

# The use of social networks as a strategic tool: the case of Cuca Monga Discos and its presence on TikTok

Rafaela Lobo<sup>1</sup> Susana Martins<sup>2</sup>[0000-0002-5282-1017] Milena Carvalho<sup>3</sup>[0000-0003-1897-9686]  
António Abreu<sup>4</sup>[0000-0001-5958-9188] Maria João Castro<sup>5</sup>[0000-0003-3353-8723] Eleonora Santos<sup>6</sup>  
[0000-0001-5958-9188] Ana Branca<sup>7</sup>[0000-0002-8979-6644]

<sup>1</sup> Master's Degree in Digital Communication Consulting ISCAP / P.PORTO, Rua Jaime Lopes Amorim s/n, 4465-004, Matosinhos, Portugal

<sup>2</sup> CITCEM and CEOS.PP / ISCAP / P.PORTO, Rua Jaime Lopes Amorim s/n, 4465-004, Matosinhos, Portugal susanamartins@iscap.ipp.pt

<sup>3</sup> CITCEM and CEOS.PP / ISCAP / P.PORTO, Rua Jaime Lopes Amorim s/n, 4465-004, Matosinhos, Portugal milenacarvalho@iscap.ipp.pt

<sup>4</sup> CEOS.PP / ISCAP / P.PORTO, Rua Jaime Lopes Amorim s/n, 4465-004, Matosinhos, Portugal aabreu@iscap.ipp.pt

<sup>5</sup> CEOS.PP / ISCAP / P.PORTO, Rua Jaime Lopes Amorim s/n, 4465-004, Matosinhos, Portugal mjcastro@iscap.ipp.pt

<sup>6</sup> Centre of Applied Research in Management and Economics Organization Polytechnic Institute of Leiria Address Leiria, Portugal Email eleonora.santos@ipleiria.pt

<sup>7</sup> 6ESTGL, IPV, AV. Visconde Guedes Teixeira, 5100-074, Lamego, acarvalho@estgl.ipv.pt

**Abstract.** The increased presence of brands and organizations on digital social networks has led to the need to understand and characterize their strategies and engagement with the public. The present study is an exploratory-descriptive investigation based on a literature review and the analysis of alternative metrics with the general objective of knowing how the publisher Cuca Monga Discos used TikTok between 2019 and 2022. It is assumed that engagement and participation are essential for the cultural industry hence the importance of promoting an environment of interaction between actors on social networks. It is concluded that the publisher uses Instagram and interactivity strategies and that adopting strategies that actively encourage followers to interact more will be beneficial.

**Keywords:** Social networks, Digital Communication, Network Society, Digital Transformation.

## 1 Introduction

In recent years, digital communication has undergone a major transformation driven by the widespread use of social networks. For this reason, to paraphrase d'Andréa [1], it is essential to analyse how algorithms and interactions such as "likes" and "shares" shape

platforms creatively and collectively. Recuero [2] points out that, in the field of Communication, social media analysis has become increasingly popular. This is because it analyses how people interact on social media platforms, and there is more and more data available about this. The internet has brought about a change in society's behaviour, from the way we communicate to the way we access content [3]. The music industry has not been left out of digital transformation, and the presence of cultural organizations on digital platforms is essential these days. With this comes the need to study the impact of social media on this sector. Although Choi et al. [4] address how music publishers use social media to reach their true potential, and Ribeiro [5] considered in his work that social media is fully integrated into the music industry, it is relevant to know if this is also the case in a small Portuguese label called *Cuca Monga Discos (CMD)*, and this is our research project.

### **1.1 The use of online social platforms as communication tools in the network society**

Van Dijck et al. [6] consider that "an online platform is an architecture designed to organize interactions between users - not only end users but also corporate entities and public bodies". The authors [7] analysed the logic of social networks and isolated four distinct characteristics: programmability; popularity; networking, and datafication, which promotes the idea of "real-time". In addition, various social practices and routines can be measured and stored by online platforms, which means that by processing this data it is possible to obtain personalized content recommendations, segmented profiles for advertisers, and continuous improvement of applications [1]. The term "platformisation" is also used to explain the dependency relationships of various sectors of cultural production [8]. Films and music have been strongly affected by the aforementioned social media logic, which applies in the case of Spotify or Amazon Prime, for example, as well as many other platforms. Platforms like Google or Facebook influence blogs, websites, portals, etc. that are forced to adapt to the protocols adopted by online platforms [9].

Gerlitz et al. [10] refer to the ubiquitous "like" button launched in 2010 by Facebook as a key element in the process of web platformisation. Several platforms incorporated the button, which led to the creation of a data exchange model based on connectivity and popularity/engagement measurement. Online platforms make it possible to measure and analyse the various social practices that people carry out when accessing their interfaces. It's not random that personalized content appears for users. The platforms tell advertisers what the profiles of potential customers are. Users are encouraged to leave a trail, from who they connect with to what their preferences are, etc. There is also an exchange of information between the different platforms to offer even more personalized services. An example of this is the ease with which you can log in to any platform via your Google account: it facilitates simple everyday tasks, but as the accounts end up being interconnected, there is also an exchange of data between them [1]. Helmond [9] considers that the main pillar of the "platformisation of the web" is the

standardized adoption of data exchange, proposed by Facebook and several other platforms. With the creation of shortcuts for posting content, there is a certain ease in creating an intense flow of data across platforms.

Gillespie [11] studied the use of the term "platform" as a strategy used by services such as Google and YouTube, to convey the image of simple intermediaries. In this way, they would be seen as mere neutral "sites" for the circulation of information and services. Online platforms generate some controversy because they are players that affect political and economic dynamics and everyday life. The Big Five - Google, Amazon, Apple, Facebook, and Microsoft - are considered central to various everyday and strategic activities. Their impact is visible in elections or commercial actions. For this to happen means that personal data is being used in an unlimited way, and this is something that concerns various civil society organizations [1]. This platformisation has affected business practices, an example of which is the journalism business, which has also changed. Over the years it has been possible to observe rapprochements and tensions between journalism and platforms. In 2013, in Germany, there were discussions about whether or not news sites should join Google News; in 2018, Folha de São Paulo decided not to update its Facebook profiles due to the pages' diminishing reach.

It was in the 1990s that the concept of "social network" took on a new meaning, due to the emergence of digitalization and new ways of studying social interactions [2]. Social networks on the web are "virtual environments where participants interact with other people and create networks based on some kind of relationship. In a web-based social networking system, each member has their social network, which turns the environment into a web of relationships." ([12], p. 35). For Liang et al. [13], social networks refer to digital tools that allow the user to create and share content with the public, ranging from Instagram, which allows you to share images; YouTube, which allows you to share videos; or Facebook, which allows you to share messages, as well as other applications designed for geo-localisation with social interaction functions.

## 2 Network society, social networks, and TikTok

It is important to note that Castells [14] considers that it is not technology that determines society, but rather society that determines technology, according to its needs, values, and interests. He also adds that with greater involvement in the facets of new technologies, human beings end up being affected in the way they think or act. The network society is sometimes accused of leading to people's isolation and a reduction in personal contact. However, his research shows the opposite. Those who use the internet are more sociable, have more friends, and are more politically and socially active than non-users. Furthermore, the more involved they are online, the more they engage in personal interactions, whatever the field of their lives. D'Andréa [1] refers to the possibility of people being able to formalize their connections through their profiles, using follow, like, and share.

In this way, being online allows access to a whole new social area, particularly for teenagers and young people. For these age groups in particular, with technologies integrated into everyday life, the distinction between the real world and the virtual world

becomes meaningless. There is a fusion between the two; what happens online is simply a continuation of offline life [15]. Bucher [16] refers precisely to this new concept of friendship. When analysing the connections promoted by Facebook, the researcher points out that as well as materializing existing relationships and creating new ones, a platform also has a significant impact on the understanding and management of interpersonal, professional, and community relationships.

There is no consensus on the definition of a network, but there are factors that explain the dynamic flow of information in today's society. Wasserman [17] states that the actors who cause this dynamism are individuals, treated as individual units, as well as collective social entities, such as a department in an organization, for example. In a social network, interaction is considered to be the most important thing, which means that cooperation takes place out of necessity and interest. Cendon [18] points out precisely that networks, from a functional point of view, serve "for co-operation, sharing, exchange and remote access to information, documents or computational resources" (p. 80). In this sense, it is legitimate to say that social networks are a new information space.

The term information can be defined as "data endowed with relevance and purpose" (Drucker, 1999, p. 1-2, cit. by [19], p. 19) and therefore presupposes analysis by a human being. For Ribeiro [20], "Information is understood as a human (and social) phenomenon, which derives from a subject who knows, thinks, gets emotional and interacts with the sensitive world around them and the community of subjects who communicate with each other" (p. 5). In their work, Silva et al. [21] discuss the essential characteristics of information, emphasizing its relationship with human action, and the possibility of being quantified, reproduced, and transmitted. They also consider that information can be studied scientifically, which justifies the existence of Information Science (IS), particularly focused on social and communicative dynamics. In 1998, Davenport [19] warned that the fascination with technology had led us to forget the main purpose of information: to inform.

Human beings play a fundamental role in the management of information and knowledge. In the information society, some activities are essential, from the production to the organization and dissemination of information, which is the only way to reveal what different users in different social contexts need. "The Internet and ICT have transformed lifestyles and the way people spend their leisure time, access culture, learn, and establish social relationships." ([22], p. 181). The use of social networks is a reflection of this. As Faustino et al. ([23], p. 334) state, "Social networks are an important tool at a functional, social and psychological level in the decision-making process when choosing a tourist destination, for example, which indicates that there is a specific value that should be attributed to them and managed strategically." Communication professionals need to be aware of the specificities of each social network to implement strategies that effectively increase awareness and interaction. This is because each has its specific functioning and characteristics and is aimed at a particular target audience [24].

## **TikTok**

TikTok is an application owned by a Chinese company that allows you to create and share videos, launched in 2016. In 2018 it joined musical.ly, an app with a similar concept. TikTok publishes audience figures for users aged 18 and over, which means it has more users than the figures suggest. Several authors ([25], [26], [27], [28]) highlight aspects that promote its growth, such as the ease with which content can be created; recordings taking place in every day, "mundane" places like the bedroom; simplified functionalities that facilitate the creative process for users, and the possibility of young people becoming global celebrities. Another issue that may explain the platform's success is the algorithm, which always tailors the content it shows to what users like or need [25]. It is this algorithm that makes the application unique compared to other social networks, which are usually based on what we follow and who follows us [29]. Studies based on the Uses and Gratifications Theory as to why people use TikTok show that they do so to find information, such as videos that teach something; to feel like they belong, by joining trends or challenges; as well as for pure entertainment, which explains the app's growth during the Covid-19 pandemic [30]. Chung et al. [31] found that satisfaction directly influences the motivation to continuously use the platform and that this satisfaction is related to the quality of the application itself. Its addictive nature, according to Wang et al. [32], comes from the short format of the videos and the swipe-based interface. Shao et al. [33] concluded that seeking information and communicating were the main motivations that brought satisfaction. Bossen & Kottasz [34] point to precisely these gratifications as the most important in the use of Social Networking Sites, regardless of age or consumption needs. On the other hand, in 2021, Wang et al. [32] emphasize social integration and pressure relief. As you can see, the results are quite different. Given that TikTok is still relatively new, there isn't much specific literature on it [35]. However, the 2021 article "TikTok: uses and motivations among teenagers in Portugal", by Duarte & Dias [36], looks at how young Portuguese people (13-16 years old) are using this social network and what reasons they have for doing so. This study concludes that the majority of Portuguese young people only consume content and do not actively produce it. What's more, they are mostly looking for entertainment, not information or social interaction.

### **3 Methodology**

It is based on the assumption that Communication and IC are scientific areas of great proximity, which in recent years, as a result of the exponential increase in the circulation of information and documentation, have been brought even closer together through a holistic approach to the information-communication process as a social phenomenon. This is therefore the basic assumption for the development of the research which, in terms of the type and nature of the research carried out, is a descriptive approach of a quantitative nature, using Altmetrics. The aim is to promote altmetrics-based studies on social networks as a means of analysing how organizations communicate.

As mentioned, this study focuses on the case of CMD, a Portuguese music label that describes itself as a "record label and artistic collective". It was founded in 2014 by Capitão Fausto, Diogo Rodrigues, Joaquim Qua-dros, Vicente Futscher, and António

Branco. This research uses systematic and automated ways of collecting data about it on TickTock, intending to make inferences about the indicators identified, answer the research question, and pursue the following specific objectives: 1) Identify whether CMD is present on TikTok and what type of content it published between 2019 and 2022; 2) Identify the use of interactive tools and functionalities on this network, such as the predominant colour palette, languages, images, emojis and hashtags, which help in the sharing and distribution of content, facilitating access to information in the same period; 3) Point out possible actions to improve the use of these tools and interaction with the public. Altmetric indicators are mainly related to how people interact with online content [37]. Altmetrics is based on the count of shares, citations, views, and downloads that a study receives online because this type of methodology takes these factors into account when analysing the visibility obtained and the engagement with the public. To extract the necessary data, the Apify tool was selected, as it is a free web scraping tool. This is a cloud-based data extraction platform that exists to simplify and speed up data collection on the web. When you create an account, you have access to a dashboard where you can use different scrapers to gather the data you need. One of the platform's features is that it allows "actors" (automation scripts) to browse web pages and extract structured and unstructured information. In this study, the Instagram Post Scraper "actor" was used to extract the necessary data. Relevant data was extracted, such as likes, comments, shares, use of hashtags, and language, among others. Once the "actor" had been implemented, "Run" was clicked and the program began its work, resulting in a downloadable data table.

We checked the publisher's presence on TikTok between 2019 and 2022 and the indicators defined for this work were those listed below and were based on the work of Delbianco [38]: Audience indicators: Number of followers; Number of views; Identified/mentioned users and Engagement indicators: Number of likes, comments and shares; Frequency of posts (number of posts each month/year); Post engagement rate: number of "engagements" ("engagement" defined as the number of people who view the web page and then interact in some way with what they have seen. For example, people might "like", comment, or share what they've seen with their friends) divided by the number of times the topic was accessed. A high rate means that the people who see the post find it interesting; Presence of hashtags; Type of media associated with the publication: photo, video, sidecar.

## **4 Results and discussion**

On 29 June 2023, 26 posts on TikTok for the year 2022 were extracted into an Excel document using Apify. Afterward, the data was cleaned (eliminating columns with information on the size of the post or the location, as well as all information relating to publications before and after the defined period of analysis) and organized/ordered chronologically, from the oldest to the most recent to leave only the data relevant to the research available. In addition, some of the program's functions were used, including the "&" symbol, which is used to concatenate (or join) text or values from different cells into a single cell. This was done to bring together, for example, the identified or

mentioned users. This procedure was necessary because the data export document included a different column for each tagged entity, meaning that if there were 17 tags, there were 17 columns in Excel, making it easier to count the number of tags, hashtags, or links in the description. Excel calculation functions such as SUM and AVERAGE were also used to calculate the totals and averages of interactions by selecting the respective cells. To calculate the engagement rate, the interactions were added up, selecting the cells that included these values, and this total was divided by the number of followers. Thus, when the data was extracted, CMD had 1,077 followers on TikTok. In the period under analysis, 12 posts were made in July, 9 in August, 1 in September, 1 in October, 1 in November, and 2 in December, totalling 26 in 2022, with no data on previous years, assuming that the publisher only created an account on this platform in that year. There was also more activity in the first few months analysed than in the last few months of 2022.

Since this social network is a platform where short videos are the favoured format, CMD's videos are no exception: on average, the videos are 38.6 seconds long, with the shortest being 8 and the longest 3 minutes and 58 seconds (238 seconds). In terms of views, CMD videos on TikTok have an average of 4,439 views, although in this period it is possible to see that one piece of content had 55,300, while another had only 427. It is also possible to see two peaks, one in a publication on 26 July and the other on 9 August. As for mentions, only three cases were detected in which the publisher identified users: @b1shpo, @martabmadeira, and @introsoul. The former is one of the label's artists and the latter two are users who have uploaded a song by Ganso (CMD's band) to their TikToks, with CMD then performing a duet with them.

Secondly, we have the engagement indicators. In this field, Cuca Monga gets an average of 300 likes per post, 2 comments, and 2 shares.

The number of likes is similar to the number of views, which indicates a relationship between them, given that the peaks observed occur on the same days. Concerning comments, there are also similarities in terms of the days with the most interaction, although there are still several posts where the number of comments is 0.

Likewise, the number of shares shows the same two peaks and also several posts with 0 interactions, as with the likes. However, there were another 3 posts where the number of shares was 5 or more.

The engagement rate is the sum of all interactions (likes, comments, and shares) divided by the number of followers on the page. TikTok is a platform that works very well with algorithms and trends. This means that sometimes the number of interactions can exceed the number of followers of the page, and consequently the engagement rate will be higher than 100 percent. This is precisely what happens on 26 July and 9 August 2022, when, on the former, the engagement rate exceeds 300%, meaning that the content reaches people and, even if they don't follow the page, they interact. However, even so, the average engagement rate on CMD's Tik-Tok is 28.2 percent. The data suggests that some of CMD's TikTok videos have gone viral, spreading quickly via the platform's algorithm. This issue of the algorithm has been addressed before, with Yang et al. (2019) justifying TikTok's success by tailoring content to what users like or need.

Finally, hashtags are sometimes used, but not always, with an average of around 4 hashtags per publication. In fact, during the period under analysis, CMD's TikTok identified a maximum of 7 and a minimum of 0 hashtags.

## 5 Conclusions

The data collected and the analysis carried out reveal characteristics of CMD's communication strategy, allowing us to point out areas where improvements can be made. The activity was only detected on TikTok in 2022, which suggests that it was only created in that year, and most of the videos published are short, in line with the platform's popular format. The analyses also revealed that TikTok is an effective platform in terms of engagement, achieving exceptionally high rates, indicating that some of the publisher's videos may have gone viral, taking advantage of the platform's dynamics. The most relevant results indicate that CMD already employs interactivity strategies, however, there is room for improvement, aiming to deepen the relationship with the public and go beyond simply publicizing activities, building meaningful relationships with the audience on social networks, maintaining a consistent publishing schedule and exploring strategies such as the use of hashtags and tags, as well as exploring collaborations with other artists, influencers, and brands, which can expand its reach and attract new followers. Adapting strategies based on their feedback is essential, as online interaction plays a key role in the cultural industry today.

It is also essential to recognize the limitations that influenced the analysis carried out, as well as to make suggestions for future work. Firstly, when evaluating engagement on CMD's TikTok, the challenge of increasing the number of followers over time was faced. The number of followers likely grew during the period analysed, thus introducing a margin of error into the calculated engagement rate. For future research, it would be advisable to carry out more precise monitoring of audience growth, allowing an analysis with a smaller margin of error. Another limitation identified was the lack of research into qualitative aspects such as the predominant colour palette, the language used in posts, and the use of emojis. Finally, we believe that this research contributes to a deeper understanding of the use of social networks in the music industry, more specifically in music publishers.

This work is financed by Portuguese national funds through FCT – Fundação para a Ciência e Tecnologia, under the project UIDB/05422/2020;

This work is financed by National Funds through FCT – Foundation for Science and Technology, within the scope of the project UIDB/04059/2020.

## Bibliographical references

- [1] D'Andréa, C. F. de B. (2020). *Pesquisando plataformas online: Conceitos e métodos*. EDUFBA. <https://repositorio.ufba.br/handle/ri/32043>
- [2] Recuero, R. (2017). *Introdução à análise de redes sociais online*. EDUFBA. <https://repositorio.ufba.br/handle/ri/24759>

- [3] Santos, A. S. de A. M. dos. (2021). *Distribuição e consumo digital de música: Estratégias de comunicação e marketing nas redes sociais online* [MasterThesis]. <https://repositorio.iscte-iul.pt/handle/10071/24152>
- [4] Choi, H., & Burnes, B. (2017). Bonding and spreading: Co-creative relationships and interaction with consumers in South Korea's indie music industry. *Management Decision*, 55(9), 1905–1923. <https://doi.org/10.1108/MD-10-2016-0691>
- [5] Ribeiro, M. M. (2021). *Venda e consumo de música: Como é que as redes sociais e os serviços de streaming revolucionaram a indústria da música* [MasterThesis]. <https://recipp.ipp.pt/handle/10400.22/19960>
- [6] Van Dijck, J., Poell, T., & de Waal, M. (2018). *The Platform Society*. Oxford University Press. <https://doi.org/10.1093/oso/9780190889760.001.0001>
- [7] Van Dijck, J., & Poell, T. (2013). Understanding Social Media Logic. *Media and Communication*, 1(1), 2–14. <https://doi.org/10.17645/mac.v1i1.70>
- [8] Nieborg, D., & Poell, T. (2018). The platformization of cultural production: Theorizing the contingent cultural commodity. Em *New Media & Society* (Vol. 20). <https://doi.org/10.1177/1461444818769694>
- [9] Helmond, A. (2015). The Platformization of the Web: Making Web Data Platform Ready. *Social Media + Society*, 1(2), 2056305115603080. <https://doi.org/10.1177/2056305115603080>
- [10] Gerlitz, C., & Helmond, A. (2013). The Like Economy: Social Buttons and the Data-Intensive Web. *New Media & Society*, 15, 1348–1365. <https://doi.org/10.1177/1461444812472322>
- [11] Gillespie, T. (2010). The politics of ‘platforms’. *New Media & Society*, 12, 347–364. <https://doi.org/10.1177/1461444809342738>
- [12] Costa, R. A. (2012). *Uma análise do uso de redes sociais como ferramenta para gestão do conhecimento* [MasterThesis]. Universidade Federal de Pernambuco. <https://repositorio.ufpe.br/handle/123456789/10960>
- [13] Liang, X., Lu, Y., & Martin, J. (2021). A Review of the Role of Social Media for the Cultural Heritage Sustainability. *Sustainability*, 13(3), Artigo 3. <https://doi.org/10.3390/su13031055>
- [14] Castells, M. (2005). *A Sociedade em Rede: Do Conhecimento à Política*.
- [15] Amante, L. (2013). “Facebook e novas sociabilidades: Contributos da investigação”.
- [16] Bucher, T. (2013). The Friendship Assemblage: Investigating Programmed Sociality on Facebook. *Television & New Media*, 14(6), 479–493. <https://doi.org/10.1177/1527476412452800>
- [17] Wasserman, S., & Faust, K. (1994). *Social Network Analysis: Methods and Applications*. Cambridge University Press. <https://doi.org/10.1017/CBO9780511815478>
- [18] Cendon, B. (2005). *Sistemas e redes de informação*.
- [19] Davenport, T. (1998). *Ecologia da informação: Por que só a tecnologia não basta para o sucesso na era da informação*. Futura. <https://doi.org/10.1287/8943f842-86f8-4d42-9a64-9a7cd07b31f5>
- [20] Ribeiro, F. (2008). *A formação dos profissionais de informação na Universidade do Porto: Um modelo teórico-prático inovador assente numa perspectiva integrada*. [http://aleph.letras.up.pt/F?func=find-b&find\\_code=SYS&request=000193698](http://aleph.letras.up.pt/F?func=find-b&find_code=SYS&request=000193698). <https://repositorio-aberto.up.pt/handle/10216/14050>
- [21] Silva, A. M. da, & Ribeiro, F. (2002). *Das Ciências Documentais à Ciência da Informação*.
- [22] Padamo, C., Oliveira, E., Gonçalves, G., Caetano, J., Andrade, J. G., Quintela, J., Reis, J. R., Soares, J. V., Ferrari, M. A., & Portugal, M. N. (2015). *Relações Públicas e*

- Comunicação Organizacional Desafios da Globalização*. Escolar Editora. <https://scholar.google.com/scholar?cluster=17870283434384371407&hl=en&oi=scholar>
- [23] Faustino, P., Rebelo, C. T., & Sousa, J. P. (2020). Performance comunicativa e as redes sociais: A importância de estratégias que envolvam o usuário. *Comunicação estratégica e integrada: a visão de 23 renomados autores em 5 países*, 319–336.
- [24] Marques, V. (2016). *Livro Redes Sociais 360*. Actual.
- [25] Yang, S., Zhao, Y., & Ma, Y. (2019). Analysis of the Reasons and Development of Short Video Application—Taking TikTok as an Example. 9th International Conference on Information and Social Science (ICISS 2019)
- [26] Kennedy, M. (2020). ‘If the rise of the TikTok dance and e-girl aesthetic has taught us anything, it’s that teenage girls rule the internet right now’: TikTok celebrity, girls and the Coronavirus crisis. *European Journal of Cultural Studies*, 23, 136754942094534. <https://doi.org/10.1177/1367549420945341>
- [27] Wang, Y. (2020). Humor and camera view on mobile short-form video apps influence user experience and technology-adoption intent, an example of TikTok (DouYin). *Computers in Human Behavior*, 110, 106373. <https://doi.org/10.1016/j.chb.2020.106373>
- [28] Patel, K. (2020). *Tik Tok the New Alternative Media for Youngsters for Online Sharing of Talent: An Analytical Study* (SSRN Scholarly Paper 3600119). <https://doi.org/10.2139/ssrn.3600119>
- [29] Anderson, K. E. (2020). *Getting acquainted with social networks and apps: It’s time to talk about TikTok—Rutgers University*. <https://scholarship.libraries.rutgers.edu/esploro/outputs/acceptedManuscript/Getting-acquainted-with-social-networks-and/991031599449804646>
- [30] Azerion. (2020). TikTok em Portugal. *Lisbon Digital School*.
- [31] Chung, Y., & Wei, X. (2020). Effects of Perceived Quality of TikTok on User Satisfaction and Continuance Intention: And the Role of Commercial Viability. *The Journal of Korea Contents Association | Korea Science*. <https://koreascience.kr/article/JAKO202018955007970.page>
- [32] Wang, Y.-H., Gu, T.-J., & Wang, S.-Y. (2021). *Causes and Characteristics of Short Video Platform Internet Community Taking the TikTok Short Video Application as an Example*. 1–2. <https://doi.org/10.1109/ICCE-TW46550.2019.8992021>
- [33] Shao, J., & Lee, S. (2020). The Effect of Chinese Adolescents’ Motivation to Use TikTok on Satisfaction and Continuous Use Intention. *The Journal of the Convergence on Culture Technology*, 6(2), 107–115. <https://doi.org/10.17703/JCCT.2020.6.2.107>
- [34] Bossen, C. B., & Kottasz, R. (2020). Uses and gratifications sought by pre-adolescent and adolescent TikTok consumers. *Young Consumers*, 21(4), 463–478. <https://doi.org/10.1108/YC-07-2020-1186>
- [35] Klug, D. (2020). «It took me almost 30 minutes to practice this». Performance and Production Practices in Dance Challenge Videos on TikTok.
- [36] Duarte, A., & Dias, P. (2021). *TikTok: Usos e motivações entre adolescentes em Portugal*. <https://doi.org/10.16921/chasqui.v1i147.4419>
- [37] Torres, D. S., Cabezas-Clavijo, Á., & Jiménez-Contreras, E. (2013). Altmetrics: Nuevos indicadores para la comunicación científica en la Web 2.0. *Comunicar: Revista Científica de Comunicación y Educación*, 21(41), 53–60. <https://doi.org/10.3916/C41-2013-05>
- [38] Delbianco, N. R. [UNESP. (2022). *A comunicação científica no Twitter: Um estudo altmétrico com periódicos brasileiros da ciência da informação*. <https://repositorio.unesp.br/handle/11449/235088>