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## Beyond Viral: A Systematic Review of Indonesia's Creative Economy in the Shadow of Digital Algorithms

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### Abstract

*The growth of the creator economy in Indonesia has increased rapidly over the past decade with the development of digital platforms such as YouTube, TikTok, and Instagram. However, global literature on the creator economy has not discussed the characteristics of Indonesian creators, including platform algorithm factors, local monetization strategies, and differences in national audience behavior. This study employs a Systematic Literature Review (SLR) method based on Kitchenham's 2004 guidelines and PRISMA 2020 to identify patterns of relationships between algorithms, monetization, and the income of Indonesian creators. The literature search was conducted through Scopus, Google Scholar, IEEE Xplore, and ScienceDirect, with a total of 56 articles found; after the PRISMA selection process, 22 articles were further analyzed. The results show that the income of Indonesian creators differs from global patterns, being dominated by MSME endorsements, affiliate marketplaces, and live commerce. In addition, platform algorithms have a major influence on content reach fluctuations, especially for small-to-medium creators with limited digital literacy. Indonesia's digital culture, local audience preferences, and high consumption of viral content are unique components of the national creator ecosystem. This study makes a significant contribution by filling a gap in global literature that has not yet discussed the characteristics of Indonesian creators in depth.*

*Keywords: Digital Creativity, Monetization, Indonesian Creators, Platform Algorithms, SLR*

### 1. Introduction

The development of digital technology over the past decade has created major changes in the global economic landscape, particularly through the emergence of the creators (creator economy). This term refers to an economic ecosystem in which individuals can monetize their creativity, digital content, and audience through platforms such as YouTube, TikTok, Instagram, and various marketplaces (Radionova & Trots, 2021). This phenomenon has become one of the driving forces of the global digital economy as more and more internet users shift from passive consumption to active content creation. Digital platforms provide access for anyone to be creative while opening up income opportunities that were previously only available to the conventional media industry.

In global literature, the two elements most often cited as determinants of creator income are platform algorithms and monetization mechanisms. Algorithms function as modern gatekeepers that determine how far a piece of content can be seen by an audience, who will see it, and how likely it is to go viral (Wang, 2022). Algorithms are no longer just recommendation engines, but have become an economic infrastructure that determines the distribution of income among millions of creators (Conti et al., 2024). Meanwhile, monetization refers to various features and mechanisms that enable creators to earn income, ranging from advertising, sponsorships, subscriptions, to digital product sales (Maia et al., 2025). Global studies such as Li et al. (2025) show that content strategies aligned with platform algorithms will maximize creators' monetization opportunities.

However, most of these global studies generalize the conditions of creators in various countries without considering the social, economic, cultural, and technological contexts in each country. Previous studies have focused more on the United States, Europe, and several other developed countries that have more stable monetization structures and audience behaviors that differ from those in Indonesia (El Sanyoura & Anderson, 2022). In fact, Indonesian creators operate in a digital environment that has significant differences, both in terms of content consumption patterns, viral culture, and integration with local businesses as MSMEs.

Indonesia is one of the countries with the fastest growing creator economy in Asia. With more than 210 million internet users, Indonesia has become one of the largest markets for global digital platforms. However, Indonesian creators have their own unique characteristics. Indonesian creators do not only rely on official platform monetization features such as ad revenue or membership, but also heavily depend on SME endorsements, affiliate

marketplaces such as Shopee and Tokopedia, and live commerce on TikTok Shop (Widodo, 2020; Arifin & Dewi, 2022). This monetization model is rarely found in other countries, giving Indonesia a unique and structurally different creator system.

In addition, the level of digital literacy among Indonesian creators varies significantly. A survey shows that 60% of Indonesian creators do not understand how algorithms or content performance analytics work (Yuliana, 2021). This low level of understanding makes creators more vulnerable to algorithm changes than creators in other countries. In line with global findings that algorithms greatly determine content visibility (Conti et al., 2024), Indonesian creators feel the impact of algorithm changes more drastically, especially small-to-medium creators who rely on only one platform (Harsono, 2023). This algorithmic uncertainty creates income instability, which is a major challenge for local creators.

Another aspect that distinguishes Indonesia from other countries is its local digital culture. Indonesian audiences are generally more interested in light, funny, and easily viral content than educational content with high informational value (Lestari, 2021). This culture encourages creators to produce content with that follows short-lived trends in order to remain relevant in the eyes of algorithms. While global research states that content consistency is the key to creator growth (Li et al., 2025), Indonesia's digital culture emphasizes speed in adapting to trends rather than thematic consistency. Thus, Indonesian creators are in a unique position where they must balance personal creativity with algorithmic pressure and local audience expectations.

Indonesian creators also cannot be separated from the role of MSMEs. Many MSMEs utilize creators as their main digital marketing medium due to their relatively low cost and high effectiveness (Widodo, 2020). This phenomenon strengthens the relationship between the creator economy and the broader national economy. This differs from global research, which focuses more on the relationship between creators and large brands or membership systems (El Sanyoura & Anderson, 2022). Therefore, it is important to understand that the monetization of Indonesian creators does not stand alone but is integrated with the local economic structure.

Given these differences, there is clearly a significant research gap in the global literature on how algorithms, monetization, and audience behavior affect creators' income in Indonesia. Existing research is fragmented and has not been systematically synthesized. Therefore, this study uses a Systematic Literature Review (SLR) approach to collect, analyze, and map the latest relevant findings about Indonesian creators. The SLR approach is essential to consolidate findings from various field studies, empirical articles, qualitative studies, and market analyses, thereby producing a comprehensive understanding of the Indonesian creator ecosystem.

Specifically, this study aims to answer three main questions: how algorithms affect the visibility and income of Indonesian creators, what are the typical monetization patterns of Indonesian creators, and what local factors differentiate the dynamics of Indonesian creators from the global context. With these contributions, this study not only adds to the academic literature on the creator economy, but also provides practical implications for creators, digital platforms, MSMEs, and policymakers in Indonesia.

## 2. Research Methods

This study uses a Systematic Literature Review (SLR) approach, which aims to collect, select, evaluate, and synthesize research results related to creator economics with a focus on the Indonesian creator context. SLR was chosen because it provides comprehensive, structured, and replicable insights.

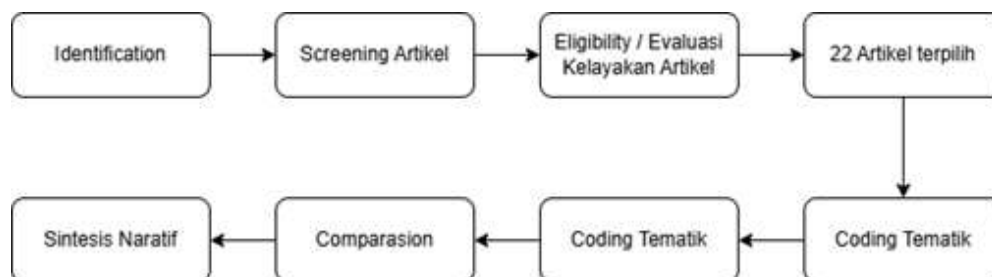


Figure 1. Research Methodology

### 2.1. Identification

The first stage of this research identified the literature review, which is process of searching for all potentially relevant articles. At this stage, researchers conducted a systematic search of various scientific database, including Google Scholar, Scopus, Science Direct, Springer Link, and Garuda. Keywords were used to design and capture the spectrum of research related to digital creators, monetization, algorithms, and the phenomenon of Indonesian creators. These keywords included creator economy, Indonesian digital creators, social media monetization, platform algorithms, YouTube Indonesia monetization, TikTok algorithm Indonesia, and MSME influencer marketing. This identification process yielded 147 articles deemed relevant based on keyword combinations and automated search results. All articles were recorded and sorted into a spreadsheet for mapping in the next stage.

### 2.2. Article Screening

The screening stage is conducted to filter articles so that only relevant and valid research is forwarded to the evaluation stage. Screening is carried out using several criteria:

- a. Title Screening  
This study reviews whether the article title reflects a focus on digital creators, social media, monetization, platform algorithms, the creative economy, audience behavior, and the Indonesian creator ecosystem. Articles discussing irrelevant topics such as politics, general psychology, or non-digital marketing will automatically be excluded.
- b. Abstract Screening  
This study also ensures that the abstracts of these articles have imperical or conceptual scientific methodologies and topics related to creator behavior, monetization, algorithms, or the digital creative industry, and compares the contexts of each research article. Articles in the form of opinions, editorials, or those without scientific methodologies will be excluded.

After the screening stage, the number of articles was reduced from 147 to 52 articles that were deemed relevant enough for further analysis.

### 2.3. Eligibility/Article Eligibility Evaluation

This stage involves a more rigorous evaluation of the scientific quality of the article. The article is read thoroughly to assess its suitability. The suitability criteria used include:

- a. Methodological Quality  
Clear research methodology, such as qualitative, quantitative, mixed methods, or systematic literature review (SLR). Valid data collection techniques are also considered in assessing the quality of the article and data analysis that is appropriate to the content of the article. Articles with or non-transparent methodologies will be eliminated.
- b. Contextual Relevance  
This study focuses solely on Indonesian creators, so relevant articles discuss digital creators directly and examine platforms such as YouTube, TikTok, and Instagram. It is also important to mention monetization, algorithms, and audience behavior. The articles have a global context that can be compared with Indonesia. Articles that only discuss social media in general without mentioning creators will not be included.
- c. Empirical Evidence  
Articles must present empirical data or strong theoretical arguments. Journals with opinions without data will not be included.

At the eligibility stage, only 22 articles met all criteria and were deemed suitable for use as primary sources in this SLR.

### 2.4. Selected Articles

At this stage of the research, 22 articles that meet all the criteria were included in the main research database. These articles were then categorized based on author and year, research method, research focus (algorithms, monetization, digital culture, MSMEs, audience behavior, main findings, relevance to Indonesian creators). This dataset became the foundation for thematic coding analysis in the nest stage of the research.

## 2.5. Thematic Coding

Thematic coding research is the process of converting information from articles into categories that can be analyzed. There are two stages in thematic coding. In the first stage, researchers read each article and extract important elements to be coded. The initial categories that emerge are:

- a. The influence of algorithms on content visibility
- b. Platform monetization (ads, endorsements, affiliates, membership)
- c. Digital audience behavior
- d. Content creator strategies
- e. The role of MSMEs in the creator ecosystem
- f. Creator income uncertainty
- g. Live commerce trends
- h. Digital literacy challenges

The initial coding produced a preliminary map of the themes that recurred across various studies.

The second stage of coding involves strengthening the interpretation and grouping of categories into major themes. From the results of the study of these 22 articles, five major themes emerged, namely:

- a. Theme 1: The Role of Algorithms in the Creative Economy  
Global research (Wang, 2022; Conti et al., 2024) and local research (Putri & Santoso, 2022) consistently refer to algorithms as determinants of content distribution.
- b. Theme 2: Monetization Patterns of Indonesian Creators  
Indonesian creators are unique in that they rely on SMEs, live commerce TikTok shops, and affiliate marketplaces. This differs from global creators, who predominantly rely on memberships and ads (El Sanyoura & Anderson, 2022).
- c. Theme 3: Digital Culture and Indonesian Audiences Preferences  
Audiences prefer entertainment content and viral content (Lestari, 2021).
- d. Theme 4: Income Instability Among Creators  
Creators income is influenced by changes in algorithms and digital trends (Harsono, 2023).
- e. Theme 5: Creators Adaptation Strategies  
Diversification of income and multi-platform strategies are dominant (Gunawan, 2024).

## 2.6. Comparison (Comparison Between Studies)

This stage compares findings across articles to identify patterns of consistency, differences, and areas of research that have not been extensively studied

- a. Significant differences between global and Indonesian creators  
Global creators have more stable income compared to Indonesian creators, who are more depends on trends.
- b. Indonesian monetization is more connected to MSMEs  
This does not appear in global studies, which tend to focus more on Indonesia.
- c. Indonesian audiences are more entertainment-oriented  
Unlike western countries, which value informative content more.
- d. Indonesian creators are more dependent on algorithms  
Because digital literacy is lower than in Western countries.
- e. Live commerce is only dominant in Southeast Asia, especially in Indonesia

This comparison forms the basis for the emergence of a significant research gap between global studies and the local context in Indonesia.

## 2.7. Narrative Synthesis

The final process in this research is the SLR methodology. At this stage, researchers combine all findings from thematic coding and comparisons to compile coherent scientific arguments and narratives. The synthesis is carried out without calculating statistics, but by piecing together themes into conclusions that can answer the research questions. Several main conclusions emerge, as follows:

- a. Algorithms are the main determinant of creators income.
- b. Indonesian creators have a unique monetization model that differs from global research.

- c. Viral culture and Indonesian audience preferences greatly determine the type of content.
- d. The digital literacy of Indonesian creators needs to be improved.
- e. The challenges faced by local creators are heavily influenced by external factors such as market trends and platform policies.

This stage yields a comprehensive understanding that forms the basis for the discussion and conclusions of this research.

### 3. Results and Discussions

This study presents findings based on an analysis of 22 articles that passed the PRISMA selection stage. The research results are organized into four major themes: (1) the role of algorithms in shaping creator visibility, (2) Indonesian creator monetization patterns, (3) differences between Indonesian digital culture and the global context, and (4) Indonesian creators' adaptation strategies in facing algorithm and digital market instability. All findings are then discussed in depth to answer the research questions.

#### 3.1. The Influence of Algorithms on Creators' Visibility and Income

SLR results show that algorithms are the most dominant factor in determining content exposure, audience growth, and creator revenue—both in global and Indonesian studies. Global studies such as Wang (2022), Conti et al. (2024), and Hron et al. (2023) consistently describe algorithms as "modern gatekeepers" that regulate content distribution based on relevance, trends, and user behavior. This is further reinforced by research by Putri & Santoso (2022), which observed TikTok creators in Indonesia, where algorithm changes had a direct impact on a decline in creator engagement and revenue.

In the Indonesian context, the influence of algorithms is considered to be stronger due to two main factors. First, the majority of Indonesian creators rely on only one platform as their main source of income (Harsono, 2023). This single dependency makes creators more vulnerable to algorithmic fluctuations. Second, creators' digital literacy is still relatively low (Yuliana, 2021), so many creators do not understand the content performance indicators that algorithms read, such as watch time, retention rate, and user interaction.

In addition, research shows that platform algorithms such as TikTok and YouTube encourage certain types of content to go viral more easily. Short, entertaining, emotional, and easily shareable content tends to reach a wider audience than educational content that requires longer duration and intensity (Lestari, 2021). This condition ultimately affects the creativity of Indonesian creators, many of whom have to adjust their content format to be more entertaining than informative in order to comply with the platform's algorithmic patterns.

#### 3.2. Monetization Patterns of Indonesian Creators: Dominance of MSMEs, Affiliates, and Live Commerce

SLR results show that Indonesian creators have significantly different monetization patterns from creators in Western countries. Global studies such as El Sanyoura & Anderson (2022), Li et al. (2025), and Maia et al. (2025) emphasize that global creators' income mostly comes from membership features, Patreon, middle-class brand sponsorships, and stable ad revenue.

In contrast, findings from local studies such as Widodo (2020), Nugraha (2020), and Arifin & Dewi (2022) show that Indonesian creators rely on three main monetization models:

- a. **SME Endorsements**  
Indonesian MSMEs actively use creators as a medium for digital promotion. Micro and nano creators in Indonesia receive a larger share of work from MSMEs than international brands, due to lower promotion costs and their proximity to local audiences. This collaboration model is not found to the same extent in global research.
- b. **Affiliate Marketplace**  
Platforms such as Shopee Affiliate, TikTok Affiliate, and Tokopedia Affiliate play a major role in Indonesian creators' income. Many creators even admit that their income is more stable from affiliate commissions than from ads (Gunawan, 2024). This phenomenon is rarely mentioned in Western literature.
- c. **Live Commerce**  
TikTok Shop has sparked a new wave of monetization where creators sell directly through live streams. Research by Arifin & Dewi (2022) states that live commerce has become the fastest growing source of

income among Indonesian creators, especially since 2021–2023. This is in contrast to Western countries, which still focus on ads, Patreon, and brand sponsorship.

Thus, the monetization patterns of Indonesian creators are heavily influenced by local economic dynamics, the needs of SMEs, and the development of Asian platforms, rather than just the monetization systems of global platforms.

### 3.3. Indonesian Digital Culture and its Impact on Creator Creativity

The third theme identified from the SLR is how local digital culture influences creators' content strategies and audience behavior. Lestari's (2021) research shows that Indonesian audiences are very fond of content that is lighthearted, humorous, emotional, in line with local culture, and quickly goes viral.

Meanwhile, Siregar's (2022) research confirms that local cultural content has the greatest chance of going viral due to its emotional connection with the audience. This digital culture differs from Western countries, which typically value educational content, tutorials, or opinion-based content. This difference in audience behavior means that Indonesian creators are heavily influenced by fluctuating trends. Many creators are forced to produce content that follows trends, even if it does not always align with their creative identity.

Yuliana's study (2021) also revealed that around 60% of Indonesian creators do not understand how content performance analytics work. As a result, creativity is often guided by assumptions about algorithms, rather than data-driven content strategies. This contributes to the instability of Indonesian creators' income.

### 3.4. Indonesian Creators' Adaptation Strategies to Algorithm Uncertainty

The analysis results show that Indonesian creators have several adaptation strategies to deal with algorithm changes and digital market dynamics.

- a. Platform Diversification  
Findings from Gunawan (2024) indicate that creators who have active accounts on multiple platforms, such as YouTube, TikTok, Instagram, and Snack Video, tend to have more stable incomes.
- b. Monetization Diversification  
Nugraha's (2020) research found that creators who have lasted a long time usually have 3-5 sources of income, such as ads, endorsements, affiliates, selling digital products, and live commerce. This diversification reduces risk when one monetization system weakens.
- c. Adapting to viral trends  
Because Indonesian culture is very trend-driven, creators who quickly adapt their content style tend to experience faster growth (Lestari, 2021).
- d. Improving Digital Literacy  
Several studies found that creators who understand performance metrics such as CTR, audience retention, and peak watch time are better able to maintain content visibility (Putri & Santoso, 2022).

To gain a deeper understanding of the similarities and differences between studies, a comparative analysis was conducted on 22 articles that passed the PRISMA selection. The following table presents a systematic comparison of the research focus, methods used, main findings, and their relevance to the Indonesian creator ecosystem. This table serves to identify thematic patterns, contextual differences, and research gaps that have not been widely discussed in previous literature.

No	Author & Year	Method	Research Focus	Key Findings	Relevance to Indonesian Creators
1	Radionova & Trots (2021)	Conceptual	Creator economy theory	Explains the definition and framework of the global creator economy	Serves as a comparison to highlight Indonesia's uniqueness

2	Wang (2022)	Conceptual	Algorithms as gatekeepers	Algorithms determine content visibility	Relevant for understanding the dependence of local creators
3	Li et al. (2025)	Empirical	Content strategy & monetization	Content strategy affects revenue	Comparison with Indonesian creator patterns
4	Maia et al. (2025)	SLR	Global social media monetization	Monetization includes data, communities, and ads	Indonesian creators still focus on MSMEs and affiliates
5	Conti et al. (2024)	Experiments	Content distribution	Algorithms create visibility inequality	Similar to the problem faced by small Indonesian creators
6	Xue (2025)	Conceptual	Digital culture	Algorithms shape viral culture	Explaining trend culture in Indonesia
7	Hron et al. (2023)	Modeling	Creator behavior	Creators adjust their behavior according to algorithms	Indonesian creators are also adaptive to trends
8	Zhang (2025)	Technical	Revenue transparency	Privacy and transparency are important for revenue	Relevant to local ad revenue issues
9	El Sanyoura & Anderson (2022)	Big Data	Patreon monetization	Audience loyalty is key to revenue	Different from SME-based monetization
10	Boğa & Topcu (2020)	Review	Creative economy	Explaining the concept of creative ecosystems	Forming the basis for the context of Indonesia's creative industry
11	Anderson (2019)	Policy Analysis	Platform economy	Platform structure affects income	Relevant to the dependence of Indonesian creators
12	Siswanto (2021)	Qualitative	Indonesian creators & MSMEs	Creators assist in SME marketing	Highly relevant, different from global studies
13	Putri & Santoso (2022)	Mixed Method	Indonesian TikTok creators	Short content is easier to go viral	Becoming the main character of Indonesian digital culture
14	Pratama (2023)	Empirical	YouTube monetization in Indonesia	Revenue dominated by	Consistent with the income patterns of local creators

				ads & endorsements	
15	Widodo (2020)	Case Study	MSMEs & creators	Creators help digitize MSMEs	Becoming a hallmark of the Indonesian ecosystem
16	Lestari (2021)	Survei	Indonesian audience behavior	Audiences prefer light and viral content	Explaining differences in consumption compared to the West
17	Arifin & Dewi (2022)	Market Analysis	Live commerce	Live commerce increases creators' income	A unique phenomenon in Indonesia–ASEAN
18	Nugraha (2020)	Qualitative	Income diversification	Successful creators have 3–5 sources of income	Relevant as a survival strategy
19	Harsono (2023)	Field Study	Algorithm impact	Small creators are most affected by algorithm updates	Explaining the visibility gap
20	Yuliana (2021)	Survei	Creators' digital literacy	Creators lack understanding of analytics	Explaining the vulnerability of Indonesian creators
21	Siregar (2022)	Ethnography	Local culture & viral content	Local content is most likely to go vira	Characteristics of Indonesian content consumption
22	Gunawan (2024)	Comparative	Multi-platform monetization	Stable income through multi-platform	Adaptation strategies are important for local creators

## Discussion

The results and discussion of this study reveal three key findings:

- a. **Indonesian creators are more vulnerable to algorithms** than global creators due to low digital literacy and dependence on a single platform.
- b. **Indonesian creators' monetization patterns are unique**, dominated by SMEs, affiliate marketplaces, and live commerce, unlike Western countries which are dominated by Patreon, membership, and sponsorship.
- c. **Indonesia's highly trend-driven digital culture** requires creators to be adaptive and cannot rely solely on organic creativity.

Thus, this study reinforces that Indonesia's creative economy has its own characteristics and cannot be analyzed directly using a global framework.

#### 4. Conclusion

This study concludes that the Indonesian creator ecosystem has characteristics that are significantly different from those found in global creator studies. Through a Systematic Literature Review of 22 articles that passed the PRISMA selection, it was found that the three main elements that shape the dynamics of Indonesian creators are dependence on algorithms, unique monetization models, and a local digital culture that is highly trend-oriented and culturally familiar. First, algorithms have been proven to be the factor that most influences creator visibility and income. Both global and local studies show that algorithms act as modern gatekeepers that determine content distribution. However, the Indonesian context shows a higher level of vulnerability due to low digital literacy, the dominance of creators on a single platform, and the unpreparedness of creators to deal with sudden algorithmic changes. This condition puts Indonesian creators in a more unstable position than creators in Western countries. Second, the monetization patterns of Indonesian creators are heavily influenced by the local economic structure. Unlike global research that emphasizes ads, memberships, and international brand collaborations, Indonesian creators rely on MSME endorsements, affiliate marketplaces, and live commerce as their main sources of income. This dependence on SMEs and affiliate marketplaces shows that the Indonesian creator economy is highly integrated with the small and medium business ecosystem. Monetization models such as live commerce are also one of Indonesia's advantages over Western countries, which have not yet widely adopted them. Third, Indonesia's digital culture plays an important role in determining the type of content that thrives. Indonesian audiences tend to prefer content that is light, funny, quickly goes viral, and has a local cultural flavor. This encourages creators to tailor their content style to short-term trends, rather than relying solely on original creativity. This phenomenon reinforces the difference between content consumption in Indonesia and Western countries, which are more focused on educational and informative content. Overall, this research makes an important contribution by emphasizing that studies on the creator economy cannot be generalized globally, as local contexts such as culture, audience behavior, economic structure, and technology greatly influence creators' strategies and income. Further research is recommended to conduct empirical studies with primary data on Indonesian creators, quantitatively map the influence of algorithms, and develop a model for creator income sustainability that is appropriate for the local context.

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