

PIXEL BIT

N° 72 ENERO 2025
CUATRIMESTRAL

e-ISSN:2171-7966

ISSN:1133-8482

Revista de Medios y Educación



PIXEL BIT



PIXEL-BIT

REVISTA DE MEDIOS Y EDUCACIÓN

Nº 72 - ENERO - 2025

<https://revistapixelbit.com>

Pixel-Bit: Revista de Medios y Educación. 2025 - ISSN: 1133-8482. e-ISSN: 2171-7966.



EDITORIAL
UNIVERSIDAD DE SEVILLA



Ciencias de la
Educación

EQUIPO EDITORIAL (EDITORIAL BOARD)

EDITOR JEFE (EDITOR IN CHIEF)

Dr. Julio Cabero Almenara, Departamento de Didáctica y Organización Educativa, Facultad de CC de la Educación, Director del Grupo de Investigación Didáctica. Universidad de Sevilla (España)

EDITOR ADJUNTO (ASSISTANT EDITOR)

Dr. Juan Jesús Gutiérrez Castillo, Departamento de Didáctica y Organización Educativa. Facultad de CC de la Educación, Universidad de Sevilla (España)

Dr. Óscar M. Gallego Pérez, Grupo de Investigación Didáctica, Universidad de Sevilla (España)

EDITORES ASOCIADOS

Dra. Urtza Garay Ruiz, Universidad del País Vasco. (España)

Dra. Ivanovna Milqueya Cruz Pichardo, Pontificia Universidad Católica Madre y Maestra. (República Dominicana)

Dra. Carmen Llorente Cejudo, Universidad de Sevilla (España)

CONSEJO METODOLÓGICO

Dr. José González Such, Universidad de Valencia (España)

Dr. Antonio Matas Terrón, Universidad de Málaga (España)

Dra. Cynthia Martínez-Garrido, Universidad Autónoma de Madrid (España)

Dr. Luis Carro Sancristóbal, Universidad de Valladolid (España)

Dra. Nina Hidalgo Farran, Universidad Autónoma de Madrid (España)

CONSEJO DE REDACCIÓN

Dra. María Puig Gutiérrez, Universidad de Sevilla. (España)

Dra. Sandra Martínez Pérez, Universidad de Barcelona (España)

Dr. Selín Carrasco, Universidad de La Punta (Argentina)

Dr. Jackson Collares, Universidades Federal do Amazonas (Brasil)

Dra. Kitty Gaona, Universidad Autónoma de Asunción (Paraguay)

Dr. Vito José de Jesús Carioca. Instituto Politécnico de Beja Ciências da Educação (Portugal)

Dra. Elvira Esther Navas, Universidad Metropolitana de Venezuela (Venezuela)

Dr. Angel Puentes Puente, Pontificia Universidad Católica Madre y Maestra. Santo Domingo (República Dominicana)

Dr. Fabrizio Manuel Sirignano, Università degli Studi Suor Orsola Benincasa (Italia)

Dra. Sonia Aguilar Gavira. Universidad de Cádiz (España)

Dra. Eloisa Reche Urbano. Universidad de Córdoba (España)

CONSEJO TÉCNICO

Dra. Raquel Barragán Sánchez, Grupo de Investigación Didáctica, Universidad de Sevilla (España)

Dr. Antonio Palacios Rodríguez, Grupo de Investigación Didáctica, Universidad de Sevilla (España)

Dr. Manuel Serrano Hidalgo, Grupo de Investigación Didáctica, Universidad de Sevilla (España)

Diseño de portada: Dña. Lucía Terrones García, Universidad de Sevilla (España)

Revisor/corrector de textos en inglés: Dra. Rubicelia Valencia Ortiz, MacMillan Education (México)

Revisores metodológicos: evaluadores asignados a cada artículo

CONSEJO CIENTÍFICO

Jordi Adell Segura, Universidad Jaume I Castellón (España)

Ignacio Aguaded Gómez, Universidad de Huelva (España)

María Victoria Aguiar Perera, Universidad de Las Palmas de Gran Canaria (España)

Olga María Alegre de la Rosa, Universidad de la Laguna Tenerife (España)

Manuel Área Moreira, Universidad de la Laguna Tenerife (España)

Patricia Ávila Muñoz, Instituto Latinoamericano de Comunicación Educativa (México)

María Paz Prendes Espinosa, Universidad de Murcia (España)

Angel Manuel Bautista Valencia, Universidad Central de Panamá (Panamá)

Jos Beishuizen, Vrije Universiteit Amsterdam (Holanda)

Florentino Blázquez Entonado, Universidad de Extremadura (España)
Silvana Calaprince, Università degli studi di Bari (Italia)
Selín Carrasco, Universidad de La Punta (Argentina)
Raimundo Carrasco Soto, Universidad de Durango (México)
Zulma Cataldi, Universidad de Buenos Aires (Argentina)
Luciano Ceconi, Università degli Studi di Modena (Italia)
Jean-François Cerisier, Université de Poitiers, Francia
Jordi Lluís Coiduras Rodríguez, Universidad de Lleida (España)
Jackson Collares, Universidades Federal do Amazonas (Brasil)
Enricomaria Corbi, Università degli Studi Suor Orsola Benincasa (Italia)
Marialaura Cunzio, Università degli Studi Suor Orsola Benincasa (Italia)
Brigitte Denis, Université de Liège (Bélgica)
Floriana Falcinelli, Università degli Studi di Perugia (Italia)
Maria Cecilia Fonseca Sardi, Universidad Metropolitana de Venezuela (Venezuela)
Maribel Santos Miranda Pinto, Universidade do Minho (Portugal)
Kitty Gaona, Universidad Autónoma de Asunción (Paraguay)
María-Jesús Gallego-Arrufat, Universidad de Granada (España)
Lorenzo García Aretio, UNED (España)
Ana García-Valcarcel Muñoz-Repiso, Universidad de Salamanca (España)
Antonio Bautista García-Vera, Universidad Complutense de Madrid (España)
José Manuel Gómez y Méndez, Universidad de Sevilla (España)
Mercedes González Sanmamed, Universidad de La Coruña (España)
Manuel González-Sicilia Llamas, Universidad Católica San Antonio-Murcia (España)
António José Meneses Osório, Universidade do Minho (Portugal)
Carol Halal Orfali, Universidad Tecnológica de Chile INACAP (Chile)
Mauricio Hernández Ramírez, Universidad Autónoma de Tamaulipas (México)
Ana Landeta Etxeberria, Universidad a Distancia de Madrid (UDIMA)
Linda Lavelle, Plymouth Institute of Education (Inglaterra)
Fernando Leal Ríos, Universidad Autónoma de Tamaulipas (México)
Paul Lefrere, Cca (UK)
Carlos Marcelo García, Universidad de Sevilla (España)
Francois Marchessou, Universidad de Poitiers, París (Francia)
Francesca Marone, Università degli Studi di Napoli Federico II (Italia)
Francisco Martínez Sánchez, Universidad de Murcia (España)
Ivory de Lourdes Mogollón de Lujo, Universidad Central de Venezuela (Venezuela)
Angela Muschitiello, Università degli studi di Bari (Italia)
Margherita Musello, Università degli Studi Suor Orsola Benincasa (Italia)
Elvira Esther Navas, Universidad Metropolitana de Venezuela (Venezuela)
Trinidad Núñez Domínguez, Universidad de Sevilla (España)
James O'Higgins, de la Universidad de Dublín (UK)
José Antonio Ortega Carrillo, Universidad de Granada (España)
Gabriela Padilla, Universidad Autónoma de Tamaulipas (México)
Ramón Pérez Pérez, Universidad de Oviedo (España)
Angel Puentes Puente, Pontificia Universidad Católica Madre y Maestra. Santo Domingo (República Dominicana)
Juan Jesús Gutiérrez Castillo, Universidad de Sevilla (España)
Julio Manuel Barroso Osuna, Universidad de Sevilla (España)
Rosalía Romero Tena, Universidad de Sevilla (España)
Hommy Rosario, Universidad de Carabobo (Venezuela)
Pier Giuseppe Rossi, Università di Macerata (Italia)
Jesús Salinas Ibáñez, Universidad Islas Baleares (España)
Yamile Sandoval Romero, Universidad de Santiago de Cali (Colombia)
Albert Sangrà Morer, Universidad Oberta de Catalunya (España)
Ángel Sanmartín Alonso, Universidad de Valencia (España)
Horacio Santángelo, Universidad Tecnológica Nacional (Argentina)
Francisco Solá Cabrera, Universidad de Sevilla (España)
Jan Frick, Stavanger University (Noruega)
Karl Steffens, Universidad de Colonia (Alemania)
Seppo Tella, Helsinki University (Finlandia)
Hanne Wachter Kjaergaard, Aarhus University (Dinamarca)



FACTOR DE IMPACTO (IMPACT FACTOR)

SCOPUS Q1 Education: Posición 236 de 1406 (83% Percentil). CiteScore Tracker 2023: 5,3 - Journal Citation Indicator (JCI). Emerging Sources Citation Index (ESCI). Categoría: Education & Educational Research. Posición 556 de 1506. Cuartil Q2 (Percentil: 65.29) – FECYT (2023): Ciencias de la Educación. Cuartil 1. Posición 12. Puntuación: 39,22- DIALNET MÉTRICAS (Factor impacto 2022: 1.78. Q1 Educación. Posición 13 de 235) - REDIB Calificación Glogal: 29,102 (71/1.119) Percentil del Factor de Impacto Normalizado: 95,455- ERIH PLUS - Clasificación CIRC: B- Categoría ANEP: B - CARHUS (+2018): B - MIAR (ICDS 2020): 9,9 - Google Scholar (global): h5: 34; Mediana: 52 - Journal Scholar Metric Q2 Educación. Actualización 2016 Posición: 405a de 1,115- Criterios ANECA: 20 de 21 - INDEX COPERNICUS Puntuación ICV 2019: 95.10

Pixel-Bit, Revista de Medios y Educación está indexada entre otras bases en: SCOPUS, Fecyt, DOAJ, Iresie, ISOC (CSIC/CINDOC), DICE, MIAR, IN-RECS, RESH, Ulrich's Periodicals, Catálogo Latindex, Biné-EDUSOL, Dialnet, Redinet, OEI, DOCE, Scribd, Redalyc, Red Iberoamericana de Revistas de Comunicación y Cultura, Gage Cengage Learning, Centro de Documentación del Observatorio de la Infancia en Andalucía. Además de estar presente en portales especializados, Buscadores Científicos y Catálogos de Bibliotecas de reconocido prestigio, y pendiente de evaluación en otras bases de datos.

EDITA (PUBLISHED BY)

Grupo de Investigación Didáctica (HUM-390). Universidad de Sevilla (España). Facultad de Ciencias de la Educación. Departamento de Didáctica y Organización Educativa. C/ Pirotecnia s/n, 41013 Sevilla. Dirección de correo electrónico: revistapixelbit@us.es. URL: <https://revistapixelbit.com/>
ISSN: 1133-8482; e-ISSN: 2171-7966; Depósito Legal: SE-1725-02
Formato de la revista: 16,5 x 23,0 cm

Los recursos incluidos en Pixel Bit están sujetos a una licencia Creative Commons Attribution-NonCommercial-ShareAlike 4.0 Unported (Reconocimiento-NoComercial-CompartirIgual)(CC BY-NC-SA 4.0), en consecuencia, las acciones, productos y utilidades derivadas de su utilización no podrán generar ningún tipo de lucro y la obra generada sólo podrá distribuirse bajo esta misma licencia. En las obras derivadas deberá, asimismo, hacerse referencia expresa a la fuente y al autor del recurso utilizado.

©2025 Pixel-Bit. No está permitida la reproducción total o parcial por ningún medio de la versión impresa de Pixel-Bit.

- 1.- Análisis de la Disposición Espacial de Contenido en entornos de Realidad Aumentada y su Efecto en la Carga Cognitiva de los Usuarios** [*Analysis of the Spatial Layout of Content in Augmented Reality Environments and its Effect on Users' Cognitive Load*] **7**
Luis Eduardo Bautista, Fernanda Maradei, Gabriel Pedraza
- 2.- Evaluación de actitudes hacia la ciencia, tecnología, ingeniería y matemáticas (STEM) para fomentar la creatividad en la educación secundaria** [*Assessing Attitudes Toward Science, Technology, Engineering, and Mathematics (STEM) for Enhancing Creativity in Secondary Education*] **39**
Mujib Mujib, Mardiyah Mardiyah
- 3.- Distinción entre textos de guion escritos por humanos y generados por IA: un estudio preliminar con estudiantes de Cine** [*Distinction between Screenplay Texts Written by Humans and Generated by AI: a Preliminary Study with Film Students*] **70**
Javier Luri-Rodríguez, Elio Quiroga-Rodríguez
- 4.- Efecto mediador del autocontrol sobre la autoestima y el uso de Instagram en adolescentes. Relaciones con el rendimiento académico y el estrés tecnológico** [*Mediating effect of self-monitoring on self-esteem and Instagram use in adolescents. Relationships with academic performance and technological stress*] **87**
Francisco José Rubio-Hernández, Adoración Díaz-López, Vanessa Caba-Machado, Elena González-Calahorra
- 5.- Phubbing: edad y presencia en línea como condiciones necesarias** [*Phubbing: Age and Online Presence as Necessary Conditions*] **103**
Antonio Matas-Terrón
- 6.- IA generativa versus profesores: reflexiones desde una revisión de la literatura** [*Generative AI vs. Teachers: insights from a literature review*] **119**
Andres Chiappe, Carolina San Miguel, Fabiola Mabel Sáez Delgado
- 7.- ¿Coinciden la comunidad científica y la sociedad sobre el uso de la Inteligencia Artificial en educación?** [*Do the scientific community and society agree on the use of Artificial Intelligence in education?*] **139**
Sonia Martín-Gómez, Ángel Bartolomé Muñoz de Luna
- 8.- La utilidad percibida del ChatGPT por parte del alumnado universitario** [*Perceived usefulness of ChatGPT by university students*] **159**
Pablo Javier Ortega-Rodríguez, Francisco Javier Pericacho Gómez
- 9.- La hora del Booktok: caracterización de nuevos vídeos para la promoción lectora en el móvil** [*Booktok Time: Characterization of New Videos for Mobile Reading Promotion*] **180**
José Rovira-Collado, Francisco Antonio Martínez-Carratalá, Sebastián Miras
- 10.- A Cómo potenciar el pensamiento crítico en la universidad a través de competencias en línea: evaluación de la información y la netiqueta: Un análisis en futuros docentes según el sexo** // Critical thinking and skills in evaluating online information, a 21st century challenge: A gender analysis of prospective teachers **199**
Magalí Denoni Buján, Ana Cebollero Salinas

The Hour of Booktok: Characterisation of New Videos for the Promotion of Reading on Mobile Devices

La hora del Booktok: caracterización de nuevos vídeos para la promoción lectora en el móvil

  **Dr. José Rovira-Collado**

Profesor Permanente Laboral. Universidad de Alicante. España

  **Dr. Francisco Antonio Martínez-Carratalá**

Profesor Asociado. Universidad de Alicante. España

  **Dr. Sebastián Miras**

Profesor Ayudante Doctor. Universidad de Alicante. España

Received: 2024/06/12; **Reviewed:** 2024/07/03; **Accepted:** 2024/12/17; **Online First:** 2024/12/20; **Published:** 2025/01/07

ABSTRACT

Booktoks are short videos about reading on *TikTok*, inheriting the legacy of literary blogs and booktubers. The vast majority are created and consumed on mobile devices, which serve as their natural environment. This research conducts a qualitative analysis of content in digital contexts regarding Spanish-language *booktoks*. Based on a previous sample of 500 videos, selected through the platform's algorithm suggestions, analysis is carried out on $n=299$ videos to identify their main characteristics and differences with previous spaces. Extension, audience, quantity of comments, tags used, and profile typology are analyzed. Subsequently, various specific analyses are proposed, such as the most used tags; the most followed profiles from our selection ($n=30$) indicating their characteristics and interaction with other digital platforms; and a detailed analysis of several videos to exemplify their characteristics. Finally, $n=10$ specific *booktoks* are selected to present the differences with previous models of reading promotion on the Internet. New dynamics are identified, confirming that the mobile-first format leads to shorter book-related videos, which move further away from traditional literary reflection.

RESUMEN

Los *booktoks* son vídeos breves sobre lectura en *TikTok*, herederos de los blogs literarios y los *booktubers*. La gran mayoría se crean con el móvil, que es también su espacio natural de reproducción. Esta investigación realiza un análisis cualitativo del contenido en contextos digitales sobre los *booktoks* en español. A partir de una muestra previa de 500 vídeos, seleccionados a través de las sugerencias del algoritmo de la plataforma, se realiza un análisis de $n=299$ vídeos para identificar sus principales características y las diferencias con los anteriores espacios. Se analiza la extensión, la audiencia, la cantidad de comentarios, las etiquetas usadas y la tipología de los perfiles. Posteriormente, se proponen distintos análisis concretos como las etiquetas más usadas; los perfiles más seguidos de nuestra selección ($n=30$), señalando cuáles son sus características y su interacción con otras plataformas digitales; y el análisis pormenorizado de varios vídeos para ejemplificar las características. Por último, se seleccionan $n=10$ *booktoks* concretos para presentar las diferencias con anteriores modelos de promoción de la lectura en Internet. Se identifican nuevas dinámicas y se confirma que el móvil supone una menor duración en los vídeos sobre libros que nos aleja de la reflexión literaria.

KEYWORDS · PALABRAS CLAVES

BookTok; TikTok; Reading Promotion; Social Media; Mobile Devices; Digital Reading; Digital Competence; Content Creation BookTok; TikTok; Promoción lectora; Redes sociales; Dispositivos móviles; Lectura digital; Competencia digital; Creación de contenido

1. Introduction

The concept of social reading in digital environments (Cordón-García et al., 2013) encompasses all spaces dedicated to the promotion or mediation of reading on the Internet, many of which are virtual reading epitexts (Lluch et al., 2015). These epitexts are understood as digital documents and resources created by publishers, educational institutions, or individuals “in order to sell books and promote reading online, of various types, with communicative functions such as commenting, disseminating, modifying, and expanding” (p.798) the information about a literary text, given that they provide significant information about reading, literature, and books in general (Hernández Heras et al., 2022). Since 2020, two spaces have gained the most attention among younger generations (Sanz-Tejeda & Lluch, 2024): *bookstagrammers* and *booktoks*. The former are native to *Instagram*, where “a group of bibliophiles uses the platform to celebrate the book as an aesthetic object, as a cult item in itself.” Thus, they “turn their Instagram profiles into catalogues of artistic photographs featuring books that, in some way, they idolise and recommend to other readers” (Quiles, 2020, p.16). The second group, which is the central object of this research, consists of short videos about reading and literature on *TikTok*, a video-based social network designed to create, share and enjoy content primarily through mobile devices. These new videos specifically designed to promote reading are an evolution of previous text-based models such as literary blogs and forums, (García & Rubio, 2013); video-based formats like *booktubers*, which are their direct predecessors (Sorensen & Mara, 2014; Rovira-Collado, 2017; Tomasena, 2019; Paladines & Margallo, 2020); or hybrid spaces that combine photographs and videos (*reels* or *stories*) that foster discussion about reading, such as the aforementioned *bookstagrammers* (Sánchez & Aparicio, 2020). The latest social media usage reports (IAB, 2022) confirm that both platforms are experiencing significant growth and projection. However, *booktoks* have garnered the most attention and are increasingly engaging younger readers. In 2020, the publishing house Penguin already recommended key *booktoker* profiles, and various reports and studies (Nielsen, 2021; Talbot, 2023) highlight the growing use of these videos as promotional tools within the publishing industry, to influence the next reading choices of their viewers.

Booktubers, as a direct predecessor of using videos to promote reading online, have been thoroughly analysed in recent years (Vizcaíno-Verdú; Contreras-Pulido & Guzmán-Franco, 2019; Tomasena, 2021). This community focuses on “recommending books and promoting reading by tailoring their messages to the videoblog format.” They allow us to “delve into new youth practices outside the classroom that relate to book promotion and critical, informed expression about content, formats, genres, and authors” (Vizcaíno-Verdú; Contreras-Pulido & Guzmán-Franco, 2019, p.1). For years now, young readers’ literary criticism on the Internet has shifted from written reviews to video reviews (Paladines & Aliagas, 2023), with *booktok* emerging as the space with the greatest potential.

One of the main differences between these videos and *booktubers* lies in the mobile device as their natural medium, enabling massive audiences and the emergence of new figures such as *influencers*—celebrities whose status is built through their presence on social networks (Abidin, 2020). Moreover, the ease of sharing and consuming this content on mobile devices has given rise to a new concept: “content creators”, individuals who regularly publish videos on these platforms, covering a wide range of topics in order to attract large audiences. The number of views and visibility of these videos (Cordón-García & Gómez-Díaz, 2019) allows these creators to earn financial compensation based on the number of reactions, comments and views, with some of them even earning small fortunes.

Various studies have already focused on this new phenomenon of literary mediation through the Internet, particularly in the English-speaking world (Merga, 2021; Martens et al., 2022), confirming that it is an area of interest for social reading and literary communication online. A recent systematic review of both research methods and its findings on reading in online environments, such as *Instagram* and *TikTok*, highlights their differences and innovations in usage (Sanz-Tejada & Lluch, 2024), as well as the shared elements with the earlier dynamics mentioned above. However, there is still no detailed description of its significance within the Spanish-speaking context.

Therefore, the primary objective of this research is to propose a characterisation of Spanish-language *booktoks*. Secondary objectives include describing specific uses of these videos and identifying the main differences from previous models.

2. Methodology

This research offers a selection of Spanish-language *booktoks* and a detailed content analysis to identify new uses and differences compared to other types of virtual reading epitexts. Kozinets' (2021) netnographic models were applied to establish the selected corpus. Initially, over 500 *booktoks* were curated and grouped into a specific list (<https://www.tiktok.com/@joseroviracollado/collection/Booktok-7193946691401796357>) in order to identify the most frequently used tags and the general characteristics of these videos. This selection was based on recurrent navigation through a specific profile and systematic searches to identify videos relevant to the research.

The profile used was created in February 2020, a month before the global lockdown caused by COVID-19, during which *TikTok* experienced significant growth in both registered users and published videos. The initial contact and first video suggestions were mediated by the platform's algorithm. It is worth noting that the *TikTok* algorithm is designed to foster addiction, particularly among younger viewers (Wang & Guo, 2023). Although the platform includes advertisements aimed at preventing prolonged usage, the risks of "infinite scrolling" are considerable, especially for young users who may spend hours watching short videos (Petrillo, 2021; Natarajan, 2024). *TikTok* offers two main options for viewing content: "Following," which displays content from followed profiles, and "For You," which suggests new videos based on the algorithm's assessment of user preferences. These two access routes to new content have also been adopted by platforms such as X (formerly *Twitter*) and the emerging *Blue Sky*, to organize users' timelines into two streams: one based on followed accounts and the other curated by the algorithm.

During the initial stages of using the tool, between 2020 and 2022, efforts were made to force the algorithm to predominantly display content related to reading and books. Periodic searches were conducted using terms such as "book," "booktok," "lectura" (reading), "libros" (books), and "literatura" (literature). It is noteworthy that the platform does not always prioritise the most-viewed videos, but also tends to promote trending or recent content. Profiles producing such videos were followed from the initial stages of the study, and these videos were marked with a "like" (a red heart icon). Despite the continued appearance of unrelated content during routine browsing, over 50% of the videos displayed were related to the research topics. As of June 2024, the profile used follows more than 7,500 accounts, of which over 6,000 are aligned with this research focus. During the data collection process, *TikTok* introduced an additional feature alongside the red heart: a "favourites" icon (a yellow

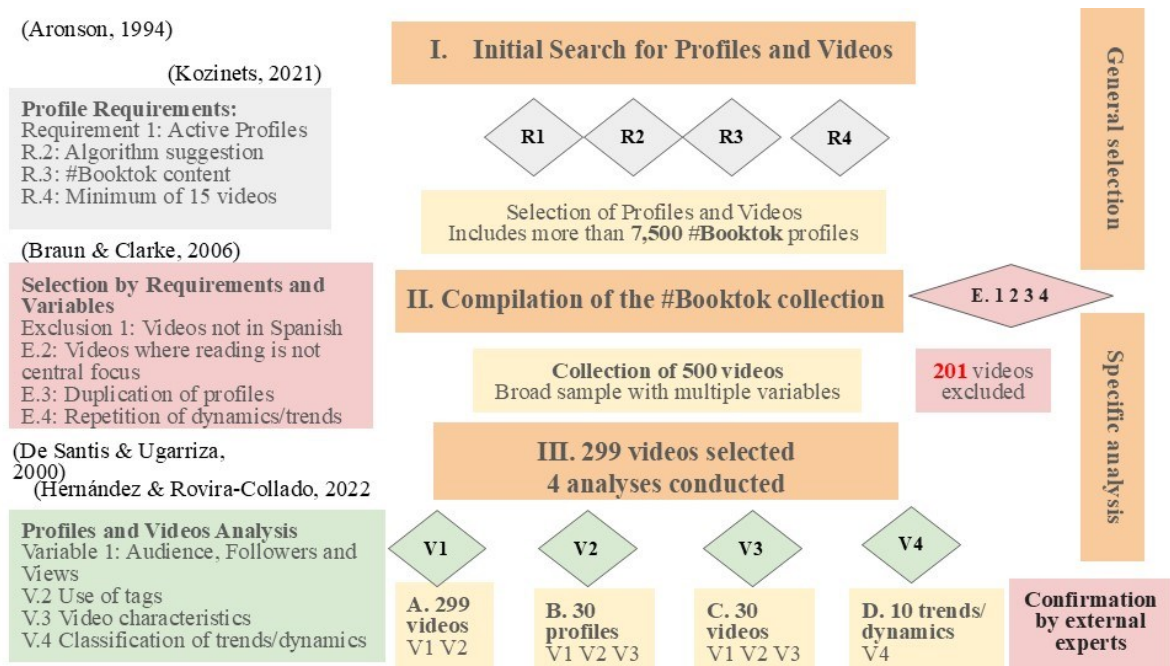
tag), which functions similarly to *Instagram's* option for organising content into specific collections.

Since navigation primarily occurs via mobile devices, the results displayed depend on the algorithm assigned to each account. Consequently, *TikTok's* algorithm may alter the outcomes of any given search (Siles et al., 2022). Unlike other platforms such as *YouTube*, where searches for specific terms yield more consistent results, *TikTok* may produce different outcomes across devices due to its integration with the user's mobile phone environment. The informational biases inherent to digital platforms, stemming from their lack of neutrality, were considered in this research (van Dijck, 2013; Hepp, 2020). Factors such as the browsing history of the profile used, interconnection with other programs, cookies, and social networks may influence the results presented (Fisher, 2022).

Once the initial corpus of 500 videos was compiled, additional studies on *TikTok* were reviewed to compare different procedures for classifying videos (Caldeiro-Pedreira & Yot-Domínguez, 2023; Rovira-Collado & Ruiz-Bañuls, 2022). With this context in mind, the research team implemented the process outlined in Figure 1 to complete the selection of booktoks.

Figure 1

Flowchart of Booktok selection



Source: Own work

Following Kozinets' netnographic approach, criteria for selection and analysis were established (Turpo Gerbera, 2008). Additionally, a thematic qualitative analysis was conducted (Aronson, 1994), and the research question was formulated in alignment with the selected objectives. The initial 500 videos were individually analysed by members of the research team, followed by a collective discussion of their general characteristics. This study took place between November 2023 and March 2024. At this point in the research, the team

decided not to include an analysis of audience interactions and comments (Roig-Vila, Romero-Guerra & Rovira-Collado, 2021), which may be addressed in future publications. Furthermore, the categories that were established, together with the results obtained, were compared against feedback from platform users with an interest in the online promotion of reading. This external team included three senior researchers and three early-career researchers interested in various uses of *Booktok*.

Specific data were collected for each selected video as well as for the profiles responsible for publishing them, including Duration, Audio, number of Tags along with the names of all the tags, Audience metrics, such as the number of followers and the number of users followed by the profile; for the videos, the following data were also collected: number of Views, Likes, Shares, and Comments. Moreover, a specific typology was established to classify content into categories, such as: Print Book, Digital Book, People: Female, People: Male, Spaces, Digital-Others, as detailed in the figures and tables provided in the Zenodo Annex. As for the Audio category, it is determined whether the recording is user-created or rather pre-recorded music provided by the platform. For the Profiles, it is also determined whether users provide information about accounts they may have on other platforms, such as *Instagram* (IG), *Wattpad* (Wtt), *Portal*, *Goodreads* (G), *YouTube* (YT), *Twitter* (Tw), and *Facebook* (FB).

From the initial 500 videos, specific criteria were established for the first selection: 1. Profiles had to be active; 2. Videos had to be algorithmically recommended in the "For You" section; 3. The content had to be taggable with *#booktok*; 4. Profiles needed a minimum level of activity (at least 15 videos). Additionally, all videos had to be publicly accessible without requiring a login to ensure the privacy of each account. *Descriptive variables* (Braun & Clarke, 2006) and *exclusion* criteria were also defined: the videos had to be in Spanish or created by Spanish-speaking profiles, and centred on reading-related content. With regard to the language used, some videos in English were included to highlight emerging trends, which will be discussed later. Many videos were excluded because they originated from the same profiles or featured repetitive trends frequently appearing in timelines, resulting in a final corpus of 299 videos (201 videos discarded). A subsequent individual selection was made to identify the most significant videos (30) and profiles (30), focusing on the following variables (DeSantis & Ugarriza, 2000; Hernández & Rovira-Collado, 2023): V1 Audience, Followers and Views; V2 Use of Tags; V3 Video Characteristics; and V4 Classification of procedures and dynamics. This process resulted in a final list of 10 videos.

Finally, distinct categories were defined for the description of the videos, along with the main descriptive data for each video and profile in order to refine the analysis, which started in November 2023.

3. Analysis and Results

3.1. Global descriptive results for the 299 videos

Some of the descriptive results are included as an external annex on Zenodo (<https://zenodo.org/records/14507130>). In Zenodo Table I, among the total of 299 videos analysed, the average duration was observed to be 39.59 seconds, with a range from a minimum of 4 seconds to an outlier maximum of 553 seconds. Ten videos were identified as slideshow presentations, likely originating from other platforms, while the remaining 289

were dynamic. The percentage of videos shorter than 39 seconds constitutes 67.82% of the total dynamic videos (299), which emphasises brevity as a defining feature of the platform's content. Regarding audio content, 175 videos (58.53%) include music, whereas in 124 videos (41.47%), it is the protagonist who directly addresses the viewer using their own voice.

In total, the 299 videos achieved 53,027,954 views ($M = 177,351.02$), 3,823,354 likes ($M = 12,827.49$), 130,484 shares ($M = 439.34$), and 21,445 comments ($M = 72.21$).

Concerning Typology or central element, the most frequently featured subject is the *Book* (166 videos; 55.52%), followed by *Girl/Book* (61 videos; 20.40%) or *Girl* alone as the protagonist (23 videos; 7.69%). In contrast, less common options include the use of *Kindle* or other digital reading devices (3 videos; 1%). The print book stands out as the central feature in 245 *booktoks* (81.94%) across the different typologies. Out of the 299 videos, only 278 distinct profiles are represented, as some profiles appear multiple times across different videos. The gender of the protagonist is identified in 242 videos (221 women and 21 men). Additionally, the dataset includes the identification of 5 publishing houses, 5 institutions, 5 bookshops, 3 reading communities such as “Qué leer,” and 4 categorised as “others.” Participation on other platforms as part of a transmedia strategy was also noted.

3.1.1 Most used tags

Table 1 shows the 25 most frequently used tags across the 299 analysed videos. Tags work as a fundamental tool for locating these videos, as they do in similar spaces like literary blogs (García & Rubio, 2013). A total of 1,137 tags were recorded, which were used 2,945 times overall (this count was used to calculate Absolute Frequency). These 25 key terms account for 40.81% of the total tags collected (while the remaining 1,112 tags represent 59.19% of the total). The table includes a column showing the total views associated with each tag according to the platform's data as of 20 January 2024. The abbreviation B (Billions) is used to denote the vast audience numbers, with some tags reaching billions of views. It is noteworthy that this figure has likely increased over this brief period of time due to the continuous traffic on the platform.

Table 1

25 Most frequently used tags across the 299 analysed videos

Tag (#)	AF	AF (%)	Total views of the Tag on TikTok
booktok	227	7.71	144.40B (Billions)
libros	108	3.67	12.70B
books	98	3.33	37.20B
booktokespañol	80	2.72	3.50B
fyp	65	2.21	42,639.60B
booktoker	64	2.17	12.80B

Tag (#)	AF	AF (%)	Total views of the Tag on <i>TikTok</i>
libroslibroslibros	50	1.70	4.00B
bookworm	47	1.60	18.00B
librosrecomendados	41	1.39	2.90B
book	40	1.36	18.90B
librostiktok	40	1.36	3.30B
bookish	35	1.19	18.80B
bookstagram	34	1.15	1.50B
parati	32	1.09	6,513.90B
booktokespaña	30	1.02	0.56B
lectura	30	1.02	2.80B
leer	25	0.85	2.20B
booklover	22	0.75	3.40B
libro	22	0.75	2.80B
bookrecommendations	21	0.71	10.40B
reading	21	0.71	13.60B
bookclub	19	0.65	14.10B
literatura	18	0.61	1.50B
foryou	17	0.58	25,011.20B
lectores	14	0.50	2.10B

Source: Own work

The tags are organised by their frequency of appearance in the 299 videos, with “booktok” being the most common, as it defines the category. This tag appears 277 times (92.64% of the total) and has an Absolute Frequency of 7.71 out of the 2,945 tags. Other frequently appearing tags in this selection of 299 Spanish-language videos include “Libros,” “booktokenespañol,” “LibrosLibrosLibros,” “librosrecomendados,” “booktokespaña,” and “librosTikTok.” Tags such as “fyp,” referring to “for you page,” “página para ti,” or “para ti,” also appear with billions of views, serving as strategies to enhance the virality of the videos. Subsequently, a WordArt visualisation was created based on the 200 most viewed tags out of the 1,137 used, in order to highlight the most significant ones.

Descriptors	Users	AF	AF (%)
	Web/Portal	11	36.67
	Goodreads	6	20.00
	YouTube	4	13.33
	X (Twitter)	5	16.67
	Facebook	2	0.67
Videos		9,800	326.67
Following		6,860	228.67
Followers		2,739,571	91,319.03
	Over 1 million	1	3.33
	Between 999,999 and 100,000	5	16.67
	Between 99,999 and 30,000	9	30.00
	Between 29,999 and 10,000	12	40.00
	Between 9,999 and 8,900	3	10.00
Likes		45,182,340	1,506,078

The selection of the most prominent profiles was based on the thirty users—excluding portals, publishers, or libraries, for instance—with the highest number of followers. In this regard, as shown in Table II of the Annex, one user stands out (@fantasyliterature) with the highest number of followers (1,187,392). The sample is evenly divided, with 50% of profiles having more than 30,000 followers and the remainder ranging between 29,999 and 8,900 (with the interval between 29,999 and 10,000 being the most representative). There is also a notable predominance of women over men, with female representation accounting for nearly 90%. Among the fifteen profiles with more than 30,000 followers, only two are male: @sans.reyes (129,076 followers) and @javierruescas (87,328 followers). Collectively, this group of content creators on *TikTok* has produced a total of 9,800 videos, with the most active profiles being @sans.reyes (975 videos) and @roibooks (969 videos). Ten of these analysed profiles have uploaded more than 400 videos to their channels. Similarly, it is evident that these users have built a large community of followers who prefer engagement through the “Like” option, with the most prominent user in this regard being @patriciafedz, who has accumulated over 7 million positive interactions on her content, establishing herself as a true “literature influencer”.

Another aspect considered in the analysis was whether *TikTok* served as the primary platform for interaction, or if users relied on other social media to complement their digital identity. In this case, among the most prominent profiles, eight users link to another platform in their biography, with *Instagram* being the most common (53.33% of cases). When

comparing profiles across both platforms, it is notable that the majority (13 users) have more followers on *TikTok* than on *Instagram*. Nevertheless, it was noted that most individuals from one platform disseminate their content across others, tailoring it to the specific nature of each platform; for instance, other portals related to literary promotion such as *Goodreads* can also be found.

3.3. Analysis of 30 standout videos

Although the platform generates prominent profiles with thousands of followers—the so-called 'influencers'—our analysis focuses more on the typology of videos they produce and the innovations they introduce. For this reason, a further selection of 30 videos was made, with the main data presented in the following Table 3.

Table 3

General characteristics of the thirty selected videos

	Maximum	Minimum	Average	Total
Duration (in seconds)	135	5	39.40	1,182
Views	2,700,000	598	534,069.10	16,022,073
Likes	373,600	49	72,575.40	2,177,262
Number of comments	1,843	1	389,333	11,680

As in the previous case, Table III in the Zenodo Annex includes detailed data on the 30 videos, including the full URL for accessing them, the tags used, the number of views, likes, duration, and comments for each video

The longest *booktok* exceeds two minutes, while the shortest (Video #34) lasts only five seconds. This short video follows the “What are you reading?” trend, which will be discussed later. The selection includes videos with low numbers of views (598), likes (49), and comments (1), which were nevertheless included in order to identify new trends. However, considering the totals, it is worth noting that these 30 videos collectively have over sixteen million views, two million likes, and more than eleven thousand comments, demonstrating their significant audience, with figures surpassing those of earlier *booktubers*. The brevity of these videos and their accessibility through mobile devices are key reasons for their wide reach.

The distribution of the 30 *booktoks* by main focus or protagonist is as follows: 13 feature a *Book*; 8 *Girl/Book*; 5 *Girl*; 2 *Boy/Book*; 2 *Boy*; and 1 *Girl/Author*. The terms “girl” and “boy” have been used to reflect the youthful and informal nature of the videos. It is noteworthy that the book is the central focus in 25 videos, often accompanied by men or women. There are more videos featuring women as protagonists (14) compared to men (4). However, this is an unusual finding, as men typically account for less than 10% of these videos. This is likely due to the inclusion of a few male protagonists with substantial audiences.

Finally, a final selection was made, based on both the novelty of the trends and the multimodal elements each video offers, as analysed in another study (Rovira-Collado, Martínez-Carratalá, & Miras, 2024). Ten distinct trends were identified in these 10 videos.

Preceding classifications (Tomasena, 2021) were not adopted in this analysis, allowing for the development of a novel multimodal classification.

Table 4

Selection of 10 videos and description of their different dynamics/trends

Dynamics/Trend	Hyperlink	Duration	Likes	Comments
1. ¿Qué estás leyendo ahora? What are you reading?	https://www.tiktok.com/@claudiacp_books/video/7230137545923792155	05 sec.	56	1
2. Fiesta de Seguidores Reader follow party	https://www.tiktok.com/@lalecturasdeloli/video/6972178596152511749	15 sec.	3047	717
3. Bibliotecas Libraries	https://www.tiktok.com/@bibliotecaugena/video/6971466004585057542	13 sec.	2,365	14
4. Tipos de Booktoker Types of Booktokers	https://www.tiktok.com/@pandi.book/video/7199333140748438790	1min. 54 sec.	83.4K	973
5. Promoción lectora Fostering reading	https://www.tiktok.com/@iriyaselene/video/7211269180484750598	10 sec.	21.4K	194
6. Editoras Editors (female)	https://www.tiktok.com/@vreditorasya/video/7223140662022114565	08 sec.	243.8K	487
7. Bookinfluencer	https://www.tiktok.com/@patriciafedz/video/7222221715819072774	2 min, 15 sec.	23K	150
8. Día del libro World Book Day	https://www.tiktok.com/@javierruescas/video/7224553867566910747	1 min. 35 sec.	30.4K	86
9. Videopoemas Videopoems	https://www.tiktok.com/@marinalcuadrado/video/7173687644935703814	1 min. 9 sec.	12.5K	719
10. Así dijo... So said...	https://www.tiktok.com/@solo.palabrqs/video/7190817595401030918	20 sec.	138.2K	181

Own work.

It is worth mentioning that many of these videos have a significant audience, with thousands of “likes”. The first example, *What are you reading?*, has far fewer likes but was

included because it was one of the first to be added to the list and most clearly demonstrates a new trend. Along with 2. *Fiesta de seguidores-lectores (Reader Follow Party)*, these categories represent two of the most innovative trends compared to earlier models. Both *booktoks* are very short and illustrate the rise of hyper-brief dynamics and, in both cases, the main focus is on books or bookshelves, with very short recordings accompanied by a specific audio piece in English that gives a title to these trends. In the first example, only the reverse side of the book spine is shown at first, revealing just the edges of the pages and making it impossible to identify the book, only to reveal the cover and title the end of the clip. The video lasts only five seconds, synced with the audio file available on the platform: <https://www.tiktok.com/music/Whats-this-person-reading-right-now-6904077601871170309>. A review of this audio piece shows that it has been used in over 100,000 similar *booktoks*, making it a notable new trend

The second example, *Fiesta de seguidores-lectores (Reader Follow Party)*, also relies on a specific audio recording. In this case, it is a Spanish translation of *Reader Follow Party* (<https://www.tiktok.com/tag/readerfollowparty>), which has been used over 10,000 times, albeit mostly in English.

The third video, *Libraries*, demonstrates professional mediation, where the manager of a public library (@bibliotecaugena) shares videos about her daily work. These are also very short; for instance, one video is only 13 seconds long and introduces several books.

The fourth example, *Types of Booktoker*, features a young protagonist discussing books and showcasing different types of new readers associated with these trends. While not all protagonists are teenagers, these videos show a generational shift from earlier models.

The fifth example, *Fostering Reading*, features Iria and Selene, famous *booktubers* and authors of young adult literature, experimenting with new trends on *TikTok*. Here, they present their latest book with a popular background song, *Naughty* (Alisha Weir & The Cast of Roald Dahl's *Matilda the Musical*). As in other cases, the use of specific sounds helps create trends. This song from the musical *Matilda* is commonly used to depict pranks or mischievous acts, with humour being a key aspect of many such videos.

The sixth type, *Editors*, is labelled as such because the protagonist self-identifies as an editor, although the video is more of a humorous take on an ever-growing wish list of books she has. Interestingly, the video does not prominently feature books but highlights a passion for reading instead. Once again, the video's effect relies on a specific audio clip, "Ding dong", where after a dull thud resembling a knock on a door, a female voice mimics the sound of a bell, marking the protagonist's sudden appearance

Some of the selected dynamics have stronger connections to *YouTube* and earlier models. The importance of "content creation" and the emergence of new "influencers" has already been discussed. The seventh example, *Bookinfluencer*, features Patricia Fernández, who has amassed a significant following by talking about books. Her videos, like many others, also highlight the importance of the image she portrays—young, attractive, and relatable—consistent with trends across other social networks (Calvo-González; San Fabián, 2019; Dezuanni et al., 2022). This *booktok* has already garnered over 200,000 views, 20,000 likes, and numerous comments. @patriciafedz has a steady production of videos and hundreds of thousands of followers, thereby firmly establishing herself in this category.

Javier Ruescas is another *influencer* who encourages reading and, in addition to being a young adult author, was also active in former blogs and *booktuber* communities. On *World*

Book Day, he usually shares a video about the origins of this event, showcasing his adaptability to the new medium and engaging a large audience.

The category of *Videopoems* is not particularly novel, and it typically involves the previously recorded voice of a poet, or features someone reciting their verses. In this case, @marinalcuadrado offers a recording focused on herself, with over 150,000 views. This type of videopoem is more personal, making poetry more accessible compared to traditional videopoems on *YouTube*, which often rely on photomontages.

The final example, *So Said...*, represents an intermediate dynamic or trend which focuses on famous quotes, typically accompanied by static photomontages, remaining very brief. The selected example highlights the words of the Uruguayan poet Mario Benedetti, demonstrating how this format can bring literary voices into contemporary digital spaces.

4. Discussion and Conclusions

Based on the research question and primary objective, it is concluded that the various analyses presented enable a detailed characterisation of Spanish-language *booktoks* as new virtual epitexts for promoting reading. From the global analysis of 299 examples to the specific selections, the study demonstrates a broad progression that delineates the evolution from earlier spaces. The first key finding concerns the two primary categories of *booktoks*. They represent two of the most innovative #*Booktok* trends, with books serving as the central focus of both practices. Although the selected examples are from Spanish-speaking users, the original tags and audio they use are actually in English, reflecting their much wider reach and highlighting clear trends within *TikTok*.

A brief trajectory can be proposed, starting from literary forums as the first digital epitexts in 2003 (Lluch & Acosta, 2012), to literary blogs from 2006, which exhibited a wide variety (García Rodríguez & Rubio González, 2013). This was followed by *booktubers*, who experienced their peak between approximately 2011 and 2018 (Tomasena, 2021). Subsequently, from 2014 to 2020, social reading platforms such as *Goodreads* replaced former spaces (García-Roca, 2020). By 2016, *Bookstagram* began to emerge (Quiles Cabrera, 2020), and since 2020, the rise of *Booktoks* has been evident (Guiñez-Cabrera & Mansilla-Obando, 2022).

The creation of videos and the analysis of other productions can support the development of digital skills (Allué & Cassany, 2023) and previous videos already demonstrated their educational value (Paladines & Aliagas, 2021). Specific proposals for integrating *TikTok* dynamics into classrooms already exist (Blanco Martínez & González Sanmamed, 2021).

It must be acknowledged that this is a different category compared to previous models. Some characteristics inferred from the description provided are:

- These videos are generally much shorter than earlier ones, enabling quicker consumption but often limiting in-depth literary analysis. However, their brevity also results in a larger audience, surpassing figures achieved by previous modalities.

- The primary space for creating and disseminating these videos is the mobile phone. While some videos can be recorded and edited using other resources, as was common with *booktubers*, the vast majority are created on mobile devices. Numerous editing applications

for different mobile operating systems have emerged, which facilitate the production of these videos.

-Fully enjoying these videos requires an active profile that can receive suggestions from the platform's algorithm. Unlike *booktubers*, whose videos could be browsed without logging into a Google profile, exploring a range of *booktoks* needs an active profile on the platform. This also allows users to create groups, follow tags, and engage in comments more directly.

- Although there are also *bookinfluencers*, in many cases the book itself is the primary focus of the video, which can be used in various educational contexts (Rovira-Collado & Ruiz-Bañuls, 2022).

The limitations of this research are acknowledged, with a specific corpus of videos with characteristics that were primarily dictated by the platform's algorithm. Additionally, the inherent bias of the research team, which sought to identify differences from earlier epitexts, is also acknowledged. More comprehensive analyses, such as those conducted with *booktubers* (Tomasena, 2022), could leverage specific APIs to gather macrodata from these interactions

As a future outlook, identifying the literary trends promoted by *booktoks* is proposed, although it is anticipated that these will largely consist of current bestsellers in young adult literature. Further research is needed to confirm the extent to which these videos influence sales across genres (Merga, 2021; Martens et al., 2022). Additionally, specific analyses of interactions between content creators and their audiences could be explored (Roig-Vila, Romero-Guerra, & Rovira-Collado, 2021). Comments, live broadcasts, replies (responses to other videos), duets (videos created by two people from separate devices), stitches (video overlays), and other forms of interaction represent areas yet to be examined. Among virtual epitexts, it is the hour of *#Booktok*.

Authors' Contributions

Conceptualisation: J.R.-C.,S.M.; Methodology: J.R.-C., F.A.M.-C.,S.M.; Data curation: F.A.M.-C.,S.M.; Validation: J.R.-C., F.A.M.-C.,S.M.; Initial draft writing: S.M.; Review and editing: J.R.-C.,F.A.M.-C.

Funding

This research is part of the *Red de Investigación en Docencia Universitaria Narrativas Visuales y Formación Literaria en Educación Infantil (6216)* (University Teaching Research Network: Visual Narratives and Literary Training in Early Childhood Education) at the University of Alicante.

References

Abidin, C. (2020). Mapping Internet Celebrity on TikTok: Exploring Attention Economies and Visibility Labours. *Cultural Science Journal*, 12(1), 77–103. <https://doi.org/10.5334/csci.140>

- Allué, C., & Cassany, D. (2023). Gravando vídeos: educação literária multimodal. *Texto Livre*, 16, p.e41797. <https://doi.org/10.1590/1983-3652.2023.41797>
- Amo, M. del (1964). *La hora del cuento*. [Versión digital 2004]. <https://www.cervantesvirtual.com/obra/la-hora-del-cuento--0/>
- Aronson, J. (1994). A Pragmatic View of Thematic Analysis. *The Qualitative Report*, 2, 1-3. <https://nsuworks.nova.edu/tqr/vol2/iss1/3/>
- Blanco Martínez, A., & González Sanmamed, M. (2021). Aprender desde la perspectiva de las ecologías: una experiencia en Secundaria a través del teatro y de Tiktok. *Educatio Siglo XXI*, 39(2), 169–190. <https://doi.org/10.6018/educatio.465551>
- Braun, V., & Clarke, V. (2006). Using Thematic Analysis in Psychology. *Qualitative Research in Psychology*, 3, 77-101. <https://doi.org/10.1191/1478088706qp063oa>
- Caldeiro-Pedreira, M. C. & Yot-Domínguez, C. (2023). Usos de TikTok en educación. Revisión sistemática de la aplicabilidad didáctica de TikTok. *Anàlisi: Quaderns de Comunicació i Cultura*, 69, 53-73. <https://doi.org/10.5565/rev/analisi.3630>
- Calvo González, S., & San Fabián Maroto, J. L. (2018). Selfies, jóvenes y sexualidad en Instagram: representaciones del yo en formato imagen. *Pixel-Bit. Revista De Medios Y Educación*, (52), 167–181. <https://doi.org/10.12795/pixelbit.2018.i52.12>
- Cordón-García, J. A., Alonso-Arévalo, J., Gómez-Díaz, R., & Linder, D. (2013). *Social Reading: Platforms, Applications, Clouds and Tags*. Chandos Publishing.
- Cordón-García, J. A. & Gómez-Díaz, R. (Eds.) (2019). *Lectura, sociedad y redes: colaboración, visibilidad y recomendación en el ecosistema del libro*. Marcial Pons.
- DeSantis, L., & Ugarriza, D. (2000). The Concept of Theme as Used in Qualitative Nursing Research. *Western Journal of Nursing Research*, 22, 351-372. <https://doi.org/10.1177/019394590002200308>
- Dezuanni, M., Reddan, B., Rutherford, L., & Schoonens, A. (2022). Selfies and shelfies on #bookstagram and #booktok – social media and the mediation of Australian teen reading, *Learning, Media and Technology*, 47(3), 355-372. <https://doi.org/10.1080/17439884.2022.2068575>
- Fisher, E. (2022). *Algorithms and subjectivity: The subversion of critical knowledge*. Routledge.
- García Rodríguez, A. & Rubio González, E. (2013). Un paseo por la blogosfera de la literatura infantil y juvenil española: de los blogs “lijeros” a Facebook. En M. B. Santana & C. Travieso (Coords.), *Puntos de Encuentro. Los primeros 20 años de la Facultad de Traducción y Documentación de la Universidad de Salamanca* (pp. 51-72). Universidad de Salamanca.
- García-Roca, A. (2020). Spanish Reading Influencers in Goodreads: Participation, Experience and Canon Proposed. *Journal of New Approaches in Educational Research*, 9(2), 153-166. <https://doi.org/10.7821/naer.2020.7.453>
- Guiñez-Cabrera, N., & Mansilla-Obando, K. (2022). Booktokers: Generar y compartir contenidos sobre libros a través de TikTok. *Comunicar*, 71, 119-130. <https://doi.org/10.3916/C71-2022-09>
- Hepp, A. (2020). *Deep mediatization*. Routledge.

- Hernández Heras, L., Muela Bermejo, D., & Taberero Sala, R. (2022). Evaluar el uso de las redes sociales de lectura en la educación literaria en contextos formales e informales. Diseño y validación de la herramienta RESOLEC. *Pixel-Bit. Revista de Medios y Educación*, 64, 139–164. <https://doi.org/10.12795/pixelbit.93831>
- Hernández-Ortega, J. & Rovira-Collado, J. (2022). Expansión Social en la Didáctica de la Lengua y la Literatura a través de Instagram. En S. Gala Pellicer (Ed.) *Innovación educativa aplicada a la enseñanza de la lengua* (pp. 11-30). Dykinson.
- IAB Spain (2022). *Estudio anual redes sociales 2022*. <https://iabspain.es/estudio/estudio-de-redes-sociales-2022/>
- Jerasa, S., & Boffone, T. (2021). BookTok 101: TikTok, Digital Literacies, and Out-of-School Reading Practices. *Journal of Adolescent & Adult Literacy*, 65(3), 219-226 <https://doi.org/10.1002/jaal.1199>
- Kozinets, R. V. (2021). Netnography today: a call to evolve, embrace, energize, and electrify. En Robert V. Kozinets, y Rossella C. Gambetti (Eds.), *Netnography unlimited: understanding technoculture using qualitative social media research* (pp. 3-23). Routledge.
- Lluch, G., Taberero-Sala, R., & Calvo-Valios, V. (2015). Epitextos virtuales públicos como herramientas para la difusión del libro. *Profesional de la información*, 24(6), 797-804. <https://doi.org/10.3145/epi.2015.nov.11>
- Martens, M., Balling, G., & Higgason, K. A. (2022). #BookTokMadeMeReadIt: young adult reading communities across an international, sociotechnical landscape. *Information and Learning Sciences*, 123(11/12), 705-722 <https://doi.org/10.1108/ils-07-2022-0086>
- Merga, M. K. (2021). How can Booktok on TikTok inform readers' advisory services for young people? *Library & Information Science Research*, 43(2). <https://doi.org/10.1016/j.lisr.2021.101091>
- Natarajan, N. (2024). Do They Stop? How Do They Stop? Why Do They Stop? Whether, How, and Why Teens Insert “Frictions” Into Social Media’s Infinite Scroll. *International Journal Of Communication*, 18, 1956-1975. <https://ijoc.org/index.php/ijoc/article/view/21618>
- Nielsen Book UK (2021). *Examining The Booktok Potential*. <https://nielsenbook.co.uk/examining-the-booktok-potential/>
- Paladines, L. V., & Aliagas, C. (2021). Booktuber: lectura en red, nuevos literacidades y aplicaciones didácticas. *EDMETIC, Revista de Educación Mediática y TIC*, 10(1), 58-72. <https://doi.org/10.21071/edmetic.v10i1.12234>
- Paladines, L., & Aliagas, C. (2023). Literacy and literary learning on BookTube through the lenses of Latina BookTubers. *Literacy*, 57. 17–27. <https://doi.org/10.1111/lit.12310>
- Paladines-Paredes, L. V., & Margallo, A. M. (2020). Los canales booktuber como espacio de socialización de prácticas lectoras juveniles. *Ocnos. Revista De Estudios Sobre Lectura*, 19(1), 55-67. https://doi.org/10.18239/ocnos_2020.19.1.1975
- Penguin (2020). The best TikTok accounts to follow for book lovers. <https://www.penguin.co.uk/articles/2020/08/tiktok-booktok-best-accounts-literature-books>

- Petrillo, S. (2021). What Makes TikTok so Addictive?: An Analysis of the Mechanisms Underlying the World's Latest Social Media Craze. *Brown Undergraduate Journal of Public Health*. <https://sites.brown.edu/publichealthjournal/2021/12/13/tiktok/>
- Quiles Cabrera, M. del C. (2020). Textos poéticos y jóvenes lectores en la era de Internet: de "Booktubers", "bookstagrammers" y "followers". *Contextos Educativos. Revista De Educación*, (25), 9–24. <https://doi.org/10.18172/con.4260>
- Roig-Vila, R., Romero-Guerra, H. & Rovira-Collado, J. (2021). BookTubers as Multimodal Reading Influencers: An Analysis of Subscriber Interactions. *Multimodal Technologies and Interaction*. 5(7), 39. <https://doi.org/10.3390/mti5070039>
- Rovira-Collado, J., & Ruiz-Bañuls, M. (2022). BookTok como nuevo epitexto virtual para la formación lectora y la competencia digital docente. En D. Ortega-Sánchez y I. M. Gómez Trigueros (Eds.), *Investigación e innovación con TAC en educación mediática: retos, experiencias y brecha digital en entornos pedagógicos emergentes* (pp. 142-151). Tirant Lo Blanch.
- Rovira-Collado, J. (2017). Booktrailer y Booktuber como herramientas LIJ 2.0 para el desarrollo del hábito lector. *Investigaciones Sobre Lectura*, (7), 55-72. <https://doi.org/10.24310/revistaisl.vi7.10981>
- Rovira-Collado, J., Martínez-Carratalá, F.A., & Miras, S. (2024). Booktok: análisis de las estrategias discursivas multimodales para la promoción de la lectura en TikTok. *Texto Livre*. 17 <https://doi.org/10.1590/1983-3652.2024.51641>
- Rovira-Collado, J. Miras, S., & Martínez-Carratalá, F.A.. (2024). ANEXO DATOS. Investigación: La hora del booktok: caracterización de nuevos vídeos para la promoción lectora en el móvil. *Zenodo*. DOI: 10.5281/zenodo.14507130 <https://zenodo.org/records/14507130>
- Sánchez García, R., & Aparicio Durán, P. (2020). Los hijos de Instagram. Marketing editorial. Poesía y construcción de nuevos lectores en la era digital. *Contextos Educativos. Revista de Educación*, 0(25), 41-53. <https://doi.org/10.18172/con.4265>
- Sanz-Tejeda, A., Lluch, G. (2024). Temas, métodos y resultados de investigación sobre TikTok/Instagram y lectura. Revisión sistemática bibliográfica. *Tejuelo*, (39), 131-164. <https://doi.org/10.17398/1988-8430.39.131>
- Siles, I., Valerio-Alfaro, L., & Meléndez-Morán, A. (2022). Learning to like TikTok and not: Algorithm awareness as process. *New Media & Society*, 0(0). <https://doi.org/10.1177/14614448221138973>
- Sorensen, K., & Mara, A. (2014). Booktubers as a Networked Knowledge Community. En M. Limbu y B. Gurung (Eds.), *Emerging Pedagogies in the Networked knowledge Society: Practices integrating social media and globalization* (pp. 87-99). IGI Global.
- Talbot, D. (2023). *Impact of Social Media on Book Publishing Industry*. Wordstated. <https://wordrated.com/impact-of-social-media-on-book-publishing-industry/>
- Tomasena, J. (2019). Negotiating Collaborations: BookTubers, The Publishing Industry, and YouTube's Ecosystem. *Social Media + Society*, 5(4), 1–12. <https://doi.org/10.1177/2056305119894004>

- Tomasena, J. M. (2021). ¿Quiénes son los bookTubers?: características de los video-blogueros literarios en lengua española. *Ocnos. Revista De Estudios Sobre Lectura*, 20(2), 43-55. https://doi.org/10.18239/ocnos_2021.20.2.2466
- Tomasena, J. M. (2022). Los géneros audiovisuales en la producción de los booktubers: un análisis cuantitativo. *BiD: textos universitaris de biblioteconomia i documentació*, 49. <https://doi.org/10.1344/BiD2022.49.02>
- Turpo Gebera, O. W., (2008). La netnografía: un método de investigación en Internet. *EDUCAR*, 42, 81-93. <https://www.redalyc.org/articulo.oa?id=342130831006>
- Van Dijck, J. (2013). *The culture of connectivity: a critical history of social media*. Oxford University Press.
- Vizcaíno-Verdú, A., & Contreras-Pulido, P., & Guzmán-Franco, M. D. (2019). Reading and informal learning trends on YouTube: The booktuber. *Comunicar*, 59, 95-104. <https://doi.org/10.3916/C59-2019-09>
- Wang, X., & Guo, Y. (2023). Motivations on TikTok addiction: The moderating role of algorithm awareness on young people. *Profesional de la información*, 32(4). <https://doi.org/10.3145/epi.2023.jul.11>