

Social Media Marketing Strategy of Photobox in Building Brand Awareness on Instagram @photomatics.id

Revalina Fayza Azzahra ^{1*}, Hanna Nurhaqiqi ²

¹ National Development University “Veteran” East Java, Surabaya, 22043010159@student.upnjatim.ac.id

² National Development University “Veteran” East Java, Surabaya, hanna.nurhaqiqi.ilkom@upnjatim.ac.id

Corresponding Author Email: revalinafayza999@gmail.com

ABSTRACT

Received : 12 May 2026
Accepted : 6 June 2026
Published : 30 June 2026

Keywords:

Social Media Marketing, Brand Awareness, Instagram, 4C framework, photobox

The photobox industry in Indonesia has experienced significant growth, particularly among Generation Z who are highly active on social media. Amid intensifying competition, a brand's ability to build brand awareness through digital platforms has become a key success factor. This study analyzes the social media marketing strategy of Photomatics through Instagram @photomatics.id using a descriptive qualitative approach. Data were gathered through in-depth interviews, observation, and documentation involving five marketing team members selected via purposive sampling: Head of Marketing, Social Media Specialist, Content Creator, KOL Specialist, and Community. Analysis was conducted using Chris Heuer's 4C Framework Context, Communication, Collaboration, and Connection. Findings reveal that Photomatics builds brand identity through a natural user-generated content (UGC) approach, a consistent brand voice via the greeting “Sobat Matics” and persona “Min Tics”, and artist frame collaboration campaigns as brand signatures. Communication patterns are adaptive and evaluation-based, relying predominantly on organic growth over paid advertising. Collaboration operates through internal divisional synergy, expanding campus and school ambassador programs, and momentum-based KOL and artist partnerships. Audience connection is built through active Instagram Story interactions, relatable content, and growing physical presence through branch expansion. The integrated application of all four 4C elements successfully led Photomatics through three stages of brand awareness brand recognition, brand recall, and top-of-mind among its target audience.

INTRODUCTION

The photobox industry in Indonesia has undergone a significant revival, evolving from a nostalgic arcade attraction into a sophisticated self-photography service category. Characterized by automated photo booths equipped with professional lighting, digital filters, and instant printing capabilities, photobox services have become deeply embedded in the lifestyle culture of Generation Z. The industry's renaissance is fuelled not merely by

nostalgia but by an intersection of factors: the desire to possess tangible photo keepsakes in an otherwise entirely digital era, the aesthetic appeal of curated visual outputs, and the social shareability of photobox experiences across Instagram and TikTok (Mei Ardhana et al., 2025).

According to We Are Social (2025), Indonesia has approximately 212 million internet users representing over 75% of the national population and approximately 143 million active social media users as

of early 2025, accounting for 50.2% of the population. This pervasive digital connectivity has created an environment in which brand visibility on social media is not merely advantageous but essential for survival in competitive consumer markets. Within this context, social media marketing has ceased to function as a supplementary promotional tool and has instead become the primary strategic communication framework through which brands build identity, relevance, and lasting consumer relationships (Hidayat, 2024).

Instagram, ranking as the second most widely used social media platform in Indonesia with approximately 80% usage penetration among internet users, occupies a uniquely strategic position for visual-experience brands. Its architecture built entirely around image and video content makes it a natural home for the photobox industry, where the aesthetic quality of the product and the emotional experience of its consumption are the core value propositions. For brands operating in this space, Instagram is simultaneously a product showcase, a community-building platform, and a direct communication channel to the target demographic of 15–30-year-old digital natives.

Photomatics is among Indonesia's most prominent photobox brands, operating over 150 branches nationwide and managing the Instagram account @photomatics.id with a following of over 146,000 accounts. What distinguishes Photomatics from competitors is not merely its scale but the deliberateness of its social media marketing approach: a structured, multi-dimensional strategy that integrates creative content production, adaptive communication, multi-stakeholder collaboration, and sustained audience connection. The cumulative effect of these strategies has been the establishment of Photomatics as the top-of-mind photobox brand among its core audience a position that competitors have attempted to emulate but have thus far been unable to displace.

Despite the industry's growth, academic research examining the social media marketing strategies of photobox brands remains sparse. Prior studies utilizing Chris Heuer's 4C Framework have focused primarily on technology companies (Heryanto, 2023), public library institutions (Wijayanti & Wasisto, 2024), and health service providers (Puspita Sari & Ekayanthi, 2025) none of which share the visual-

entertainment characteristics that define photobox brand communication. This gap represents a meaningful absence in the literature, given the industry's growing economic significance and its intensive reliance on Instagram as a primary marketing channel.

This study addresses that gap by examining Photomatics' social media marketing strategy on Instagram @photomatics.id through the analytical lens of Chris Heuer's 4C Framework Context, Communication, Collaboration, and Connection to understand how the brand has constructed and sustained brand awareness across the three recognized stages: brand recognition, brand recall, and top-of-mind positioning (Kotler & Keller, 2016). The research question guiding this study is: How does Photomatics implement the 4C Framework through its Instagram strategy to build brand awareness among its target audience?

LITERATURE REVIEW

Social Media Marketing

Social media marketing is broadly defined as the use of social media platforms and networks to promote a brand's products or services, communicate with target audiences, and build relational equity with existing and prospective consumers (Hidayat, 2024). Unlike traditional broadcast marketing, social media marketing is fundamentally participatory: it creates spaces in which audiences are not passive recipients of brand messages but active contributors to brand meaning through comments, shares, user-generated content, and direct interactions. This two-way communicative dimension distinguishes social media marketing as a qualitatively different form of brand communication from its predecessors.

In the Indonesian market, where social media adoption is among the highest in Southeast Asia, social media marketing has become the dominant mode of brand communication for consumer-facing businesses. The rapid growth of creator economies, influencer cultures, and algorithm-driven content discovery has further complicated the social media marketing landscape, requiring brands to develop sophisticated strategies that balance content quality, posting frequency, audience responsiveness, and partnership management simultaneously (Kurniawan & Rusdi, n.d.). For visually-oriented industries such as photobox, food and beverage, and fashion, the stakes

are particularly high: the aesthetic quality of social media content is itself a product attribute that shapes consumer perception of the brand's overall quality.

Social media marketing in the context of the photobox industry carries distinctive characteristics. The product a self-photography experience is inherently visual and inherently social: consumers use the service to create content that they then share on the very platforms through which the brand communicates. This creates a natural user-generated content (UGC) ecosystem in which satisfied consumers become organic brand ambassadors, posting their photobox outputs on Instagram and thereby exposing the brand to their followers. Effective social media marketing for photobox brands must therefore be designed not merely to attract new customers but to activate, amplify, and leverage this organic UGC cycle.

Chris Heuer's 4C Framework

Chris Heuer's 4C Framework, first introduced in Brian Solis's foundational work *Engage* (2010), offers a conceptual map for understanding effective brand communication in social media environments. The framework identifies four interrelated dimensions through which brands can assess and develop their social media strategy. Unlike prescriptive frameworks that specify tactical actions, the 4C Framework is analytically oriented: it provides categories through which the logic and coherence of a brand's social media approach can be examined and evaluated.

Context refers to the packaging and framing of messages to align with the characteristics of the social media platform, the moment of communication, and the expectations and preferences of the target audience. A message that is contextually appropriate is one that feels native to its environment: it does not disrupt the audience's experience but instead integrates seamlessly with the content they are already consuming. For visually-driven platforms like Instagram, contextual appropriateness is expressed through aesthetic consistency, trend awareness, and the alignment of content style with the platform's dominant grammar of short-form video, curated feed aesthetics, and interactive story formats.

Communication in the 4C Framework refers to the ongoing two-way exchange between a brand and its audience. Effective communication is not a broadcast it is a dialogue. This means that brands must not only

transmit messages but actively listen to audience responses, incorporate feedback into subsequent communications, and demonstrate responsiveness to audience needs and preferences. The communication dimension of social media marketing is where brands build trust and intimacy with their audiences by showing that they are attentive, adaptive, and genuinely engaged.

Collaboration refers to the practice of engaging external parties influencers, partner brands, community groups, celebrities, or consumers themselves in the co-creation of brand content and experiences. Collaboration extends the reach of brand communication beyond what is achievable through owned media alone, while simultaneously lending the brand credibility and relevance through its association with trusted or admired figures. In the social media marketing context, collaboration takes many forms: influencer partnerships, co-branded campaigns, ambassador programs, user-generated content initiatives, and event-based activations.

Connection refers to the sustained cultivation of meaningful, long-term relationships between the brand and its audience. While the first three Cs focus on what and how brands communicate, Connection addresses the relational outcomes of communication over time. A brand that successfully builds Connection is one whose audience members feel genuinely affiliated with it not merely aware of it or occasionally entertained by it, but emotionally proximate to it in a way that generates loyalty, advocacy, and repeat engagement. Connection is the most longitudinal dimension of the 4C Framework and requires consistent, sustained investment rather than episodic campaign activities.

Brand Awareness

Brand awareness is one of the foundational constructs in marketing theory, referring to the extent to which a brand is recognized and recalled within its product or service category. Kotler and Keller (2016) conceptualize brand awareness as a continuum progressing through three increasingly deep levels of cognitive embedding. At the first level, Brand Recognition, consumers are able to identify a brand when exposed to its visual or auditory identifiers its logo, color palette, slogan, mascot, or distinctive packaging but may not retrieve it spontaneously without these prompts. Recognition indicates that the

brand has achieved sufficient exposure to register in consumer memory, even if it has not yet established strong top-of-mind salience.

At the second level, Brand Recall, consumers are able to retrieve the brand name from memory when prompted by a product category cue, without exposure to brand identifiers. A consumer who, when asked to name a photobox brand, immediately mentions Photomatics has demonstrated brand recall. This level reflects a deeper level of cognitive embedding than recognition: the brand is associated not merely with its own stimuli but with the broader category in which it competes. Brand recall is strongly influenced by the frequency and consistency of brand communication brands that communicate regularly and coherently are more likely to achieve recall than those with episodic or inconsistent presence.

At the third and highest level, Top of Mind, a brand occupies the first position in the consumer's categorical memory: it is the first brand recalled, without prompting, when the consumer thinks about a product category. Top-of-mind positioning confers significant competitive advantage because it places the brand at the front of the consideration set in purchase decision processes. In categories characterized by low-involvement, high-frequency, or impulse-driven decisions such as photobox services, where consumers typically decide spontaneously based on proximity and prior familiarity top-of-mind status is particularly consequential.

Instagram as a Brand Communication Platform

Instagram's design architecture makes it uniquely suited to brand communication in visually-oriented consumer industries. The platform's core features Feed posts, Instagram Stories, Reels, and Collab posts each serve distinct communicative functions while collectively constituting a rich, multi-modal communication environment. Feed posts enable permanent, curated brand identity expression; Stories enable ephemeral, conversational, and interactive daily communication; Reels enable high-reach short-form video content optimized for algorithmic distribution; and Collab posts enable co-authored content that simultaneously populates the feeds of multiple accounts, making them particularly valuable for influencer and ambassador partnerships (Rosiana et al., 2025).

Instagram's algorithm prioritizes content with high early engagement likes, comments, shares, and saves within the first hour of posting which creates strong incentives for brands to produce content that immediately captures audience attention. This dynamic has elevated the importance of what content creators call the 'hook': the first few seconds of a Reels video, or the first line of a caption, that determines whether an audience member continues engaging or scrolls past. For photobox brands, this means that content strategy must not only showcase the product aesthetically but must do so in a format that commands attention in the first moment of exposure (Marzella et al., 2024).

METHOD

This study employs a descriptive qualitative research design, which is appropriate for investigations oriented toward understanding the meaning, process, and context of social phenomena rather than their frequency or distribution (Sugiyono, 2017). A qualitative approach is well-suited to the objectives of this study because the core research question how Photomatics implements social media marketing strategies through the 4C Framework requires detailed, contextual insight into the decision-making processes, rationales, and practices of the individuals who manage the brand's Instagram presence. Such insight cannot be adequately captured through quantitative measurement instruments.

The descriptive variant of qualitative research is specifically chosen because the study does not seek to test hypotheses or establish causal relationships, but rather to produce a systematic, detailed, and accurate description of Photomatics' Instagram marketing strategy as it is actually implemented. This approach allows the research to capture the nuance and complexity of real-world brand management practices, including the informal tacit knowledge, improvised decisions, and collaborative dynamics that characterize effective social media marketing teams.

Research Object and Subject. The object of this research is the Instagram account @photomatics.id, specifically encompassing its Feed posts, Reels, Instagram Stories, and campaign activations published over the period under study. The research subjects are five members of the Photomatics marketing team, selected through purposive sampling on the basis of their direct involvement in the planning, execution,

and evaluation of the brand's Instagram strategy. The informants are: (1) Fahmi, Head of Marketing, responsible for overall strategy direction and campaign design; (2) Nisa, Social Media Specialist, responsible for content scheduling, brief development, and daily account management; (3) Ananda, Content Creator, responsible for content production and visual execution; (4) Syania, KOL Specialist, responsible for influencer identification, partnership management, and KOL brief development; and (5) Abel, Community, responsible for the campus and school ambassador programs and community engagement initiatives.

Data Collection. Primary data were collected through in-depth, semi-structured interviews conducted via Zoom with each of the five informants individually. Interviews were guided by a protocol aligned with the four dimensions of the 4C Framework, with follow-up probes to explore specific campaign experiences, decision-making processes, and evaluation methods. Secondary data were collected through systematic documentation of the @photomatics.id Instagram account, including archived content, campaign materials, public engagement metrics (likes, comments, shares), and follower growth data.

RESULTS AND DISCUSSION

The findings of this study reveal that Photomatics brand awareness construction on Instagram @photomatics.id is the product of a strategically coherent and operationally integrated social media marketing approach in which all four elements of Chris Heuer's 4C Framework Context, Communication, Collaboration, and Connection are implemented simultaneously and interdependently. Rather than treating each element as a discrete tactical domain, Photomatics' marketing team operates with an implicit understanding that the elements are mutually reinforcing: the brand context shapes how communication is delivered; communication dynamics inform collaboration structures; collaboration extends connection opportunities; and the depth of connection ultimately consolidates brand awareness at the top-of-mind level. The following subsections present the findings for each element in turn, grounded in the direct testimony of the designated informant for each dimension.

Context: Building Brand Identity Through Instagram Content

Context, in Heuer's framework, refers to how messages are packaged and presented to align with the characteristics of the platform, the moment of communication, and the cultural expectations of the target audience. At Photomatics, the operationalization of Context begins with a foundational creative principle: all content produced for Instagram should feel as though it was created by an ordinary user rather than by a marketing department. This user-generated content (UGC) aesthetic natural, unpolished-seeming, trend-responsive, and emotionally relatable is the primary visual and tonal signature of the @photomatics.id account.

This aesthetic choice is not incidental. It reflects a sophisticated understanding of the content consumption patterns of Generation Z, the brand's core demographic. Research on digital native audiences consistently demonstrates that this cohort applies a highly calibrated skepticism to branded content, rapidly identifying and disengaging from material that feels promotional or inauthentic. By adopting a UGC aesthetic, Photomatics positions its content to pass this authenticity filter: audiences engage with it not because it announces itself as advertising but because it feels continuous with the organic content produced by their peers (Das, 2022).

Beyond the UGC aesthetic, Photomatics' brand context is shaped by the artist frame collaboration campaign a signature initiative that pairs the photobox service with prominent Indonesian musicians and artists. This campaign does more than generate high viewership: it associates Photomatics with the creative and cultural industries that Generation Z finds aspirational, constructing a brand identity that transcends the functional proposition of a self-photography service. By the time competitors began adopting similar collaboration strategies, Photomatics had already established priority ownership of this association in the audience's mental map of the category.

"Since I joined in 2023, the main focus was restructuring the marketing system building the team from scratch and improving the work system to be more effective. From a strategy perspective, we play a lot in collaboration campaigns, especially artist

frame collaborations. The key consideration always comes back to the campaign objective: whether the goal is awareness, engagement, or revenue. Relevance to target market is also always a factor. We learned from trying a collaboration with a football supporter community it didn't perform as expected, which taught us that choosing the right segment matters more than simply expanding reach." **(Fahmi, Head of Marketing)**

This testimony confirms that Photomatics' Context strategy is not simply a matter of aesthetic preference but is grounded in systematic campaign design, audience analysis, and learning from empirical experience. The restructuring of the marketing system in 2023 including the hiring of a specialized team with clearly delineated functional roles was itself a prerequisite for the consistent execution of a coherent brand context. Without organizational coherence, the visual and communicative consistency that defines the brand's Instagram identity would be impossible to sustain at scale. This is consistent with Heuer's conceptualization of Context as the foundational element through which brand meaning is constructed and conveyed across all social media touchpoints (Chris Heuer in Solis, 2010).

Communication: Adaptive, Evaluation-Based Digital Communication

Communication in the 4C Framework addresses the two-way, dynamic exchange of messages between a brand and its audience. At Photomatics, communication strategy is characterized by two defining features: a commitment to organic, non-paid distribution as the primary growth mechanism, and a continuous cycle of evaluation and adaptation in which audience responses directly shape subsequent communication decisions. Both features reflect a deeply internalized understanding of how social media audiences engage with content and how that engagement can be cultivated through authenticity rather than advertising spend.

The brand's reliance on organic reach is not simply a cost-saving measure. It reflects a strategic conviction that the quality of content is a more reliable growth driver than paid promotion, and that audiences who discover the brand organically are more likely to develop genuine affinity with it than those who encounter it through advertisements. In practice, this

means that the Content Creator must produce material capable of performing on its own merits generating sufficient early engagement to trigger algorithmic amplification and reach audiences beyond the existing follower base. The primary mechanism for achieving this is the hook: the first few seconds of a Reels video that determines whether a viewer continues watching or scrolls past.

The evaluation cycle that governs Photomatics' communication is another important feature. Rather than maintaining a fixed messaging template, the team continuously revises its approach based on real-time performance data, audience comments and direct messages, and the outcomes of campaign experiments. This iterative approach reflects the Communication element's emphasis on listening and adapting as core practices of effective brand communication. Notably, the brand also adapts its content strategy for different platforms: a campaign that achieved strong performance on Instagram generated only approximately 6,000 views when replicated on TikTok evidence that platform-specific behavioral differences are taken seriously in the communication planning process.

"My content focus leans toward UGC the content we create should always feel natural, relatable, and consistent with the Photomatics audience style. I usually start by looking for sounds that are currently trending on social media, then I adjust the content concept to match that sound. After that, I focus heavily on the hook at the opening of the video, because those first few seconds are critical for capturing attention. I also try to keep content as short as possible but immediately deliver the message so it stays engaging and doesn't lose the audience halfway through. When content performs poorly, it's usually content that only follows trends without connecting them to Photomatics or a specific frame. But when you combine a trend with a frame or photobox experience, performance tends to rise significantly." **(Ananda, Content Creator)**

This account illuminates the granularity of the communication decisions made at the execution level of Photomatics' marketing operation. The Content Creator's approach sound selection, hook engineering, brevity optimization, and trend-to-brand integration

represents a sophisticated, empirically-grounded communication practice that is continuously calibrated against audience response data. This aligns with Aryawan and Valdez's (2023) finding that effective customer engagement in Instagram-based marketing depends on the brand's ability to produce content that is simultaneously trend-aware and brand-coherent.

Collaboration: A Multi-Layered Collaboration Ecosystem

Collaboration in the 4C Framework concerns the engagement of diverse external and internal partners in the co-creation of brand experiences that extend reach and credibility beyond what the brand can achieve through its owned channels alone. At Photomatics, collaboration is not a single tactic but a multi-layered ecosystem encompassing four distinct but interrelated levels: internal cross-divisional coordination, KOL and artist partnerships, campus and school ambassador programs, and event-based activations tied to culturally significant moments.

At the internal level, Photomatics' marketing team operates according to an agile, non-hierarchical workflow in which campaign concepts are generated at the strategic level and immediately distributed for execution across functional roles. The Head of Marketing originates the conceptual direction; the Social Media Specialist translates it into a content brief; the Content Creator executes the visual; the KOL Specialist manages external partnerships; and the Community role coordinates the ambassador ecosystem. This tight internal coordination is a precondition for the rapid, synchronized execution that gives Photomatics a competitive advantage in momentum-sensitive campaign environments.

At the external KOL level, Photomatics maintains an unusually high collaboration volume approximately 350 KOL partnerships per quarter managed according to a momentum-based selection logic that prioritizes views and engagement rates over follower counts. The rationale for prioritizing views over followers reflects an understanding that reach (the actual number of people who see a piece of content) is a more reliable indicator of impact than audience size, which can be inflated by inactive or non-target followers. The momentum-based approach moving quickly to secure deals with KOLs who are in the process of going viral enables the brand to access

large audiences at relatively low cost before market rates for those creators increase.

The campus and school ambassador programs represent a distinct and increasingly significant collaborative layer. Unlike KOL partnerships, which are commercial transactions, the ambassador programs are community investments: the brand provides participants with stipends, merchandise, event access, and the privilege of official brand association in exchange for content that is produced freely and authentically within the ambassador's own social circle. The organic, peer-trusted quality of ambassador content is its primary asset it reaches audiences in the context of existing trust relationships, which makes it more persuasive than content produced by compensated influencers.

"When a KOL goes viral, their rate card rises very quickly, so we have to move fast in the dealing process while they are still rising and relevant. The key is not to lose momentum I learned this from an experience where we were too slow with a particular KOL and missed the window. For the brief, we really only direct them to make the photobox visible. Then we repost or collab, so it feels more natural and organic, like UGC. For the campus ambassador program specifically, the applicant numbers have been very encouraging: from 69 people in the first batch to 1,052 in the third batch for Jabodetabek alone." (Syania, KOL Specialist)

The dramatic growth in ambassador program applicants from 69 to 1,052 across three batches is itself a significant indicator of brand awareness growth: it demonstrates that Photomatics is sufficiently well-known and positively regarded among its core demographic that substantial numbers of young people actively seek to be associated with it. This reinforcing relationship between collaboration and awareness is consistent with Heuer's Collaboration element, which holds that brand growth is most sustainable when diverse stakeholders are co-creators of brand experience (Robiatul Adawiyah & Fuji Lestari, 2021).

Connection: Building Long-Term Audience Relationships

Connection addresses the sustained cultivation of meaningful, long-term relationships between the

brand and its audience through consistent engagement, shared value, and emotional proximity. At Photomatics, the Connection strategy operates through four complementary mechanisms: consistent content presence that maintains brand visibility in the audience's daily feed; active two-way interaction through features such as Instagram Story polls, Q&A sessions, and comments; a personalized brand voice that makes the brand feel like a familiar, friendly presence rather than a corporate entity; and strategic physical touchpoints that extend the brand's presence from the digital to the material world.

The brand voice dimension of Photomatics' Connection strategy is particularly distinctive. Through the consistent use of the greeting 'Sobat Matics' and the persona 'Min Tics' across every caption, the brand constructs a character an implied voice that audiences come to recognize and feel comfortable with. This character-based communication strategy is increasingly common among brands targeting Generation Z, for whom the perceived personality and values of a brand are as important as the quality of its products. By giving the brand a consistent, relatable voice, Photomatics creates the conditions for the kind of parasocial relationship that drives long-term loyalty.

The physical touchpoints of Photomatics' Connection strategy branch locations within coffee shops, campus proximity, and branded events serve an important complementary function. While digital content creates awareness, physical encounters create memory. Research on consumer psychology consistently demonstrates that experiences that engage multiple senses leave stronger memory traces than those confined to a single medium (Agung et al., 2024). When a consumer encounters Photomatics in a coffee shop they frequent, the brand is no longer merely a presence on their phone screen but an element of their embodied daily experience a fundamentally different and more durable form of connection.

"For captions, I use a consistent format to build brand voice always greeting the audience as 'Sobat Matics' and using the persona 'Min Tics', so there is a signature that makes the brand feel closer and more memorable. In Instagram Story, I also deliberately create small storytelling moments like 'I'm at this location, guess who

I'm with' to keep the audience curious and engaged. The 'Jumat Berkah' program every Thursday, where we hold a Q&A session and distribute free vouchers to five selected respondents, can generate hundreds of comments in a session. From those comments, I often find new campaign ideas audiences request specific frames or concepts they want to see, and we incorporate those into the planning." (Nisa, Social Media Specialist)

The 'Jumat Berkah' program described by Nisa exemplifies the Connection element's core principle: that effective connection requires brands to give, not merely broadcast. By offering tangible value free vouchers in exchange for audience engagement, Photomatics demonstrates that the relationship is reciprocal. Simultaneously, the comments generated by this program provide a direct window into audience preferences, desires, and needs a feedback loop that informs the Content and Communication strategies. This alignment of Connection practices with the other 4C elements illustrates the integrated, mutually reinforcing character of Photomatics' overall approach, consistent with Wardhani et al.'s (2025) conceptualization of Connection as the longitudinal culmination of effective social media communication.

Brand Awareness Outcomes: Recognition, Recall, and Top-of-Mind

The integrated implementation of the 4C Framework has generated verifiable brand awareness outcomes across all three stages identified by Kotler and Keller (2016). These outcomes are not merely claimed by the marketing team but are supported by multiple converging forms of evidence: informant testimony, quantitative indicators (follower growth, ambassador applicant numbers, viewership figures), behavioral observations (comment-section naming behavior, competitive imitation), and internal survey data.

Brand Recognition was systematically constructed through the consistent visual identity of the @photomatics.id account its color palette, frame designs, and UGC-style content format which creates the conditions for audiences to identify Photomatics when they encounter its distinctive visual signature in their feeds or in content shared by others. KOL partnerships were particularly important in the Recognition phase, as they exposed the brand to

audiences who had not yet encountered it directly, triggering initial recognition through the trusted medium of a creator they already followed. Within the campus ambassador program, the Community informant explicitly described Recognition as the first goal: ensuring that at minimum, students on a given campus become aware that Photomatics exists.

Brand Recall was reinforced through the sustained, multi-channel presence that characterizes Photomatics' mature communication strategy. Instagram Story reminders about promotions, new branch openings, and active campaigns maintain the brand's salience in the audience's awareness between active content encounters. Physical branch expansion into university campuses and popular coffee shops embeds the brand in the environments where the target audience spends significant time, ensuring that digital awareness is reinforced by repeated physical exposure. The emotionally resonant ambassador program elements such as Universitas Indonesia-themed branded props distributed to ambassador participants create memorable associations that encode the brand into the audience's episodic memory.

"We usually start from brand recognition first at minimum, people on campus know that Photomatics exists. That usually begins from the first content an ambassador posts. Then followers start noticing and become aware of the brand. To support recall, we also open branches near campuses like at UI so when someone wants to use a photobox, they immediately think of Photomatics. We even distributed UI-themed jackets as ambassador props, which resonated emotionally because it symbolized aspirations related to getting into UI. From our internal data, Photomatics is consistently named as the number one photobox brand by audiences. And from social media observation, when someone posts content using a Photomatics frame on TikTok, comments asking 'where is this location?' are frequently answered by other users who name Photomatics directly. That, to me, confirms we have reached top-of-mind."

(Abel, Community)

Abel's account synthesizes the brand awareness journey in a manner that maps precisely onto Kotler and Keller's three-stage model: ambassador-initiated

Recognition, campus-presence-driven Recall, and comment-section behavior as organic evidence of Top-of-Mind positioning. The observation that audiences spontaneously identify Photomatics in response to photobox-style content not because they have been prompted but because it is the first brand that comes to mind is among the most compelling behavioral indicators of top-of-mind status in a social media context. This finding is consistent with Hidayat's (2024) analysis of brand awareness as a key determinant of consumer digital purchase behavior, and with Cahya et al.'s (2024) framework for evaluating social media brand positioning through organic audience response data.

CONCLUSION

This study has examined the social media marketing strategy of Photomatics on Instagram @photomatics.id through the analytical framework of Chris Heuer's 4C Framework, demonstrating that the brand's achievement of top-of-mind positioning within the Indonesian photobox industry is the product of a coherent, integrated, and continuously refined marketing strategy in which Context, Communication, Collaboration, and Connection function as mutually reinforcing dimensions.

With respect to Context, Photomatics has constructed a distinctive brand identity through the consistent application of a UGC aesthetic, a recognizable brand voice deployed via the 'Sobat Matics' greeting and 'Min Tics' persona, and the signature artist frame collaboration campaign that associates the brand with Indonesia's creative and music industries. This contextual framework provides the visual and communicative coherence that makes Photomatics' content immediately recognizable across the Instagram feed. With respect to Communication, the brand's strategy is characterized by an adaptive, evaluation-driven approach that relies predominantly on organic content performance rather than paid advertising, prioritizing authenticity and audience responsiveness over broadcast efficiency.

The Collaboration ecosystem at Photomatics operates across four distinct levels internal agile coordination, momentum-based KOL management, a community ambassador program that has grown from 69 to 1,052 applicants across three Jabodetabek batches, and event-based artist activations that

collectively extend the brand's reach to audiences far beyond what owned media alone could achieve. The Connection strategy deepens audience relationships through consistent brand voice, interactive programs such as 'Jumat Berkah', physical presence through coffee shop and campus partnerships, and an ambassador program that embeds the brand in the social fabric of student life.

The cumulative outcomes of this integrated strategy are measurable: brand recognition established through consistent visual identity and broad KOL exposure; brand recall reinforced through physical presence, emotional resonance, and multi-channel consistency; and top-of-mind positioning confirmed by internal survey data, organic comment-section behavior, and the competitive imitation that the brand's strategies have prompted.

This study contributes to the social media marketing literature in two ways. First, it extends the empirical application of the 4C Framework to the photobox industry a visual-entertainment service sector not previously examined through this lens. Second, it demonstrates that the explanatory power of the 4C Framework is strongest when all four elements are examined in conjunction, as an integrated system, rather than as independent dimensions. Future research should address the audience-side of this equation by incorporating survey or interview data from @photomatics.id followers, and should consider comparative multi-brand designs to identify industry-wide patterns and brand-specific differentiators within the Indonesian photobox market.

Acknowledgment

The authors would like to express their gratitude to the Photomatics marketing team Fahmi, Nisa, Ananda, Syania, and Abel for their generosity in participating as informants and sharing the details of their professional practice. The authors also extend appreciation to the supervisors, peer reviewers, and all individuals whose guidance contributed to the completion of this research.

REFERENCES

- Agung, A. A. W., Dian, N. P., & Febrian, C. (2024). Upaya peningkatan layanan dan pemasaran dengan pemanfaatan digital marketing pada Agatha Photobooth Bali. *Journal of Community Empowerment*, 3(1).
- Aryawan, A. B., & Valdez, M. A. (2023). Customer engagement dalam membantu keputusan pembelian Spotless di Instagram @Madformakeup.co. *Journal of Economics, Management, and Industry (JEMI)*, 6(4), 229–244. <https://doi.org/10.36782/jemi.v6i3.2433>
- Azalia, M., Santoso, H., & Dharmawan, L. (2025). Pemanfaatan konten Instagram Keel N Rish terhadap minat beli konsumen. *Jurnal Pendidikan Teknologi Informasi dan Komunikasi*, 5.
- Cahya, N. N., Putriana, M., & Kholik, A. (2024). Instagram @idx_channel social media management strategy in reaching a wide audience. *Journal of Social and Economics Research*.
- Das, D. (2022). 4C model: A new approach to determine and measure organizational effectiveness. SSRN. <http://ssrn.com/abstract=1879413>
- Diva, A., Al Bachtiar, A., & Ekayanthi, D. (2025). Strategi digital marketing Optik Kasoem Vision Care di Instagram @kasoemvisioncare dalam membangun brand awareness. *Seminar Nasional Pariwisata dan Kewirausahaan (SNPK)*, 4.
- Haikal Ibnu Hakim, Ohorella, N., & Prihantoro, E. (2022). Strategi komunikasi pemasaran Angkringan Khulo melalui media sosial Instagram. *Mukasi: Jurnal Ilmu Komunikasi*, 1(2), 111–122. <https://doi.org/10.54259/mukasi.v1i2.802>
- Heryanto, F. (2023). Analisis konten social media marketing pada Instagram @neuronworks PT. *Neuronworks Indonesia*.
- Hidayat, S. A. (2024). Peran social media marketing dan brand awareness terhadap e-commerce purchase decision. *Journal of Applied Economics and Management*, 1(4), 176–185. <https://doi.org/10.61722/jaem.v1i4.3311>
- Kotler, P., & Keller, K. L. (2016). *Marketing management* (15th ed.). Pearson.
- Kurniawan, C., & Rusdi, F. (n.d.). Strategi komunikasi di media sosial PT. *Pos Logistik Indonesia dalam membangun brand awareness*.
- Marzella, D., et al. (2024). Instagram sebagai media sosial berbasis visual: Perspektif pengguna. *Jurnal Komunikasi Indonesia*.
- Mei Ardhana, et al. (2025). Tren photobox dan industri self-photo studio di Indonesia. *Jurnal Industri Kreatif*.

- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook* (2nd ed.). SAGE Publications.
- Puspita Sari, A., & Ekayanthi, D. (2025). Strategi digital marketing Instagram @kasoenvisioncare dalam membangun brand awareness. Seminar Nasional Pariwisata dan Kewirausahaan (SNPK), 4.
- Robiatul Adawiyah, & Fuji Lestari. (2021). Kolaborasi brand dalam strategi pemasaran digital. *Jurnal Komunikasi Pemasaran*.
- Rosiana, et al. (2025). Fitur Instagram sebagai komponen pembentuk makna sosial. *Jurnal Media dan Komunikasi*.
- Solis, B. (2010). *Engage: The complete guide for brands and businesses to build, cultivate, and measure success in the new web*. John Wiley & Sons.
- Sugiyono. (2017). *Metode penelitian kuantitatif, kualitatif, dan R&D*. Alfabeta.
- Sutrisno, & Mayangsari. (2021). Efektivitas social media marketing dalam membangun brand awareness. *Jurnal Ilmu Komunikasi*.
- Wardhani, et al. (2025). Connection dalam teori 4C dan relevansinya terhadap loyalitas audiens digital. *Jurnal Komunikasi Digital*.
- We Are Social. (2025). *Digital 2025: Indonesia*. <https://wearesocial.com/>
- Wijayanti, P., & Wasisto, J. (2024). Evaluasi pemanfaatan Instagram @perpustakaanprovJateng sebagai media promosi perpustakaan Provinsi Jawa Tengah.