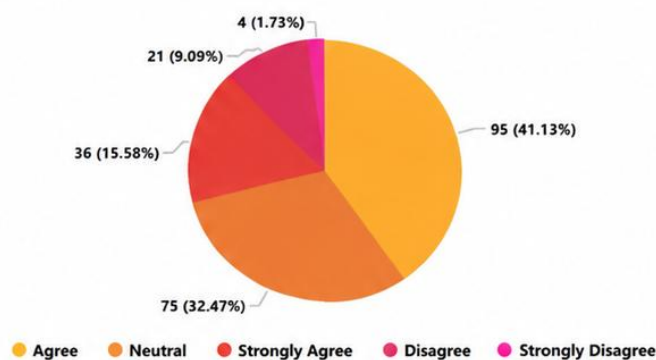


Figure 24. Respondent Results for Question D5

Figure 23 and 24 shows for questions D2 and D5, although their scores are not as high as D1, D3, and D4, the scores for D2 and D5 are still in the 800s, indicating that UB students also engage in consumerism as reflected in these questions. For example, in question D2, TikTok consumption among students is used to seek inspiration, with 100 respondents agreeing and 33 respondents strongly agreeing. In question D5, students tend to follow influencers who have unique niches relevant to their values rather than merely following trends, with 95 respondents agreeing and 36 respondents strongly agreeing. These two questions show that UB students' TikTok consumption is primarily driven by lifestyle motivations rather than style alone. This indicates that students do not simply follow trends but select content that supports their lifestyle and personal values. Furthermore, UB students also consume TikTok for style motivations, although overall lifestyle motivation is more dominant. This can be seen through questions C1–C5, where the highest style consumption motivation occurs in C1 and C4, followed by lower levels in C3 and C5, and the lowest in C2. Even though lifestyle motivation dominates, some UB students also consume TikTok driven by style motivations influenced by social trends.

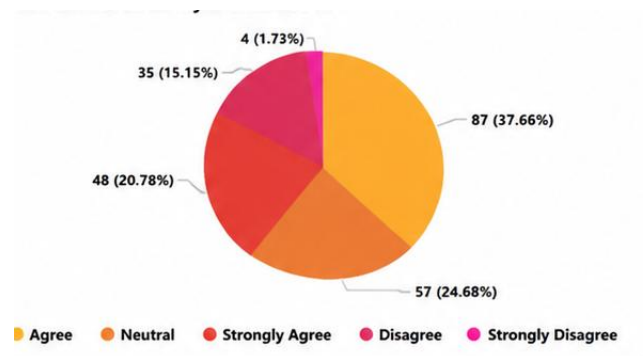


Figure 25. Respondent Results for Question C1

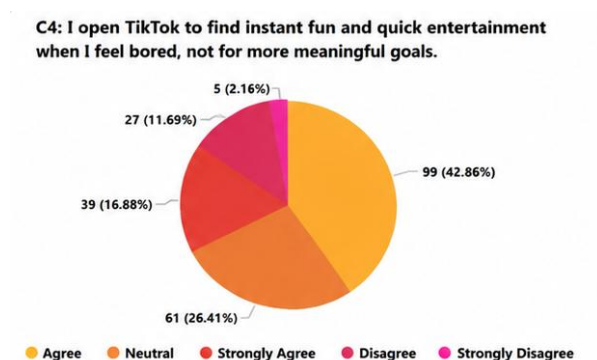


Figure 26. Respondent Results for Question C4

Figure 25 and 26 show questions C1 and C4, students consume TikTok driven by the influence of the app's popularity among their peers. For question C1, 87 respondents agreed and 48 respondents strongly agreed, indicating that TikTok usage reflects a style motivation among users. Additionally, in question C4, students also use TikTok primarily to seek instant fun rather than for purposes aligned with their lifestyle, meaning this consumption is more style-driven, motivated by a desire to follow currently popular entertainment trends.

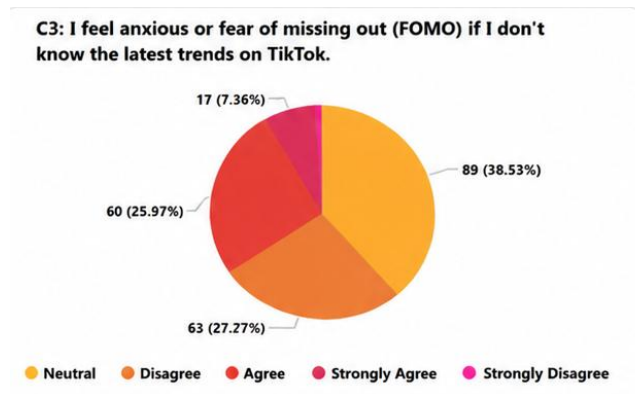


Figure 27. Respondent Results for Question C3

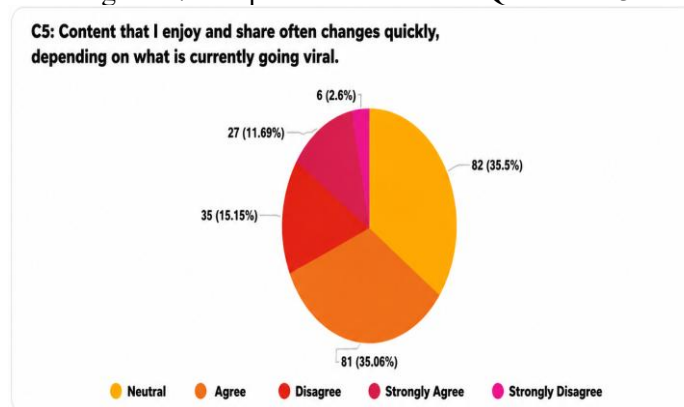


Figure 28. Respondent Results for Question C5

Figure 27 and 28 show questions C3 and C5, students consume TikTok driven by a Fear of Missing Out (FOMO), which indicates that they are primarily seeking to satisfy desires when using TikTok rather than fulfilling needs. Similarly, question C5 shows that students' content preferences frequently change based on what is viral, meaning TikTok consumption is viewed more as style-driven, following current trends, rather than as part of a sustainable lifestyle.

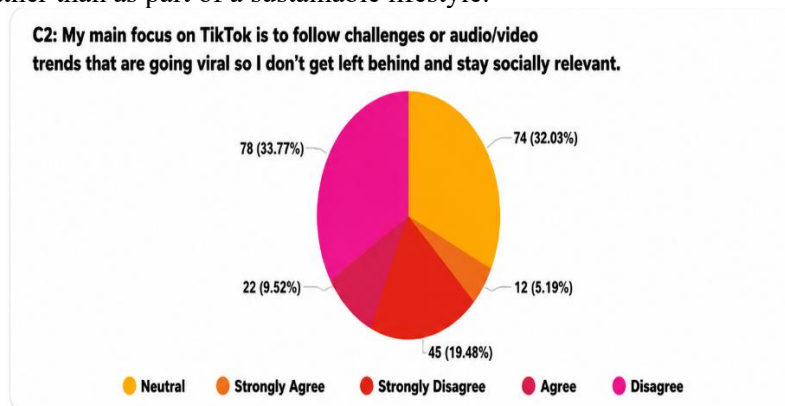


Figure 29. Respondent Results for Question C2

Figure 29 show question C2 received the lowest score, indicating that in the context of following specific challenge or audio/video trends, students are not strongly influenced by viral trends. This suggests that although viral trends may affect some UB students, not all are significantly influenced, indicating that their TikTok usage is not solely driven by style motivations. This underscores that although students also have style motivations in consuming TikTok, lifestyle motivations remain more dominant among UB students, as shown by the higher aggregate lifestyle score compared to style. This indicates that UB students have begun to integrate TikTok into their daily lives, making it part of their lifestyle. However, excessive TikTok consumption as a lifestyle could have negative consequences if

not balanced, particularly considering the general negative impacts of social media, such as dependency or disruption to social interaction and productivity.

4.6 Key Findings and Implications

Based on the discussion of respondents' scores from the instrument, the aggregate scores indicate a consumption pattern that tends to be active rather than passive, with a small difference between the Active category (3,865) and Passive category (3,851). In other dimensions, the Lifestyle category (4,270) scored higher than Style (3,738). The strongest Active indicators are saving videos for reference and using the search feature, while content creation or remixing and hashtag use are relatively low. On the Passive side, acceptance of algorithmic recommendations and scrolling habits remain prominent, yet selective control exists when users find relevant content and visit creators' profiles. These findings reveal a form of active consumerism focused on curation rather than production. First, the finding that active consumption is higher even if only slightly than passive consumption enriches our understanding of digital platform consumerism. Active consumption is not always identical to content creation. In this context, activities such as saving videos, searching for specific content, and visiting creator profiles form a directed consumption pattern. Theoretically, these results suggest an intermediate category that separates pure passive consumption from content production: curation-based active consumption. This category positions users as decision-makers shaping preferences—not merely viewers, yet not content creators either.

Second, the dominance of curation amid strong algorithmic recommendations shows a two-way relationship between user agency and platform design. Digital culture theory often emphasizes the role of platform infrastructure in framing choices ([Giannini & Bowen, 2019](#)). This finding shows that users blend system-provided content streams with their own search actions. Theoretically, this supports a hybrid model in which consumption outcomes result from the interaction between individual choice and system design limits. This model helps explain why both active and passive scores can be high simultaneously. Third, evidence that users save content for future reference provides a conceptual basis for repeated utility value. Within consumerism frameworks, value is not only generated during initial consumption but also when content can be revisited for the same or different purposes. From a theoretical perspective, this highlights the need to include the dimension of time when measuring digital consumption value. Organized collections, viewing history, and favorites form preference assets linked to the account. This creates real switching costs, as users would lose curated results if they switch platforms. Thus, platform loyalty is driven not only by social networks but also by personal curation investment ([Sastra & Priantara, 2025](#)).

Fourth, the higher Lifestyle score compared to Style indicates that consumption is not merely about following popular trends, but relates to values, daily habits, and personal goals. Theoretically, this confirms the relevance of a lifestyle-based consumerism approach in the digital domain. Digital products are adopted because they align with life patterns, not merely for status or fleeting image. These findings suggest that social media consumerism theory should place greater emphasis on value alignment and routine. Indicators such as interest alignment, utility for daily activities, and usage regularity better explain user engagement than temporary trend metrics. Fifth, the low interest in content creation or remixing and hashtag use signals the limits of high-effort active participation. Theoretically, this helps distinguish two types of active activity. Low-effort active activities like saving and searching are more easily adopted widely, whereas high-effort activities such as content production require additional motivation and resources. This distinction is important for digital culture participation theory because it explains why curation can dominate without a surge in content production. Theories treating participation as a single dimension need to consider effort gradients to better match actual behavior.

Sixth, the combination of findings on curation, algorithm acceptance, and Lifestyle dominance provides direction for developing theories on digital habit formation. Consumption guided by interests but still within recommendation boundaries forms a stable pattern. Theoretically, this supports the view that habits emerge from the intersection of learned preferences and consistent content supply. Consequently, studies of digital consumerism need to incorporate variables such as habit stability, sensitivity to recommendations, and attachment to personal collections as key components. With this framework,

analyses of usage impacts on time management, attention, and quality of life can move from general assessments to mechanism-based explanations.

5. Conclusions

5.1 Conclusion

The survey results among Universitas Brawijaya students indicate a high level of TikTok consumerism. A total of 61.9% of respondents use TikTok for more than two hours per day, exceeding the national average. In the Passive vs. Active dimension, consumption tends to be active, with a score of 3,865, although passive behavior is also strong at 3,851. This indicates a combination of active curation and acceptance of algorithmic recommendations. In the Style vs. Lifestyle dimension, the Lifestyle score (4,270) surpasses Style (3,738). TikTok has been integrated into students' routines and personal values, rather than being merely a tool to follow trends. The findings reveal that UB students actively engage in content curation such as saving videos and using the search feature, while content creation and hashtag use remain relatively low. Passive consumption is observed in scrolling habits and reliance on algorithmic recommendations, but selective control is present when users find relevant content. Overall, UB students' consumerism is characterized by curation-based active consumption rather than content production, blending user agency with platform design.

5.2 Research Limitations

This study has several limitations that should be acknowledged. The sample is limited to a single university, Universitas Brawijaya, which restricts generalizability to other campuses or student populations. Additionally, the study focuses solely on TikTok as the platform of interest, without comparing cross-platform behaviors. The self-reported nature of survey responses may also introduce bias in reporting actual usage patterns. Moreover, while lifestyle motivations were dominant, the interplay between style-driven and lifestyle-driven consumption requires further exploration, especially in different cultural or social contexts.

5.3 Suggestions and Directions for Future Research

Future studies should expand the respondent base to include students from multiple universities as well as non-student populations to increase representativeness. Researchers could also conduct cross-platform comparisons to explore differences in consumerism across social media applications. Digital literacy programs on campuses should emphasize balanced use, including time management, notification control, and healthy curation practices, such as managing saved content, evaluating sources, and diversifying interests. Future research could further examine how curation, algorithmic recommendations, and lifestyle motivations interact to shape digital habits, as well as their effects on time management, social interactions, and academic productivity. These insights would strengthen theoretical frameworks of digital consumerism and guide practical interventions to promote responsible and value-aligned social media use.

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