

## TIKTOK MEDIA STRUCTURE: CASE STUDY OF THE SOCIAL NETWORK OF THE YOUNGEST

## ESTRUCTURA MEDIÁTICA DE TIKTOK: ESTUDIO DE CASO DE LA RED SOCIAL DE LOS MÁS JÓVENES

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### ABSTRACT

Youth people have become, since the appearance of TikTok in 2017, creators of very good quality audiovisual content, thanks to Smartphones and the platform's video editing and layout software. Although it is not only important to publish good videos since youth people have to master other media skills to offer quality and safe content. The objective of this work has been to update the contents and learn about the most notable changes in the media structure of TikTok and the media competencies of youth people on it. An update of the contents and most notable changes in the media structure of TikTok and the media competencies of youth people in it is presented using a qualitative methodology with a TikTok case study based on the analytical approaches: communicative and competency. From this updated study, new data is provided on the actions carried out in this new social network on media and digital literacy, continuing the opening of this new field of research. The most outstanding results show the new media structure of the network according to its possibilities of interaction, the classification of actions, of the videos, and finally the analysis of the relationship established in media literacy. It concludes by stating the benefits that they entail in the development of skills for minors.

**KEYWORDS:** TikTok, Musical.ly, media literacy, network, children, smartphone.

### RESUMEN

Los menores se han convertido, desde la aparición de TikTok en 2017, en creadores de contenido audiovisual de muy buena calidad, gracias a los smartphones y al software de edición y maquetación de vídeo de la propia plataforma. Aunque no solo es importante publicar buenos vídeos, pues los menores tienen que dominar otras competencias mediáticas para poder ofrecer un contenido de calidad y seguro. El objetivo de este trabajo ha sido actualizar los contenidos y conocer los cambios más



destacados en la estructura mediática de TikTok y las competencias mediáticas de los menores en la misma. Se presenta una actualización de los contenidos y cambios más destacados en la estructura mediática de TikTok y las competencias mediáticas de los menores en la misma utilizando una metodología cualitativa con un estudio de caso de TikTok basado en los enfoques de análisis: comunicativo y competencial. A partir de este estudio de actualización se aportan nuevos datos sobre las acciones que se realizan en esta nueva red social sobre la alfabetización mediática y digital, continuando la apertura de este nuevo campo de investigación. Los resultados más destacados muestran la nueva estructura mediática de la red según sus posibilidades de interacción, la clasificación de acciones, de los vídeos y finalmente el análisis de la relación establecidas en las alfabetización mediática. Concluye afirmando los beneficios que suponen en el desarrollo competencial para los menores.

**PALABRAS CLAVE:** TikTok, Musical.ly, competencia mediática, red social, menores, smartphone

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## 1. INTRODUCTION

Today, it is a reality that the Internet and Social Networks have been brilliantly integrated into the daily life of society, with young people being one of the groups that most use these instruments (Rostaminezhad et al., 2019), using them constantly, Social Networks standing out as a tool that allows them to stay in touch with their peers (Gutiérrez-Portlán et al., 2018).

As a consequence of this reality, it has been shown that the number of studies around this reality has increased year after year (Fernández-de-la-Iglesia, 2020). On the one hand, there is an increase in the research carried out in Spain, which seek to identify both the formative and social use of Social Networks (Gallardo et al., 2014; Gao & Feng, 2016; García- Ruiz et al., 2016), as well as the use made of the different devices (Gallardo et al., 2015), the use models (Fernández, 2016), the dedication that is made of Social Networks (Gao & Feng, 2016; Peña et al., 2018), the tactics and devices used by young people (Gutiérrez-Portlán et al., 2018), or the effectiveness of Social Networks in the academic field (Rotaminezhad et al., 2018), among others. Therefore, this research study aims to carry out an analysis of the TikTok Social Network, establishing, on the one hand, both the communicative and competency bases related to this platform, as well as laying the necessary foundations to carry out future research related to this Social Network both at a formative and communicative level.

### 1.1. Social networks and minors

Social Networks may seem like recent phenomena, but since the 90s different social platforms began to appear to create personal profiles and connect them with other users, who may be friends and/or acquaintances (Bargh & McKenna, 2004; Boyd & Ellison, 2007; Kautz et al., 1997; Ros-Martín, 2009; Subrahmanyam et al., 2008). Since the birth of the first Social Networks, they have evolved and specialized in different topics of interest to users, until reaching their current sectorization, which has

reconfigured the social mechanisms of information exchange (Domínguez, 2010; Gandsegui, 2011; Imaña, 2008; Orihuela-Colliva, 2008). Since their appearance and during their evolution, minors have been their protagonists, with the advantages and risks that this entails for them. This has been a very recurring theme in many research on young people and the incidence of Social Networks on them (Bernal-Bravo & Anguloo, 2013; Bringué & Sádaba-Chalezquer, 2011; Buckingham & Willet, 2013; Livingstone, 2002; Telefónica, 2009).

The presence of minors on Social Networks has always existed, but the appearance of Smartphones connected to the Internet as instruments of easy access was their moment of maximum presence in all of them, especially with the emergence of new social platforms focused on this sector of the population (Corral, 2012; Hermosín-Mojeda & Conde, 2015; Pedrero-Pérez et al., 2018; Tabernero et al., 2010).

YouTube, Instagram, and Snapchat, since their birth, have monopolized a large part of the young people who use Social Networks around the world. These virtual spaces are perfectly designed to attract their attention to them, spaces where they live and where they acquire skills that make them more demanding with them, as has been corroborated in many research (Castañeda-Quintero et al., 2011; Jiménez et al., 2016; Lavado, 2013; Marcelino-Mercedes, 2015). The creation of the Musical.ly platform (2014) and its subsequent merge with TikTok (2017) is an example in which users generate the need for the development of new Social Networks that connect with their interests.

## **1.2. Research related to TikTok and Musical.ly**

In various research searches related to TikTok, formerly Musical.ly, not many results appeared in the databases, possibly due to two factors: their recent creation and that TikTok has been a Social Network exclusively for the Chinese population until its merge with Musica.ly. The data offered by the Web of Science (WOS), SCOPUS, and Google Scholar databases were not conclusive but we must understand that this new social phenomenon will possibly be an object of study in the coming years because it irrupted in the child and youth population.

Before June 2020, in the WOS database, there were six indexed research pieces where Tiktok was part of the study topic (Lim et al., 2019; Stokel-Walker, 2019), and four research pieces of Musical.ly (Literat & Kligler-Vilenchik, 2019; Pérez-Escoda & Contreras-Pulido, 2018, p.289). It is not until 2017 when the first publication appears in WOS (Rettberg, 2017, p.1). In Google Scholar, the search for TikTok before June 2020 was 46 publications related to Tiktok and 8 of Musical.ly, highlighting among them those of Davis (2019) or Zhou (2019). Most of the existing publications about TikTok were of Asian origin. After the declaration of a COVID-19 pandemic in March 2020, the use of TikTok grew exponentially, which led many journals to make specials on COVID-19 that attracted many researchers to publish articles related to the phenomenon of the new social network during this period (Becerra-Chauca & Taype-Rondan, 2020; Ballesteros-Herencia, 2020; Olivares-García & Méndez-Majuelos, 2020).

### 1.3. From Musical.ly to TikTok

Musical.ly was born in 2014 and in a short time, the number of users grew significantly. Alex Hofmann, president of operations of Musical.ly, went so far as to affirm that, if its growth was compared to that of Facebook or Twitter, that of Musical.ly was much faster than that of both. Like the number of users, the turnover also grew rapidly. The data on the number of users, the number of companies and future prospects, the creation of its own influencers or muser thanks to the monetization program, and, lastly, the increasing number of downloads, positioned Musical.ly as the first lip-syncing video network in the United States and many Western countries (Roobehmed, 2017). As Pérez-Escoda & Contreras-Pulido pointed out, Musica.ly aroused “scientific and academic interest regarding its structure and its possibilities in terms of communication and competence” (2018, p.215).

Also, in China there was a similar app called Douyin; However, outside of this country, it was called TikTok. This Social Network was very popular, about 14% of Chinese users had it downloaded to their smartphones in 2018 (Lim et al. 2019; Xataka, 2018). In November 2017, TikTok bought Musical.ly for a billion dollars and the two were merged into a single app called TikTok. With this, it became a solo leader in this format of Social Networks with more than 500 million users around the world, becoming a network that could be viewed in the West and China at the same time (Xataka, 2018, BBC World, 2018; Chan, 2019; Wang, 2019). Kemp (2019) ranked TikTok as the fourth most downloaded app after WhatsApp, Facebook Messenger, and Instagram, surpassing YouTube, Snapchat, and Facebook. This Social Network became a viral phenomenon in Spain and around the world, accumulating in 2019 more than 500 million users or tiktokers, available in 150 different markets, and 75 languages (Solís, 2019).

### 1.4. How TikTok and tiktokers work

TikTok is a Social Network of short videos and live broadcasts with a maximum duration of 15 seconds (Yang et al., 2019, p.340). In it, short-format playback-type videos are created with background music where users usually perform dances. The creation of short and simple videos was one of the ideas that made the new video platform attractive and particularly fostered the creativity of users (Sotelo, 2018).

The app has many features for creating videos and is very easy to use. The contents can be developed using different forms of video production such as slow, fast, or normal motion or emulating a timelapse. The front camera can also be used, as in Snapchat, or MSQRD to record videos in selfie format (Santos, 2016), that is, the app offers many opportunities to record amateur videos to users, even with the possibility of recording several cuts to form a single video, include filters, or other possibilities that increase the difficulty of video editing, but at the same time increase their creative quality (Liqian, 2018).

The design of video content on Social Networks is becoming easier and thanks to their popularity on TikTok, the rest of the Networks have implemented the same functions; This is what Wang says when he says that “short-form mobile videos in social media apps are becoming more and more popular” (2020, p.106373). The recording of videos

with the Smartphone in the first person and close-up is very persuasive for the rest of the users, and this is one of the most outstanding peculiarities of this Social Network (Herrman, 2019; Wang, 2020).

Challenges are one of the most prominent features of TikTok, as well as the fact that users call themselves tiktokers. These two characteristics together help make the interaction between users very effective and large, which favors the dissemination of videos in a very viral way, creating in a very short time many influencers on the network that, in turn, generate even more content by copying that of the rest of users (Zhou, 2019; Ahlse et al., 2020). It is important to mention how those who have the most repercussion and influence among their followers come to find a true source of income with the videos they edit and upload to their accounts, having, in the same way, the support of companies that want to advertise through these accounts, either directly or indirectly (Conde et al., 2020).

### **1.5. Dimensions of media literacy**

According to Ferrés & Piscitelli, "media literacy involves mastering knowledge, skills, and attitudes" (2012, p.79). To analyze media literacy six dimensions make it up: languages, technology, interaction processes, production and dissemination processes, ideology and values, and aesthetics. These dimensions have to do with how people receive messages and interact with them, as well as how people produce messages (Ferrés & Piscitelli, 2012).

The dimensions of media literacy have been used by many authors as the basis for their research studies (Muñoz-Saldaña et al., 2011; Pérez-Rodríguez & Delgado-Ponce, 2012; Aguaded-Gómez, 2012; Ferrés, 2013; Marín -Gutiérrez et al., 2013; Contreras-Pulido et al., 2014), their development greatly helps researchers to carry out the necessary analyzes on them. According to Ferrés & Piscitelli (2012), people had to have a series of skills or knowledge, which were developed in detail in the six dimensions, in the two areas: analysis and expression.

Rettberg (2017, p.1) indicated that gestures were important elements in non-verbal communication and these were of great importance in the literacy of minors by using them as a form of coded communication in the videos uploaded to the music platform. The minors uploaded 15-second videos where they not only selected the music and lip sync since these very often included a succession of signs with their hands that improved the message of lip-sync, and that this evolved to create a new system of codes known to users of the platform.

Pérez-Escoda & Contreras-Pulido (2018), after analyzing Musical.ly, concluded that its use fostered media literacy and designed its media structure.

## **2. OBJECTIVES**

To carry out this study, we have tried to know the most important changes in the media structure of TikTok, establishing a relationship with the media literacy developed among minors. A series of specific objectives were established to address this study in greater depth, these being the following:

- Know the media structure of the Social Network, as well as its degree of interaction.
- Establish a classification of the actions.
- Identify the competency and sub-competency areas of media literacy, establishing a series of relationships between them and the actions carried out.

### **3. RESEARCH DESIGN AND METHODOLOGY**

Within the current audiovisual ecosystem in which society is immersed, where the use of mobile devices and Social Networks are high, a case study of the TikTok Social Network has been contemplated, with children and adolescents being the largest group with accounts in it worldwide.

Regarding the methodology used in this research, it is qualitative, establishing the study on two approaches, one of a communicative nature, where a study is carried out about communication on TikTok, according to the theory of the two communication steps by Katz & Lazarsfeld (Rodrigo-Alsina, 2001), which is based on the analysis of interpersonal communication of mediated communication, as well as the repercussion on a personal level of the individual who expresses his point of view to his followers, for which an analysis of the most popular profiles according to a series of study variables, such as the number of fans, likes, and comments on the latest videos, profile tags, and, lastly, sociodemographic profile related to age and gender is carried out. The second level of analysis refers to the competence approach, which is based on the theory of the components of mediated communication by Katz, Rice, & Acord (2004) as well as its associated variables, through which the establishment of the comparative bases that correlate the activities offered by TikTok with the media and digital skills previously established will be favored, to reveal how these competencies are informally promoted through this network. Through the data that have been obtained when carrying out these two analyzes, important information is provided regarding communication and skills, which will favor a better understanding of the opportunities that Social Networks offer the youngest users.

The previous analysis of Pérez-Escoda & Contreras-Pulido (2018, p.289) also allows updating the contents, knowing the most important changes on TikTok, and knowing how the most relevant data evolve in terms of communication and competence, which help to understand the possibilities of developing media skills in minors concerning the dimensions of media literacy (Ferrés & Piscitelli, 2012).

### **4. RESULTS**

To begin with the analysis of the results, we want to know the TikTok Social Network at a communicative level, for which the theory of the two communication steps of Katz & Lazarsfel (Rodrigo-Alsina, 2001) is taken into consideration, where a study on the media structure of the said network will be carried out, publicizing its relationship opportunities with users.

#### 4.1. TikTok's media structure

TikTok, in 2019, became a platform used more frequently by minors between 11 and 16 years old, who make up the largest bulk of users and had around 500 million users, of which 70% were female. Of these figures, specifically those that refer to girls who use TikTok, it is necessary to carry out studies and analysis of their use and how this environment is influencing the development of their media literacy (Smith, 2019).



**Figure 1.** Media structure of the Musical.ly network according to the possibilities of interaction regarding the studied variables

**Source.** (Pérez-Escoda & Contreras-Pulido, 2018, p. 286)

The possibilities that users had to interact in Musical.ly (Figure 1) are observed, that is, profile content, the content of the videos that can be accessed, categorization for the publishing of videos, content publishing, as well as the challenge of the moment and trends. The media structure developed initially (Figure 1), and after a thorough update, presented various modifications and could serve to create a new relationship of the media structure of TikTok (Table 1) and, thus, be able to better understand its interaction possibilities.

**Table 1:** Evolution in the media structure of TikTok according to the possibilities of interaction regarding the studied variables

Variables	Description
Profile contents	 <p>The profile contains its photograph and video, a short description of the muser, and links to Instagram and/or YouTube.</p>
Content of the videos that can be accessed	 <p>Two sections:</p> <ul style="list-style-type: none"> <li>- "Following" shows videos of musers that we follow.</li> <li>- "For you", shows videos of musers that may interest us based on the videos we have been viewing.</li> </ul> <p>TikTok removed popular, hit, and best categories.</p>
Categorization for the publishing of the videos	<p>There is no categorization of subject areas for the publishing of videos and it was removed by TikTok.</p>
Content publishing	 <p>Content publishing has a wide variety of functions.</p>
Challenge of the moment and trends	 <p>TikTok changed this feature, and now, in the "discover" button, the most popular hashtags that group different videos appear.</p>

**Source:** Self-made

#### 4.2. Degree of the interaction of tiktokers

Based on the analysis of the media structure of TikTok, an analysis of the accounts of the most successful tiktokers at present is carried out, to observe, in the context, the degree of interaction based on the number of fans and the number of hearts and interactions on their personal accounts.

**Table 2:** The TikTok accounts with the most followers in the world

	Muser	Age	Gender	Millons Fans	Nº Hearts
@charlidamelio	Charli D'Amelio	16	F	85.4	6.4B
@addisonre	Addison Rae	19	F	59.6M	3.6B
@zachking	Zachary Michael King	30	M	49.3M	567.7M
@lorengray	Loren Gray	18	F	47.2M	2.6B
@spencerx	Spencer X	28	M	43.7M	1.1B
@riyaz.14	Riyaz Aly	16	F	43.3M	2B
@justmaiko	Michael Le	20	M	39.0M	1B
@dixiedamelio	Dixie D'Amelio	19	F	37.5M	1.1B
@willsmith	Will Smith	51	M	36.3M	179.2M
@jasonderulo	Jason Derulo	30	M	34.8M	735.8M
@babyariel	Ariel Rebecca Martin	19	F	34.7M	1.9B
@brentrivera	Brent Rivera	22	M	33.1M	1B
@mr_faisu_07	Faisal Shaikh	25	M	32.0M	2.0B
@gilmehercroes	Gilmher Choes	27	M	29.5M	738.2M
@_anshfakhan	Arishfa Khan	17	F	28.5M	1.1B
@nishaguragain	Nisha Gunagain	22	F	28.0M	755.8M
@kristenhancher	Kristen Hancher	21	F	24.6M	1.7B
@jacobsartorius	Jacob Sartorius	17	M	23.7M	1.6B
@jiffpom	Jiffpom	10	DOG	21.2M	516,2M

**Source:** Self-made based on sources (Influencer Marketinghub, 2020; Libretilla, 2020)

Among the tiktokers with the most followers in the world there is a very high degree of interaction, according to the data that can be observed on the number of followers, all in the millions, and the number of hearts or likes given to their videos, presenting figures in the billions (Table 2). These figures probably show an image cut of the so-high interaction that exists between TikTok users because if an image cut from another strip in the table had been chosen, in the same way, depending on the number of followers, the interaction follows the same behavior patterns as in this one we have analyzed.

#### 4.3. Classification of actions on TikTok

To correlate the actions with the media literacy, a comparative study is carried out between Musical.ly and TikTok, which has allowed us to establish a new classification of actions:

##### A.- Related to the content of the profile:

- Edit personal content: name, video, and short description.
- Add links to Instagram and YouTube.
- Find friends by searching your Smartphone or Facebook contacts.
- Invite friends via text message or email.
- Change password and region.
- Follow TikTok users on Instagram or Facebook.

- Make videos of 15 seconds with music or 1-minute videos if it is with the user's own voice. Differentiate between private and public video, make private videos, delete and save videos in the gallery.
- Change privacy settings:
  - o Set up as a private account.
  - o Allow others to find my account and suggest it.
  - o Customize the ads.
  - o Decide who can post comments, react, duo, or receive messages.
  - o Allow download.
  - o Decide who can watch the videos that have been given a heart.
  - o Filter comments by keywords.
  - o View the blocked list.
- Change general account settings.
  - o Change the push (new followers, likes, and comments)
  - o Choose the language, which will allow you to personalize the visual experience.
  - o Change digital detox:
    - Manage screen time.
    - Restricted mode to filter inappropriate content.

#### **Options removed from Musical.ly**

- Buying t-shirts from Musical.ly was not exported.
- Get help to do duets.
- Make backup copies of private videos.
- Being able to visit the most popular videos.

#### **B.- Related to the content of videos that can be accessed:**

- See the videos of the users you follow or those indicated for you.
- Interact and communicate directly through hearts or with users through comments on videos.
- Share the video on various Social Networks: WhatsApp, Messenger, Instagram, Instagram Stories, Facebook, Facebook Live, SMS, Twitter, Email, others.
- Copy video link.
- Access the music that the video uses to see more videos that have used it or record with the same music.

#### **C.- Related to content publishing:**

It is not possible to publish videos related to the categorization of TikTok, but it is possible to publish videos of a topic by accessing from "discover" to the hashtag where we will find content related to that hashtag.

#### **D.- Related to the challenge of the moment and trends:**

- There is no option to do the challenges of the moment.
- Trends have changed their way of viewing, now it is "discover" hashtag

#### 4.4. Competencies and sub-competencies and actions on TikTok

Eight competency areas were established, which presented other sub-competency areas, which made it possible to shape the relationship between them of media literacy and TikTok (Table 3).

**Table 3:** The established relationship between competency areas of media literacy and actions on TikTok

Areas	Actions that are included in each area of competence
ACCESS: Information and reception	<ul style="list-style-type: none"> <li>• Add links to Instagram and YouTube accounts</li> <li>• Find friends from your Smartphone or Facebook contacts by text message or email</li> <li>• Buy coins to buy gifts</li> <li>• Make 15-second videos with music or one-minute videos if it is with the muser's own voice, make a private video, etc.</li> </ul>
MANAGEMENT: Knowledge and use of the media	<ul style="list-style-type: none"> <li>• Connect with other apps</li> <li>• Change password</li> <li>• Add secondary email to recover account</li> </ul>
CREATION: Contents and aesthetics	<ul style="list-style-type: none"> <li>• Change account privacy settings</li> <li>• Change general account settings</li> </ul>
COMMUNICATION: Interaction and use of language	<ul style="list-style-type: none"> <li>• Edit content, name, video, and short description</li> <li>• Invite friends from your Smartphone or Facebook contacts via text message or email</li> <li>• Buy coins to buy gifts</li> <li>• Upload a video longer than 15 seconds, record a video without holding the record button, differentiate between private and public video, make a private video, backup videos, delete videos, save to gallery.</li> <li>• Interact with videos through hearts and communicate with muser through comments on the videos.</li> </ul>
CREATION: Contents and aesthetics	<ul style="list-style-type: none"> <li>• Share videos on various Social Networks: WhatsApp, Messenger, Instagram, Instagram Stories, Facebook, Facebook Life, SMS, Twitter, Email, other</li> <li>• Copy video link</li> <li>• Access the music that the video uses to watch more videos that have used it or record a video with the same music.</li> <li>• Access videos that are being broadcast live from the musers that the account follows.</li> </ul>
MANAGEMENT: Knowledge and use of the media	<ul style="list-style-type: none"> <li>• Create and publish videos about the tags that are offered in the "discover" option, which is where the videos are grouped by hashtag.</li> </ul>
UNDERSTANDING: Ideologies and values	<ul style="list-style-type: none"> <li>• Change password</li> <li>• Add secondary email to recover the account</li> <li>• View the blocked list</li> <li>• Set the account as private</li> <li>• Set videos as private</li> </ul>
MANAGEMENT: Knowledge and use of the media	<ul style="list-style-type: none"> <li>• Decide which push notifications to receive (new followers, new likes of my video, and new comments of my video)</li> </ul>

**Source:** Self-made

The comparative analysis carried out from Musical.ly to TikTok regarding all the actions that TikTok now allows (Table 3) continues to be fundamental to establish the relationships and connections with the sub-competencies of media literacy;

Furthermore, it continues to highlight the skills that minors need to develop in the new social network.

## 5. CONCLUSIONS AND DISCUSSION

This article aims to continue with the new field of research opened by Pérez-Escoda & Contreras-Pulido (2018), observing how the Social Network evolved after its merge. Like the initial study, it suffers from methodological limitations and sufficient scope, which will have to be improved in subsequent studies, although this work presents a continuation of the previous one, updating it and adapting it to the new Social Network.

The update of this research did not pretend, like the first one, to reach far-reaching conclusions, but it did try to observe the evolution in the media structure of the TikTok network according to the possibilities of interaction regarding the studied variables, correlate the actions with media literacy by updating the options removed, added, and/or modified on TikTok, and, lastly, establish the new competency areas of media literacy and actions on TikTok.

The media structure of TikTok was established, as observed in table 1, which has undergone some variations compared to the media structure of Musical.ly and it can be concluded from the data obtained that TikTok is somewhat simpler than the previous one, by simplifying some sections that were previously somewhat more complex.

The degree of interaction on Tiktok, as can be seen in the analysis of the accounts with the most followers, is very high, not only due to the number of followers of each of the users but also due to the interaction with other followers, which is measured by the number of hearts their published videos receive, a very general issue in this network, where the important thing is the creation and copying of the most popular videos and the performance of duets with the accounts of the users with the most followers, interacting between them to create a very intense network of interaction between the entire community.

The actions of TikTok regarding media literacy remained mostly the same compared to Musical.ly, although, in each of the actions, some options were eliminated, mostly those related to the content of the profile and with the tools for viralizing the videos of the tiktokers with the most followers. Therefore, it is understood that “communicative logics continue to be built” (Pérez-Escoda & Contreras-Pulido, 2018, p.289).

It has also been possible to observe the relationship established between the competence areas of media literacy and the actions that are included in each of the areas, and how the number of actions allowed by the new platform has evolved. After this content update and research, it is concluded, like the previous research, affirming the benefits that they entail in the development of competencies in this new Social Network for minors thanks to the fact that they can “categorize the actions that it allows based on some variables chosen for the study and relate them to the competences of media and digital literacy” (Pérez-Escoda & Contreras-Pulido, 2018, p.289). And after analyzing the media structure of TikTok, very similar to that of Musical.ly, the same conclusions are drawn that the use of this Social Network can promote media literacy.

When paying attention to the research carried out in recent times, there are numerous those that refer to the use and dissemination of Social Networks from different points of view, either from the active involvement of teens in them (García-Galera et al., 2014), as well as affective and family relationships (Padilla et al., 2015; Schrock, 2016; Vidales-Bolaños & Sábala-Chalezquez, 2017), the links of young people with technology (Lenhart et al., 2015), or the bad practices carried out (De-Frutos & Marcos, 2017; Peddinti et al., 2014; Radesky et al., 2015); However, it should be noted that there is a lack of research aimed at responding to more pedagogical aspects of Social Networks in general.

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