

ORIGINAL ARTICLE



TikTok in Spanish University Libraries

TikTok a les biblioteques universitàries d'Espanya

Roberto García-Bardón

Universidad de León
robert.garcia@gencat.cat

© Authors

1

Natalia Arroyo-Vázquez  

Universidad de León

Received: 11-03-2024

Accepted: 06-05-2024

Abstract

Objectives: The objective of this paper is to describe the characteristics of the profiles and publications of Spanish university libraries on *TikTok*: to what extent they are present in this medium, what their posts are like, the topics they cover and how many interactions they receive, in order to identify good practices to help other libraries. *Methodology:* Eight university library profiles on *TikTok* were analyzed in the second half of March 2023, all of which were active at the time of the analysis. Quantitative data such as the number of posts or the number of followers were captured. Quantitative and qualitative data were also extracted from each of the 207 publications in the accounts from their creation date until February 28, 2023, such as their duration or topic or the interactions they received. *Results:* The results provide information about the presence of Spanish university libraries on *TikTok*, which is still scarce but is increasing. Variables such as the frequency of publication, video length, video content, the number of views, the interactions they receive, and the engagement rate are analyzed. Two university libraries with the best audience engagement on *TikTok* were identified. The characteristics of the ten posts with the most views and interactions are analyzed. All of them share the mixture of information about the library, transmitted through a short and simple message, with a humorous, fun or informal approach. Some follow fashion trends on *TikTok*.

Keywords

TikTok, university libraries, academic libraries, social media, social networks, communication, marketing

Resum

Objectius: L'objectiu d'aquest treball és descriure les característiques dels perfils i les publicacions de les biblioteques universitàries espanyoles a *TikTok*: fins a quin punt estan presents en aquest mitjà, com són les seves publicacions, els temes que tracten i quantes interaccions reben, amb l'objectiu d'identificar bones pràctiques per ajudar altres biblioteques. *Metodologia:* Es van analitzar vuit perfils de biblioteques universitàries a *TikTok* durant la segona meitat de març de 2023, tots actius en el moment de l'anàlisi. Es van capturar dades quantitatives com el nombre de publicacions o el nombre de seguidors. També es van extreure dades quantitatives i qualitatives de cadascuna de les 207 publicacions dels comptes des de la seva data de creació fins al 28 de febrer de 2023, com la durada o tema o les interaccions que van rebre. *Resultats:* Els resultats proporcionen informació sobre la presència de les biblioteques universitàries espanyoles a *TikTok*, encara és escassa però en augment. Es van analitzar variables com la freqüència de publicació, la durada dels vídeos, el contingut dels vídeos, el nombre de visualitzacions, les interaccions que reben i la taxa d'interacció. Es van

identificar dues biblioteques universitàries amb millor compromís de l'audiència a *TikTok*. Es van analitzar les característiques dels deu missatges amb més visualitzacions i interaccions. Tots ells comparteixen la barreja d'informació sobre la biblioteca, transmesa a través d'un missatge curt i senzill, amb un enfocament humorístic, divertit o informal. Alguns segueixen les tendències de moda a *TikTok*.

Paraules clau

TikTok, biblioteques universitàries, biblioteques acadèmiques, mitjans socials, xarxes socials, comunicació, màrqueting.

Recommended citation

García-Bardón, Roberto, Arroyo-Vázquez, Natalia (2024). *TikTok in Spanish University Libraries*. *BiD*, 52. <https://doi.org/10.1344/BID2024.52.07>

1. Introduction

TikTok, the social network for creating, sharing, and discovering short and creative videos, has achieved great global popularity thanks to its ability to attract a predominantly young audience and its ease of use. In Spain, it has become the fifth most used social network by internet users, only behind other established networks such as *Instagram*, *Facebook*, *Twitter*, and *LinkedIn* (AIMC, 2023), and it is one of the most well-known and used by the so-called Alpha Generation —young people aged 12 to 17, the next to enter university— and Generation Z —young people aged 18 to 24, among whom are current university students— (IAB Spain, 2023).

Its young audience makes *TikTok* a tool for communication and marketing aimed at Generation Z (Guarda, *et al.*, 2020). The main characteristic of the *TikTok* platform is its algorithm, which achieves greater engagement by its ability to show content based on users' interests and behaviour in their feed, unlike the follower-based model of other social networks (Peña-Fernández, *et al.*, 2022; Pérez Ordóñez, *et al.*, 2022). Young people have developed their own language and forms of communication on this social network, which are significantly influencing popular culture (González Ramírez, 2022).

TikTok is also the subject of controversies due to concerns about security, privacy, and misinformation. Chinese legislation requires Chinese companies to cooperate with authorities in security and intelligence matters. This has led countries such as the United States, France, and the United Kingdom prohibiting the installation of this application on public employees' mobile phones (Maheshwari and Holpuch, 2023). Further, *TikTok* has been singled out for the large amount of misinformation shared on it (Brewster, *et al.*, 2022; García-Marín and Salvat-Martinrey, 2022).

Cultural institutions are using *TikTok* to reach younger and more diverse audiences. Examples of this are the strategy followed by the Prado Museum, which employs some of the established codes on this social network, such as third-party audio or the use of humour (Martín Sanz, 2022), and the launch of Rosalía's album *Motomami*, based on a combination of promotional videos along with others showing the artist's daily life (Pérez-Ordóñez, *et al.*, 2022). In the literary sector, a genuine community of booktokers has emerged, recommending books and sharing their passion for reading on *TikTok*

(Guiñez-Cabrera and Mansilla-Obando, 2022), and publishers are collaborating with them to promote their books (Mashiyane, 2022).

The existence of reading communities on *TikTok* is encouraging libraries to disseminate their collections among younger people and connect with this audience, which is traditionally difficult to reach (Mashiyane, 2022; Merga, 2021; Martens, *et al.*, 2022). There is consensus in the literature about *TikTok*'s potential to promote libraries and their services (Alley and Hanshew 2022; Stephens, 2022; Moreno Fernández, 2023), and the role of librarians in combatting misinformation is highlighted (Anderson, 2020). Nevertheless, libraries' participation on *TikTok* is currently scarce (Chen *et al.*, 2021; Fonseca and Fonseca, 2020).

University libraries share videos on their *TikTok* accounts that humanize or entertain as well as others that highlight collections and spaces (Alley and Hanshew, 2022). Previous studies advise getting to know the characteristics of *TikTok* and the language of young people before embarking on this social network (Anderson, 2020; Merga, 2021), and warn about the work and dedication required to create quality content, essential to attract the audience's attention (Stephens, 2022; Chen, *et al.*, 2021).

2. Objectives and Methodology

The objective of this article is to understand the characteristics of profiles and posts from Spanish university libraries on *TikTok*: to what extent they are present on this platform, the types of posts they make—which are predominantly videos, but may also be image carousels or static images—the topics they cover, and how many interactions they receive. In this way, it will be possible to identify best practices that can be useful for other libraries.

The methodology of this work has followed three stages. In the first stage, starting from the seventy-five university libraries that are part of the Network of Spanish University Libraries (REBIUN), active profiles of university libraries on *TikTok* were searched on their websites and on the social network itself. This first stage was from January 1st to February 1st, 2023.

In the second stage, a set of data was chosen to be extracted from each *TikTok* account, using as reference the ISO 2789:2022 standard on library statistics (ISO, 2022)—which specifies various data about social networks that libraries can analyze—and previous works on social media (Arroyo-Vázquez, 2018; Martín Sanz, 2022). These data are divided into two groups: data about the account itself and data about the posts.

The data about the account include:

- Posts: number of posts shared by the library during the analysis period. These include videos, image carousels, and static images.
- Followers: number of accounts or profiles following the library.
- Date of the first post on the library's account.

The data about the posts include:

- Unique views: number of times a post has been viewed by unique users on the platform. Only one view per user is counted, even if the same user has viewed a video multiple times.

- Likes: number of times a user has marked a video as “liked”. This data is an indicator of interest in the content.
- Comments: number of comments that other users with profiles on the social network have left on that video to express their opinions, questions, doubts, etc.
- Favorites: number of times users have selected a specific post as a favorite on the platform. Through this option, the post is saved to a personal list.
- Shares: number of times a post has been shared by other users on *TikTok* or on other social networks.
- Duration: number of minutes and seconds it takes to watch the complete post.
- Publication date: date on which each post was shared on the platform.

From this data, various indicators have been developed, which will be explained in the results section when necessary.

Furthermore, each post has been assigned a category that describes its content, in order to analyze its theme. These categories, which have been adapted from the proposal by Alley and Hanshew (2022), are as follows:

- Collections: This category includes posts about thematic collections, reading recommendations, or other collection documents and updates.
- Events and activities: Posts that promote special events, workshops, activities, and commemorations.
- Tutorials and guides: Posts in this category disseminate instructional documents about specific activities, such as conducting searches, accessing electronic resources, or booking a study space.
- Services: Posts that provide information about the services offered at the library.
- Spaces: These posts showcase the library’s spaces, sometimes in the form of a guided tour.
- Library hours and operation: These posts announce the library’s opening and closing hours, upcoming special hours, and library regulations.
- Humanization and entertainment: This includes posts about fun moments, holiday greetings, *TikTok* challenges, and other posts where humor predominates over the message.

We identified several successes with all this information, allowing us to pinpoint which types of posts thrive on *TikTok*.

The final step was data collection. This third stage extended from March 20th to 31st, 2023, and all posts of each account were collected from their opening until February 28th, to give each post some time to garner interactions. In total, 207 posts were obtained, predominantly videos (95.2 %), but a carousel and nine animated images were also found, along with an audio post, which were included in the study as they have a specific duration.

During the course of this work, we encountered a limitation that prevents us from having more precise data when a variable exceeds ten thousand. In the event that the number of views, likes, or followers exceeds this figure, *TikTok* only displays the data up to the hundredth. Therefore, in posts that exceed this number, the data are approximate.

3. Results

3.1. Presence of libraries on *TikTok*

Among the seventy-five university libraries belonging to REBIUN, a total of thirteen accounts were identified on the *TikTok* platform, corresponding to central libraries or faculty libraries. Of these, eight accounts were active at the time of analysis (Table 1), while five others were inactive and had not added any content. Between the time of the search and the writing of the paper, the libraries of the University of León and the University of Las Palmas de Gran Canaria launched accounts on the social network and posted content, but they have not been included in the study as they were not active at the time the data collection was conducted.

Table 1. Active accounts of Spanish university libraries on *TikTok*, sorted by date of first post

Library	Abbr.	Account Name	Date of First Post	Number of Posts
Biblioteca Reina Sofía, Universidad de Valladolid	UVA	bursofia	15/01/2021	72
Biblioteca del Campus del Baix Llobregat, Universitat Politècnica de Catalunya	UPC	bibliotecacbl	15/04/2021	27
Biblioteca de la Universidad Complutense de Madrid	UCM	bibliotecacomplutense	16/12/2021	36
Biblioteca de la Universidad Carlos III de Madrid	UC3M	uc3mbiblioteca	21/04/2022	22
Biblioteca de la Universidad de Salamanca	USAL	bibliotecasusal	20/05/2022	21
Biblioteca de la Facultad de Ciencias de la Actividad Física y del Deporte INEF, Universidad Politécnica de Madrid	UPM	biblioteca_inef_upm	13/09/2022	3
Biblioteca de la Universidad de Castilla-La Mancha	UCLM	bibliotecauclm	26/09/2022	9
Biblioteca de la Universidad de Murcia	UMU	bibliouniversidadmurcia	11/01/2023	17
Total				207

This highlights that the active presence of Spanish university libraries on *TikTok* is low compared to their presence on other social media platforms, as it represented only 10.7% of the total of these libraries, but it appears to be gaining momentum due to the creation of new accounts. It is also a very recent phenomenon: the first posts are less than three years old and date back to early 2021. The first profile to post was the Library Reina Sofía, of the University of Valladolid, followed by the Library of the Campus del Baix Llobregat (Universitat Politècnica de Catalunya) and the Library of the Complutense University of Madrid. The most recently incorporated profile, among the active ones, is the Library of the University of Murcia.

3.2. Publication

The posting frequency is an indicator of the effort the library puts into a social media platform. It is calculated by determining the number of days between the first and last post. The result is then divided by the number of posts during that period.

On *TikTok*, Spanish university libraries share a post every 12 days on average (Figure 1). This is a much longer interval than on other social media platforms like *Facebook* or *Twitter*, where content is posted several times a week, almost daily. This could be due to the greater complexity of planning and producing videos compared to written formats and images. Some accounts show long periods of time between posts, around a month. Conversely, multiple posts can be observed within the same week.

The posts have an average duration of 22 seconds, ranging from 14 seconds on average for the Reina Sofía Library at the University of Valladolid, the shortest on average, to 41 seconds for the Library of the University of Castilla-La Mancha, the longest (Figure 2). Only ten posts out of the 207 analyzed exceed one minute in duration, and two of them approach two minutes. At the other extreme, half of the posts have a duration of 15 seconds or less, and a quarter of them are 10 seconds or less.

Figure 1. Posting frequency on each *TikTok* account (number of days between each post)

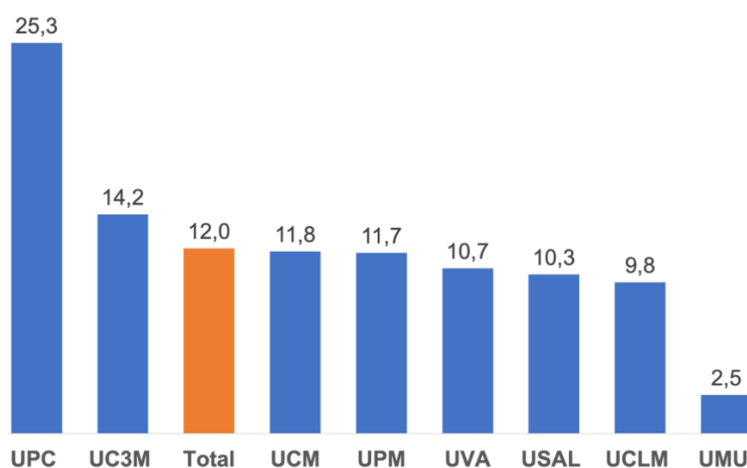
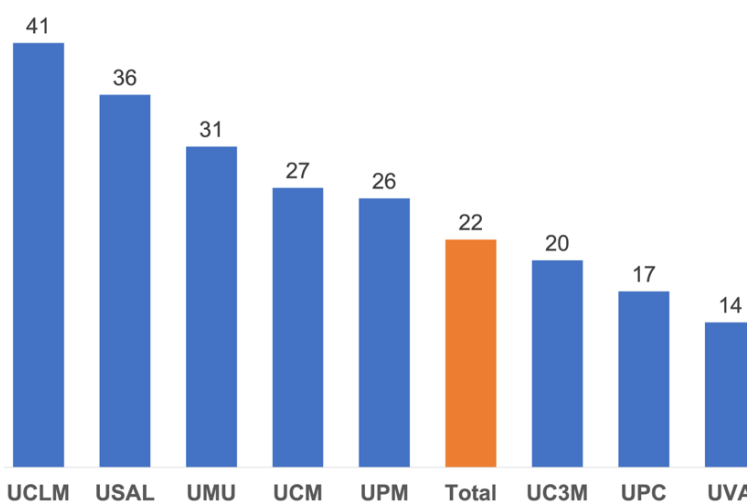


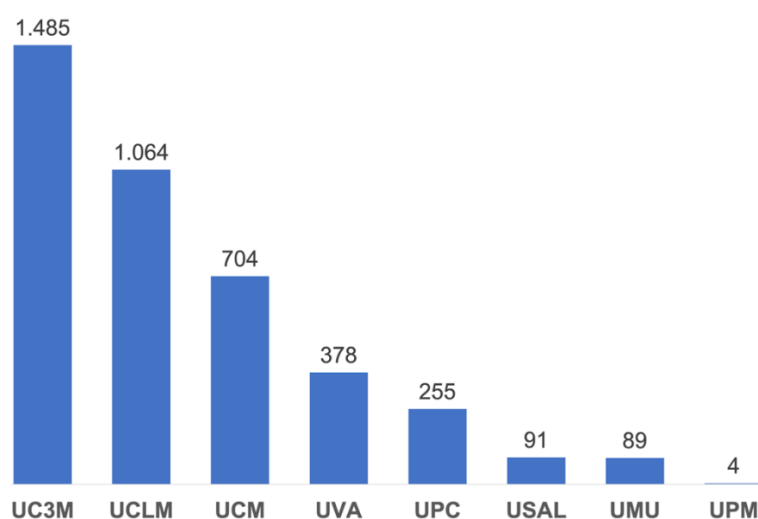
Figure 2. Average duration of *TikTok* posts, in seconds



3.3. Following, viewing, and interaction

The number of followers of an account is indicative of the interest generated by the brand it represents and the content it publishes. The libraries with the highest number of followers at the time of analysis were those of Carlos III University, with 1,485 followers, and the University of Castilla-La Mancha, with 1,064 (Figure 3). Both stand out far ahead of the others, which accumulate an average of 253 followers each (excluding those of Carlos III University and the University of Castilla-La Mancha).

Figure 3. Number of followers of Spanish university libraries on *TikTok*



These two libraries stand out the most for the number of views of their posts. Carlos III University Library's posts are the most viewed among Spanish university libraries on *TikTok*, with a total of 574,812 unique views at the data collection date, followed by the University of Castilla-La Mancha Library's posts, with 345,304 (Table 2).

These inflated figures are due to specific, highly successful posts. For instance, one of the posts from the Carlos III University Library accumulated 417,000 views. Additionally, there are two posts from the University of Castilla-La Mancha Library with 183,300 and 120,200 unique views, respectively. However, even when calculating the average without these successful videos, both libraries still maintain a significant lead, with 7,515 and 5,972 views per post, respectively. The next in the ranking would be the Complutense University Library, with 966 views per post (Table 2).

These data suggest that these libraries' posts have captured their audience's attention and effectively utilize this platform. They also demonstrate the ability to viralize content on *TikTok*.

In terms of users' interaction with these posts, once again, the libraries of Carlos III University and Castilla-La Mancha University received the most "likes" and comments; they are also the most shared and saved as favorites, by a large margin compared to the others (Table 2). The reason, once again, is those highly successful posts as explained above. Similar to the number of views, the average number of interactions per post is higher for these two universities as well, far ahead of the rest in the four parameters indicating user interaction ("likes", shares, favorites, and comments).

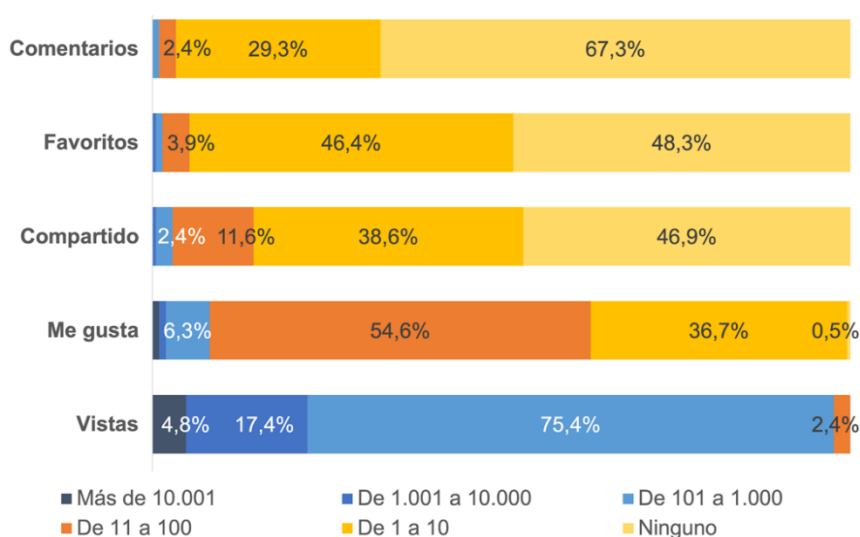
Table 2. Viewing and interaction data of the posts

Library	Unique Views	Views / Post	Likes / Post	Shares / Post	Favorites / Post	Comments / Post
UC3M	574,812	26,128	1,786.4	234.0	45.6	20.5
UCLM	345,304	38,367	3,152.3	131.6	190.9	27.9
UCM	34,779	966	23.3	6.9	1.8	0.3
UVA	28,952	402	15.8	0.7	1.0	0.3
UPC	15,057	558	9.6	0.4	0.1	0.3
USAL	9,048	431	7.3	1.8	0.6	0.4
UMU	4,444	261	14.4	1.0	0.6	0.7
UPM	634	211	7.7	0.0	0.7	0.0
Total / Avg.	1,013,030	4,894	341.5	32.4	14.0	3.7

Similar to other social media platforms (Arroyo-Vázquez, 2018), the most common interactions on *TikTok* are “likes”, followed by the number of times a post is shared and the number of comments received. The majority of the analyzed posts (97.6 %) accumulate more than one hundred views, and nearly half have more than five hundred (46.4 %), indicating *TikTok*’s dissemination capacity. However, only thirty-two posts have received more than fifty “likes” (15.5 % of the total), eleven have been shared more than fifty times (5.3 %), and seven videos have received more than ten comments (3.4 %) (Figure 4).

On the other hand, most posts have not received any comments (67.3 %), or have received between one and ten (29.3 %). There is also a significant number of posts that have not been shared at all (46.9 %) or have been shared between one and ten times (38.6 %). The number of posts that have been “liked” ten times or less is much lower (37.2 %).

Figure 4. Distribution of interactions received by posts from Spanish university libraries

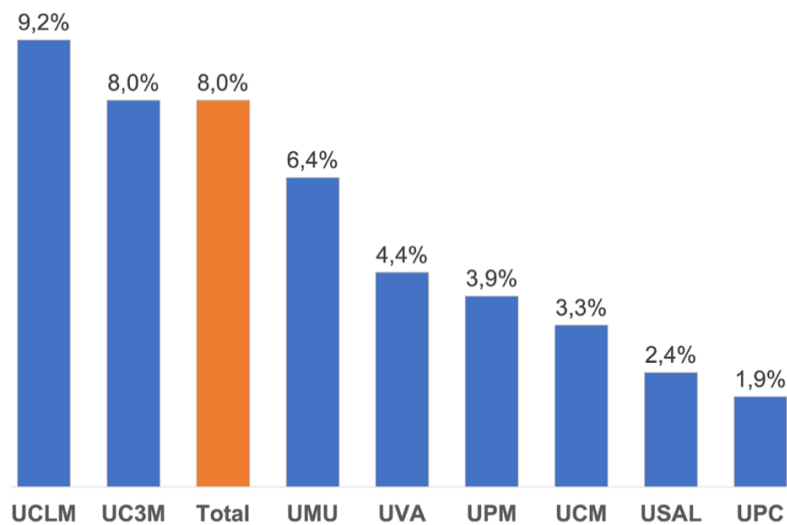


Various studies highlight *TikTok*’s ability to generate engagement compared to other social media platforms such as *Instagram*, *Twitter*, or *Facebook* (Feehan, 2023; Cucu, 2023). Engagement rate is a metric that reflects the degree of interaction or participation. Different authors measure this engagement rate in relation to different variables:

followers, posts, or views (González Fernández-Villavicencio, 2016). In this study, it was calculated by adding all received interactions (likes, comments, shares, and favorites), dividing the result by the number of views, and multiplying the figure by one hundred. This way, the interactions that occur each time a video is viewed can be evaluated, a measure more suited to *TikTok's* dynamics.

As shown in Figure 5, the engagement rate reaches 9.2% for the account of the Library of the University of Castilla-La Mancha, and 8.0% for the Library of Carlos III University. Both are well above the rest of the analyzed libraries, with an average engagement rate of 3.5% (excluding these two libraries).

Figure 5. Engagement rate per library



By relating each type of interaction to the number of followers of an account, we can assess the impact of the content relative to the size of the account in terms of followers. Once again, the libraries of Carlos III University and Castilla-La Mancha University rank at the top (Table 3). The high ratios in the number of views per follower and "likes" per follower suggest that the posts from these accounts have a significant impact that extends far beyond their own follower community.

Table 3. Average number of views and interactions per follower

Library	Followers	Views / Follower	Likes / Follower	Shares / Follower	Favorites / Follower	Comments / Follower
UC3M	1,485	387.1	26.5	3.5	0.7	0.3
UCLM	1,064	324.5	27.0	1.1	1.6	0.2
UCM	704	49.4	1.2	0.4	0.1	0.0
UVA	378	76.6	3.0	0.1	0.2	0.1
UPC	255	59.0	1.0	0.0	0.0	0.0
USAL	91	99.4	1.7	0.4	0.1	0.1
UMU	89	49.9	2.8	0.2	0.1	0.1
INEF	4	158.5	5.8	0.0	0.5	0.0
Total / Avg.	4,070	248.9	17.4	1.6	0.7	0.2

3.4 Content of the posts

The analysis of the thematic categories of each video reflects the diversity of content posted on *TikTok* in the majority of the library accounts, each of which has posts in almost all categories. Additionally, it reveals the content strategies of each library:

- The libraries of the University of Salamanca, Carlos III University, and Baix Llobregat Castelldefels of the Universitat Politècnica de Catalunya mainly post content about opening hours and operational rules, which represent 42.9 %, 31.8 %, and 33.3 % of the videos respectively on each account.
- The libraries of the University of Castilla-La Mancha and the University of Murcia post much more content in the arts, leisure, humanities and entertainment category than any other (accounting for 55.6 % and 47.1 % respectively on each account).
- The tutorials and guides category is the most popular for the libraries of the Complutense University of Madrid (44.4 %). Finally, the Reina Sofía Library of the University of Valladolid posts a large number of short videos about its collections (61.1 %).

When analyzing the posts published by university libraries, it is observed that they present heterogeneous content (Figure 6). Mostly, the videos are focused on the dissemination of their resources and services, but there is also room for entertainment content. The most common category appears to be collections, a data point skewed by the high number of brief posts of this type by the Reina Sofía Library of the University of Valladolid.

Figure 6. Thematic categories of posts on *TikTok* by the analyzed university libraries



The Humanization and Entertainment category received the most interactions on average, as the three posts with the most interactions (over 100,000 views) are in this category. There are also seven other successful posts (with over 10,000 views) in the categories of Opening hours and library operation (three videos), Humanization and Entertainment (two posts), Collections (one post), and Spaces (one post) (Table 4).

Seven out of the top ten posts with the most interactions were shared by the Library of Carlos III University, demonstrating its ability to connect with its audience, and the

remaining three by the Library of Castilla-La Mancha University. Half of these posts belong to the Humanization and Entertainment category, three discuss library opening hours and operation, one is about collections, and one is about spaces (Table 4).

Table 4. Most successful posts, which have been viewed over 10,000 times

Title	Library	Category	Views	Likes	Comments	Shares
Cuidadín, ¡no os despistéis!	UC3M	Humanización y entretenimiento	417,000	34,000	366	4,353
Ping-pong con Biblioteca UCLM	UCLM	Humanización y entretenimiento	183,300	20,500	144	596
¿Te vienes conmigo a la biblio?	UCLM	Humanización y entretenimiento	120,200	7,078	57	372
¿Mucho que estudiar?	UC3M	Horarios y funcionamiento	31,700	1,029	7	222
En época de exámenes	UC3M	Horarios y funcionamiento	24,300	835	9	130
Estos son las lecturas que habéis recomendado por el #DíadelLibro	UC3M	Colecciones	15,300	223	0	12
¡Tres mesecitos de préstamo de verano!	UC3M	Horarios y funcionamiento	14,000	531	8	66
HO HO HOla a toda esa gente loca por la Navidad...	UCLM	Humanización y entretenimiento	13,000	528	16	120
Una pequeña visita a nuestra Biblioteca...	UC3M	Espacios	12,300	206	5	34
A veces nos emocionamos cuando os tenemos que explicar dónde localizar el libro que buscáis	UC3M	Humanización y entretenimiento	11,700	586	7	84

We observe from the most viewed posts (Table 4) that all of them blend information about the library (opening hours, service operations, study seat reservations, etc.), conveying a brief and simple message with a humorous, fun, or informal approach. They use upbeat background music and overlays with texts or images (such as book covers), but there are also some where only a voice is heard, especially in interviews. Most of the time, these videos feature people doing something (dancing or making funny gestures), often librarians, but also students or young people, with whom *TikTok*'s usual audience can identify. Some follow trends that are popular on *TikTok*, such as “ping pong” —an interview format with short questions that require a quick response from the interviewee— or “marianowalk” —dance steps based on an animated movie, with its background music—. Conversely, videos that only show books or objects, or are merely posters announcing something, achieve little success.

Among the posts with the most interactions, there is a video tour of the library's facilities and a carousel of images, showing a story of a student's everyday life at the library. The success of these videos lies in the audience's ability.

4. Conclusions

Spanish university libraries are gradually embracing *TikTok*. Although the use of this social media platform is not yet widespread, indications are that other libraries will join, given its potential to connect with students, an audience with whom communication has traditionally been more challenging. This slow adoption may be due to the need to first assimilate the audiovisual language, which sets *TikTok* apart from other social media platforms familiar to library staff, and the greater complexity of planning and producing videos compared to written formats and images.

Spanish university libraries with profiles on *TikTok* post short videos of about 22 seconds, conveying brief and direct messages to promote library collections, services, and activities, update their opening hours and operations, showcase their spaces, and share tutorials and guides created by their staff. They post on average every 12 days, a much lower frequency than on other social media platforms, where content is shared several times a week, sometimes even daily. However, this lower posting frequency does not seem to hinder engagement with the audience, judging by the results achieved by some libraries.

Interactions on *TikTok* follow the same pattern as on other social media platforms: "likes" are more common, followed by the number of shares and the number of comments received. This indicates a tendency to interact in the simplest way possible, by liking a post, while interactions requiring more commitment (sharing content) or contributing to the conversation (commenting) are reduced.

Among the profiles analyzed, the ones from the Library of Carlos III University and the Library of Castilla-La Mancha University stand out markedly from the others, leading the way on *TikTok*. Both have achieved a high engagement rate and high interaction ratios relative to their followers, indicating that their posts resonate with their audience and with those to whom the algorithm delivers this content. They also have the most followers on their accounts and are the creators of posts with the most views and interactions.

Among the posts analyzed, ten with more than ten thousand views were identified, three of them with over a hundred thousand, and a high number of interactions. These posts demonstrate *TikTok*'s algorithm's ability to amplify a message far beyond a profile's followers, a feat not achievable on other social media platforms.

Regarding community participation, reflected in viewer comments, the library of Castilla-La Mancha University has connected with its followers and, most importantly, has obtained feedback from them, creating a community. Another important indicator is the number of library posts shared by other accounts, indicating a certain identification with the posted content, to the point of sharing it on their own accounts, contributing to the posts' virality and reaching a wider audience. Carlos III University Library has the best performance for this indicator, as well as in post views.

From the analysis of these posts, some keys to successful content on *TikTok* were identified: conveying a brief and direct message, with a humorous, fun, or light-hearted approach. serious or formal tones are not advised, as they do not align with *TikTok*'s dynamic and audience. Creativity and originality in content are important, seeking novel and different proposals or following trends popular on *TikTok*. Therefore, it is advisable to stay up-to-date with the language used on this social media platform by watching popular videos, even those unrelated to the library field. This requires additional effort

when opening a profile and posting on *TikTok*, but each social media platform has a different language, and it is necessary to know and adapt to it beforehand, avoiding replicating content from other social media platforms on *TikTok*.

Capturing the audience's attention from the first few seconds of videos is essential, using engaging visual elements and creating small stories containing situations with which the target audience —students— can identify. To achieve this, moving images are combined with upbeat background music and overlays of texts or images. It is preferable to include people in the videos, apply storytelling techniques, and avoid posters or still images, which are easier to edit but tend to attract little audience interest. Posting content frequently is not necessary; instead, posting content that attracts interest is key.

An unexplored avenue in the analyzed videos is the reading recommendations, as done by booktokers, something that could yield good results in disseminating collections and would position libraries as sources for reading recommendations on social media.

This work has provided an overview of the profiles of university libraries on *TikTok* and the results obtained at a given time, which can serve as a model for other libraries. Considering that social media platforms change, it would be necessary to periodically update this snapshot to track its evolution.

References

- AIMC. 2023. *Navegantes en la red: encuesta AIMC a usuarios de internet*. Madrid: Asociación para la Investigación de Medios de Comunicación. <http://download.aimc.es/aimc/gtre3y6/Navegantes2022.pdf>.
- Alley, Adam, and Jody Hanshew. 2022. "A Long Article about Short Videos: A Content Analysis of U.S. Academic Libraries' Use of *TikTok*". *The Journal of Academic Librarianship* 48 (6): 102611. <https://doi.org/10.1016/j.acalib.2022.102611>.
- Anderson, Katie Elson. 2020. "Getting Acquainted with Social Networks and Apps: It Is Time to Talk about *TikTok*". *Library Hi Tech News* 37 (4): 7–12. <https://doi.org/10.1108/LHTN-01-2020-0001>.
- Arroyo-Vázquez, Natalia. 2018. "Interacción en las páginas en Facebook de las bibliotecas universitarias españolas". *El profesional de la información* 27 (1): 65. <https://doi.org/10.3145/epi.2018.ene.06>.
- Brewster, Jack, Lorenzo Arvanitis, Valerie Pavilonis, and Macrina Wang. 2022. "Beware the 'New Google': *TikTok*'s Search Engine Pumps Toxic Misinformation To Its Young Users". *NewsWard* (blog). <https://www.newsguardtech.com/misinformation-monitor/september-2022/>.
- Chen, Dongling, Ruihong Chi, and Qifu Sun. 2021. "Research on Operation Strategies for *TikTok* Accounts of China's Libraries". In *2021 IEEE 3rd International Conference on Civil Aviation Safety and Information Technology (ICCASIT)*, 393–96. Changsha, China: IEEE. <https://doi.org/10.1109/ICCA-SIT53235.2021.9633767>.
- Cucu, Elena. 2023. "Social Media Industry Benchmarks 2023 Reveal How *TikTok*'s Engagement Rate Is Decreasing". *SocialInsider* (blog). <https://socialinsider.io/blog/social-media-industry-benchmarks/>.
- Fonseca, Diego Leonardo De Souza, and Maria Gabriella Flores Severo Fonseca. 2022. "*TikTok* como ferramenta de inovação em serviços de informação em bibliotecas". *Em questão* 28 (2): 116231. <https://doi.org/10.19132/1808-5245282.116231>.
- Freehan, Blair. 2023. "2023 Social Media Industry Benchmark Report". *RIVALIQ*. A Quid Company (blog). <https://rivaliq.com/blog/social-media-industry-benchmark-report>.
- García-Marín, David, and Guiomar Salvat-Martinrey. 2022. "Viralizar la verdad: factores predictivos del engagement en el contenido verificado en *TikTok*". *El profesional de la información*, March, e310210. <https://doi.org/10.3145/epi.2022.mar.10>.

González Fernández-Villavicencio, Nieves. 2016. *Métricas de la web social para bibliotecas*. Barcelona: Editorial UOC.

Guarda, Teresa, Maria Fernanda Augusto, José Avelino Victor, Luis Miguel Mazón, Isabel Lopes, and Pedro Oliveira. 2020. "The Impact of TikTok on Digital Marketing". In *Marketing and Smart Technologies: Proceedings of ICMarTech 2020*, edited by Álvaro Rocha, José Luís Reis, Marc K. Peter, Ricardo Cayolla, Sandra Loureiro, and Zorica Bogdanović. Vol. 205. Smart Innovation, Systems and Technologies. Singapore: Springer Singapore. <https://doi.org/10.1007/978-981-33-4183-8>.

Guiñez-Cabrera, Nataly, and Katherine Mansilla-Obando. 2022. "Booktokers: Generating and sharing book content on TikTok". *Comunicar* 30 (71): 119–30. <https://doi.org/10.3916/C71-2022-09>.

IAB Spain. 2023. "Estudio de redes sociales 2023". IAB Spain (blog). <https://iabspain.es/estudio/estudio-de-redes-sociales-2023>.

ISO. 2022. *ISO 2789: 2022 Information and Documentation: International Library Statistics*. Vernier: International Organization for Standardization-ISO.

Maheshwari, Sapna, and Amanda Holpuch. 2023. "Why Countries Are Trying to Ban TikTok". *The New York Times* (blog). <https://nytimes.com/article/TikTok-ban.html>.

Martens, Marianne, Gitte Balling, and Kristen A. Higgason. 2022. "#BookTokMadeMeReadIt: Young Adult Reading Communities across an International, Sociotechnical Landscape". *Information and Learning Sciences* 123 (11/12): 705–22. <https://doi.org/10.1108/ILS-07-2022-0086>.

Martín Sanz, Álvaro. 2022. "Yo creo que El Greco se está "haciendo" la "vistima". Transmedia y "storytelling" en el TikTok del Museo del Prado". *BiD: textos universitarios de biblioteconomía i documentació*, 48. <https://doi.org/10.1344/BiD2022.48.19>.

Mashiyane, Dina. 2022. "From the Horse's Mouth: BookTok as a Collection Development Strategy in Academic Libraries". *College & Research Libraries News* 83 (10). <https://doi.org/10.5860/crln.83.10.459>.

Merga, Margaret K. 2021. "How Can Booktok on TikTok Inform Readers' Advisory Services for Young People?" *Library & Information Science Research* 43 (2): 101091. <https://doi.org/10.1016/j.lisr.2021.101091>.

Moreno Fernández, María José. 2023. "Claves Para Ser Un BiblioTikToker: Veinte Ejemplos de Buenas Prácticas de TikTok En Bibliotecas". *Mi Biblioteca*, 73, 52–58.

Peña-Fernández, Simón, Ainara Larrondo-Ureta, and Jordi Moraes-i-Grass. 2022. "Current Affairs on TikTok. Virality and Entertainment for Digital Natives". *El Profesional de la información*, 31 (1), e310106. <https://doi.org/10.3145/epi.2022.ene.06>.

Pérez Ordóñez, Cristina, Andrea Castro-Martínez, and José Luis Torres-Martín. 2022. "Nuevas estrategias de promoción en las industrias culturales. El lanzamiento en TikTok del álbum Motomami de Rosalía". *ZER - Revista de estudios de comunicación* 27 (53): 189–211. <https://doi.org/10.1387/zer.23811>.

Stephens, Rob. 2022. "Getting Started with TikTok for Library Marketing". *Public Services Quarterly* 18 (1): 59–64. <https://doi.org/10.1080/15228959.2021.2008286>.

González, Marissa. 2022. "Análisis de los #DanceChallenge en TikTok mediante la metodología visual crítica". *Virtualis* 13 (4): 108–36. <https://doi.org/10.46530/virtualis.v13i24.399>.