

# TIKTOK SYLLABUS

Teaching socio-cultural issues on TikTok



Curated by **A/Prof Crystal Abidin**  
and **Dr D. Bondy Valdovinos Raye**

A TikTok Cultures  
Research Network Initiative

**\*SCROLLS\***



**\*SCROLLS\***

# ABOUT

The TikTok Syllabus: Teaching Socio-cultural Issues on TikTok is a public scholarship project launched by the TikTok Cultures Research Network. In response to our series of public events in 2020–2021, our research-focused Network has pledged to continue dedicating time and resources to enhance the teaching and pedagogical work done around TikTok Studies and its impact on society. This Syllabus provides a curation of the early landscape of TikTok Studies, providing educators and researchers with resources to teach and think about TikTok through various socio-cultural perspectives. As the first iteration, this Syllabus is currently limited to English language work, though we have extended our efforts to consider a myriad of case studies and resources especially focused on the Asia Pacific region, where we are based.

We welcome collaborations on future iterations of this Syllabus, across languages, regions, and foci. For a full list of academic publications on TikTok by members of the TikTok Cultures Research Network and from academia at large, visit <https://tiktokcultures.com/publications/>. We welcome suggestions for entries at <https://tiktokcultures.com/contact/>.

# ACKNOWLEDGEMENTS

The production of this Syllabus is funded by Strategic Investment Funding from the Faculty of Humanities at Curtin University. It takes inspiration from 'Critical Disinformation Studies: A Syllabus', authored by Alice Marwick, Rachel Kuo, Shanice Jones Cameron, and Moira Weigel, and launched by the Centre for Information, Technology, & Public Life (CITAP) at University of North Carolina at Chapel Hill in 2021. See the syllabus at <https://citap.unc.edu/research/critical-disinfo/>.

We also wish to acknowledge the Traditional Owners of the lands on which we live and work, and pay our respects to the Aboriginal and Torres Strait Islander members of our communities and their Elders, past, present, and emerging.

## CITATION

Abidin, Crystal, and D. Bondy Valdovinos Kaye. 2021. TikTok Syllabus: Teaching Socio-cultural Issues on TikTok. *TikTok Cultures Research Network (TCRN)*, Social Media Pop Cultures Programme, Centre for Culture and Technology (CCAT), Curtin University.

<https://tiktokcultures.com/syllabus2021/>



# About the TIKTOK CULTURES RESEARCH NETWORK

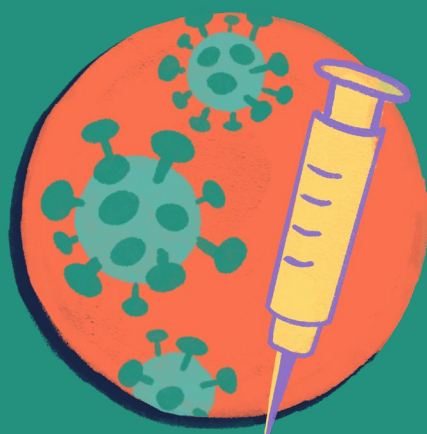
The TikTok Cultures Research Network is a research portal founded in October 2020 by A/Prof Crystal Abidin and a group of Asia Pacific-based interdisciplinary scholars who are studying TikTok cultures from a variety of qualitative research methodologies. We provide and facilitate the production of scholarly resources, research projects, and events that connect networks of qualitative scholars of various disciplines from around the world. Our ethos is rooted in providing opportunities to junior, under-represented, and under-privileged scholars; in committing to a decolonizing approach that prioritizes research from and by the margins/marginalized in the Asia Pacific and Global South; and in fostering meaningful and impactful collaboration and networking opportunities that will result in innovative research perspectives. Visit us at <https://tiktokcultures.com/> or on Twitter at [@TikTokCultures](https://twitter.com/TikTokCultures).

The TikTok Cultures Research Network is housed under the Social Media Pop Cultures Programme at the Centre for Culture and Technology (CCAT), Curtin University. The Programme is CCAT's newest node, led by A/Prof Crystal Abidin, dedicated to critically assessing the history, function, and design of popular culture in social media spaces and pop culture vernacular native to social media, and to scrutinize academic approaches to the phenomenon, paying special attention to digital media in the Asia Pacific region. Find out more at <https://ccat.curtin.edu.au/>.



# SECTIONS

This Syllabus contains ten sections, each recommending readings and resources in the categories of: Conceptual Readings, TikTok Readings, Case Studies, and Multimedia Resources. The sections are structured for educators to incorporate various types of resources into their course syllabus, whether for theoretical development, contextual understandings of TikTok, case studies to investigate a TikTok phenomena in greater detail, or examples as springboards for class discussion. The Syllabus is also intended for researchers who seek a broad overview to explore the growing landscape of TikTok research. While the sections are not exhaustive, this first iteration scopes the current state of the field.





**01**  
Positioning  
Platform Studies



**02**  
Methodological  
Matters



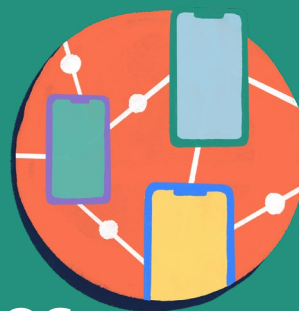
**03**  
Governance



**04**  
Algorithms &  
Affordances



**05**  
Participation  
& Community



**06**  
Publics &  
Practices



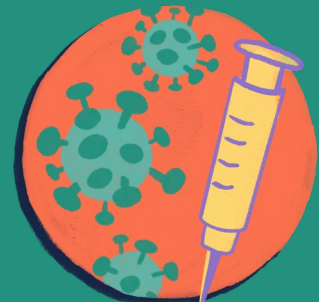
**07**  
Identity &  
Visibility



**08**  
Celebrity &  
Commerce



**09**  
Credit &  
Copyright



**10**  
Critical  
Communication  
& Crisis

**TAP!**



**TAP!**

**TAP!**



# 01



## Positioning Platform Studies

After the immense success experienced by its sister app Douyin in the Chinese market in 2016, TikTok was launched in 2017, and subsequently merged with Musical.ly in 2018 after its parent company ByteDance acquired and merged the two. In this section, we consider trajectories and approaches for studying TikTok in light of its growing platformization around the world.

## CONCEPTUAL READINGS

Burgess, J. (2021). [Platform studies](#). In C. Cunningham & D. Craig (Eds.), *Creator culture: An introduction to global social media entertainment* (pp. 21–38). New York: New York University Press. ISBN: 9781479817979.

Duffy, B. E., Poell, T., & Nieborg, D. B. (2019). [Platform practices in the cultural industries: Creativity, labor, and citizenship](#). *Social Media + Society*, 5(4), 1–8. DOI: 10.1177/2056305119879672.

van Dijck, J., Poell, T., & de Waal, M. (2018). [The platform society as a contested concept](#). In J. van Dijck, T. Poell & M. de Waal (Eds.), *The platform society: Public values in a connective world* (pp. 15–35). Oxford: Oxford University Press. ISBN: 9780190889777.

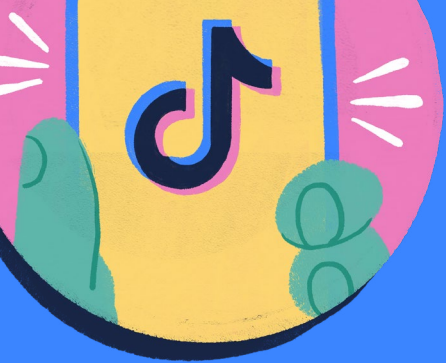
- Kaye, D. B. V., Chen, X., & Zeng, J. (2021). [The co-evolution of two Chinese mobile short video apps: Parallel platformization of Douyin and TikTok](#). *Mobile Media & Communication*, 9(2), 229–253. DOI: 10.1177/2050157920952120.
- Zeng, J., Abidin, C., & Schäfer, M. S. (2021). [Research perspectives on TikTok and its legacy apps—Introduction](#). *International Journal of Communication*, 15, 3161–3172. DOI n/a.
- Zhang, Z. (2021). [Infrastructuralization of Tik Tok: Transformation, power relationships, and platformization of video entertainment in China](#). *Media, Culture & Society*, 43(2), 219–236. DOI: 10.1177/0163443720939452.

## CASE STUDIES

- Fannin, R. (2019, September 13). [The strategy behind TikTok's global rise](#). *Harvard Business Review*. Last accessed: 27 September 2021.
- Poniewozik, J., Hess, A., Caramanica, J., Kourias, G., & Morris, W. (2019, October 10). [48 hours in the strange and beautiful world of TikTok](#). *The New York Times*. Last accessed: 27 September 2021.
- Schwedel, H. (2018, September 4). [A guide to TikTok for anyone who isn't a teen](#). *Slate Magazine*. Last accessed: 27 September 2021.

## MULTIMEDIA RESOURCES

- [video] CNA Insider. (2020, December 11). [Should you be afraid of TikTok? | Beyond the viral video | CNA documentary](#). *YouTube*. Last accessed: 30 October 2021.
- [video] Poh, Y. T., & Abidin, C. (2021). [Douyin and TikTok: A cross-language systematic review of academic scholarship on sister apps](#). *Association of Internet Researchers Conference 2021*, 13–16 October 2021. [Accompanying article available](#).
- [video] Vox. (2020, August 29). [The problem with banning TikTok](#). *YouTube*. Last accessed: 25 October 2021.





# 02

**TIKTOK SYLLABUS:**  
Teaching Socio-cultural  
Issues on TikTok

## Methodological Matters

TikTok has become a key social arena to explore innovative research frameworks and methodologies from emerging voices in the field. In this section, we consider some unique features of TikTok that warrant new research praxis, as well as how established methodologies can be applied to the platform.

### CONCEPTUAL READINGS

Light, B., Burgess, J., & Duguay, S. (2018). [The walkthrough method: An approach to the study of apps](#). *New Media & Society*, 20(3), 881–900. DOI: 10.1177/1461444816675438.

McCosker, A., & Gerrard, Y. (2021). [Hashtagging depression on Instagram: Towards a more inclusive mental health research methodology](#). *New Media & Society*, 23(7), 1899–1919. DOI: 10.1177/1461444820921349.

Rieder, B., Matamoros-Fernández, A., & Coromina, Ò. (2018). [From ranking algorithms to 'ranking cultures': Investigating the modulation of visibility in YouTube search results](#). *Convergence*, 24(1), 50–68. DOI: 10.1177/1354856517736982.



## TIKTOK READINGS

Bucknell Bossen, C. & Kottasz, R. (2020). [Uses and gratifications sought by pre-adolescent and adolescent TikTok consumers](#). *Young Consumers*, 21(4), 463–478. DOI: 10.1108/YC-07-2020-1186.

Schellewald, A. (2021). [Communicative forms on TikTok: Perspectives from digital ethnography](#). *International Journal of Communication*, 15, 1437–1457. DOI n/a.

## CASE STUDIES

Munger, K. (2020, September 23). [TikTok is a unique blend of social media platforms – here's why kids love it](#). *The Conversation*. Last accessed: 25 October 2021.

Savic, M. & Albury, K. (2019, July 11). [Most adults have never heard of TikTok. That's by design](#). *The Conversation*. Last accessed: 27 September 2021.

Zhang, C. (2021, February 8). [TikTok face](#). *Real Life*. Last accessed: 25 October 2021.

## MULTIMEDIA RESOURCES

[video] Southerton, C. (2020, June 19). [TikTok methods | Breaking methods webinar series](#). *YouTube*. Last accessed: 25 October 2021.

[video] TikTok Cultures Research Network. (2021). [Conceptualising a TikTok project](#). *TikTok Methodologies Symposium*, TikTok Cultures Research Network. Last accessed: 25 October 2021.

[video] TikTok Cultures Research Network. (2021). [Operationalising a TikTok project](#). *TikTok Methodologies Symposium*, TikTok Cultures Research Network. Last accessed: 25 October 2021.

# Governance

The governance of TikTok by parent company ByteDance in various international markets has been hotly debated alongside its rapid popularity, including national bans from several countries, queries into its data security, and concerns around content moderation. In this section, we offer some ways of studying TikTok's governance (or lack thereof) through social, political, and geopolitical lenses.

## CONCEPTUAL READINGS

Gillespie, T. (2017). [Governance of and by platforms](#). In J. Burgess, T. Poell, & A. Marwick (Eds.), *SAGE handbook of social media* (pp. 254–278). Thousand Oaks: SAGE. ISBN: 9781526486875.

Gorwa, R., Binns, R., & Katzenbach, C. (2020). [Algorithmic content moderation: Technical and political challenges in the automation of platform governance](#). *Big Data & Society*, 7(1), 1–15. DOI: 10.1177/2053951719897945.

Suzor, N. P. (2019). [Constitutionalizing internet governance](#). In *Lawless: The secret rules that govern our digital lives* (pp. 105–114). Cambridge: Cambridge University Press. ISBN: 9781108666428.

## TIKTOK READINGS

De Leyn, T., De Wolf, R., Vanden Abeele, M., and De Marez, L. (2021). [In-between child's play and teenage pop culture: Tweens, TikTok & privacy](#). *Journal of Youth Studies*, Online First (10 Jun 2021), 1-18. DOI: 10.1080/13676261.2021.1939286.

Gray, J. E. (2021). [The geopolitics of 'platforms': The TikTok challenge](#). *Internet Policy Review* 10(2), 1-26. DOI: 10.14763/2021.2.1557.

Weimann, G., & Masri, N. (2020). [Research note: Spreading hate on TikTok](#). *Studies in Conflict & Terrorism*, Online First (19 Jun 2020), 1-14. DOI: 10.1080/1057610X.2020.1780027.

## CASE STUDIES

Matamoros-Fernández, A., & Kaye, D. B. V. (2020, September 8). [TikTok suicide video: It's time platforms collaborated to limit disturbing content](#). *The Conversation*. Last accessed: 27 September 2021.

Savic, M., & Abidin, C. (2020, September 18). [The politics and optics of the TikTok ban](#). *Points | Data & Society*. Last accessed: 25 October 2021.

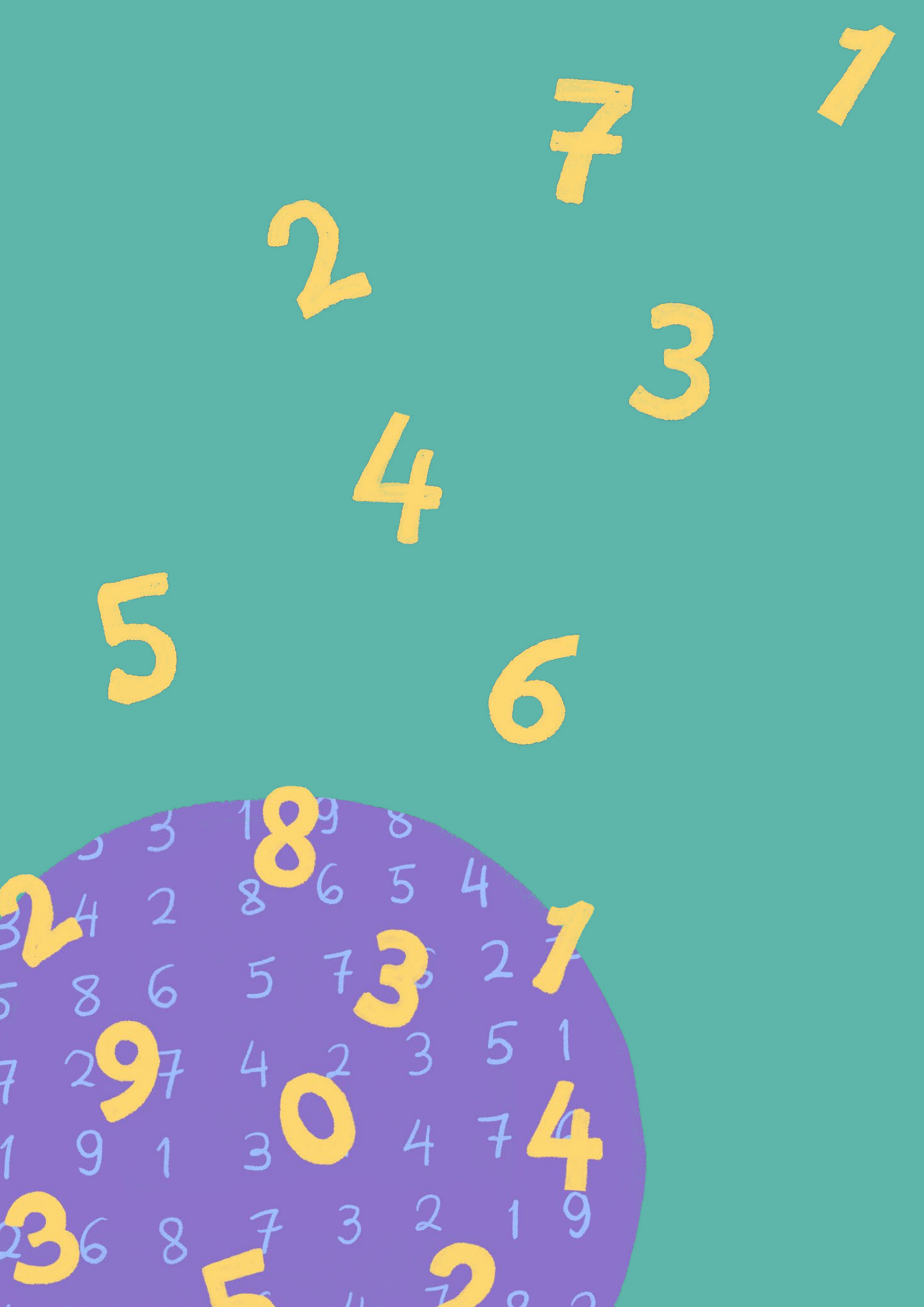
Stokel-Walker, C. (2020, June 15). [How TikTok responds to controversy: With more educational videos](#). *Protocol — The People, Power and Politics of Tech*. Last accessed: 27 September 2021.

## MULTIMEDIA RESOURCES

[video] CNA. (2020, July 9). [Indian influencers left in the lurch following ban on TikTok](#). *YouTube*. Last accessed: 25 October 2021.

[video] Wall Street Journal. (2020, February 8). [Why TikTok's growing political content is raising concerns | WSJ](#). *YouTube*. Last accessed: 25 October 2021.

[video] VICE News. (2021, April 7). [Inside Pakistan's war on TikTok](#). *YouTube*. Last accessed: 25 October 2021.







# Algorithms & Affordances

TikTok's proprietary algorithm and its unique short video app features have been scrutinized closely by governments and the tech industry worldwide, and accompanied by widespread folklore and rumor generated by users and marketing experts who work to guesstimate and gamify the platform's affordances. In this section, we consider some of TikTok's unique features and approaches for studying them.

## CONCEPTUAL READINGS

Bishop, S. (2019). [Managing visibility on YouTube through algorithmic gossip](#). *New Media & Society*, 21(11-12), 2589-2606. DOI: 10.1177/1461444819854731.

Seaver, N. (2017). [Algorithms as culture: Some tactics for the ethnography of algorithmic systems](#). *Big Data & Society*, 4(2), 1-12. DOI: 10.1177/2053951717738104.

Willson, M. (2017). [Algorithms \(and the\) everyday](#). *Information, Communication & Society*, 20(1), 137-150. DOI: 10.1080/1369118X.2016.1200645.

- Bandy, J., & Diakopoulos, N. (2020). [#TulsaFlop: A case study of algorithmically-influenced collective action on TikTok](#). In *FaccTRec Workshop on Responsible Recommendation, FaccTRec '20*, 1-7. DOI n/a.
- Bhandari, A., & Bimo, S. (2020). [TikTok and the 'algorithmized self': A new model of online interaction](#). *Association of Internet Researchers Conference 2021*, 13-16 October 2021.
- Collie, N., & Wilson-Barnao, C. (2020). [Playing with TikTok: Algorithmic culture and the future of creative work](#). In G. Hearn (Ed.), *The future of creative work: Creativity and digital disruption* (pp. 172-188). Edward Elgar: Cheltenham, UK. ISBN: 9781839101090.

## CASE STUDIES

- Perez, S. (2021, July 27). [TikTok expands LIVE platform with new features, including events, co-hosts, Q&As and more](#). *TechCrunch*. Last accessed: 25 October 2021.
- Smith, A. (2020, June 19). [TikTok explains how its algorithm actually works](#). *The Independent*. Last accessed: 27 September 2021.
- Vinter, R. (2021, January 16). [How a Scottish postie's simple sea shanty struck a global chord](#). *The Guardian*. Last accessed: 27 September 2021.

## MULTIMEDIA RESOURCES

- [video] Techboomers. (2020, April 24). [How to use TikTok family pairing - TikTok family safety mode](#). *YouTube*. Last accessed: 25 October 2021.
- [video] Wall Street Journal. (2021, July 21). [How TikTok's algorithm figures you out | WSJ](#). *YouTube*. Last accessed: 25 October 2021.
- [video] Yu, H. (2020, December 7). [TikTok and platform geopolitics](#). *Cultures of TikTok in the Asia Pacific Symposium*, TikTok Cultures Research Network. Last accessed: 25 October 2021.



# Participation & Community

The allure and potential for generating new connections and ties on TikTok has attracted a rapidly diversifying user base from around the world, transcending the early stereotypes that the platform was populated mostly by Generation Z, especially after its massive uptake during the COVID-19 pandemic in 2020. In this section, we provide a selection of approaches, types of participation, and forms of community-making on TikTok across personal interests, interest groups, and generational cohorts.

## CONCEPTUAL READINGS

- Burgess, J. (2006). [Hearing ordinary voices: Cultural studies, vernacular creativity and digital storytelling](#). *Continuum*, 20(2), 201–214. DOI: 10.1080/10304310600641737.
- Jenkins, H. (2009, February 13). [If it doesn't spread, it's dead \(part two\): Sticky and spreadable – Two paradigms](#). *Henry Jenkins Blog*.
- Tiidenberg, K. (2016). [Boundaries and conflict in a NSFW community on tumblr: The meanings and uses of selfies](#). *New Media & Society*, 18(8), 1563–1578. DOI: 10.1177/1461444814567984.

- Avdeeff, M. K. (2021). [TikTok, Twitter, and platform-specific technocultural discourse in response to Taylor Swift's LGBTQ+ allyship in 'You Need to Calm Down'](#). *Contemporary Music Review*, Online First (16 Jul 2021), 1–21. DOI: 10.1080/07494467.2021.1945225.
- Wang, W., & Wu, J. (2021). [Short video platforms and local community building in China](#). *International Journal of Communication*, 15, 3269–3291. DOI n/a.
- Zeng, J., & Abidin, C. (2021). ['#OkBoomer, time to meet the Zoomers': Studying the memefication of intergenerational politics on TikTok](#). *Information, Communication and Society*, Online First (14 Feb 2021), 1–22. DOI: 10.1080/1369118X.2021.1961007.

## CASE STUDIES

- Alter, R. (2020, November 19). [How a Ratatouille musical came together on TikTok](#). *Vulture*. Last accessed: 27 September 2021.
- BBC. (2020, April 21). [TikTok UK house: Who's in it and what do you need to know?](#) *BBC News*. Last accessed: 27 September 2021.
- Wong, K. (2019, December 19). [TikTok activism: Teen uses TikTok app to shine a light on persecution of Uighurs in China](#). *The Organization for World Peace*. Last accessed: 25 October 2021.

## MULTIMEDIA RESOURCES

- [video] CNN. (2021, April 1). [TikTok's latest trend isn't a dance. It's financial advice](#). *YouTube*. Last accessed: 25 October 2021.
- [video] Mashable. (2021, January 23). [TikTok's 3D printing community invented an accessible pill bottle | Mashable](#). *YouTube*. Last accessed: 25 October 2021.
- [video] Vizcaíno-Verdú, A., & Abidin, C. (2021). [Cross-cultural storytelling approaches in TikTok's music challenges](#). *Association of Internet Researchers Conference 2021*, 13–16 October 2021. [Accompanying article available](#).





## Publics & Practices

As its growing user base diversifies across users, cultures, and societies, TikTok has emerged as an open forum for the cultivation, display, and negotiation of various publics and practices. In this section, we provide examples and case studies for studying information dissemination, knowledge making, and networked action on TikTok.

### CONCEPTUAL READINGS

- Abidin, C. (2021). [From “networked publics” to “refracted publics”: A companion framework for researching “below the radar” studies](#). *Social Media + Society*, 7(1), 1-13. DOI: 10.1177/2056305120984458.
- boyd, d. (2011). [Social network sites as networked publics: Affordances, dynamics, and implications](#). In Z. Papacharissi (Ed.), *A networked self* (pp. 39-58). New York: Routledge. ISBN: 9780415801812.
- Bruns, A., & Burgess, J. (2015). [Twitter hashtags from ad hoc to calculated publics](#). In N. Rambukkana (Ed.), *Hashtag publics: The power and politics of discursive networks* [Digital Formations, Volume 103] (pp. 13-27). New York: Peter Lang. ISBN: 9781453916728.

## TIKTOK READINGS

- Southerton, C. (2021). [Lip-syncing and saving lives: Healthcare workers on TikTok](#). *International Journal of Communication*, 15, 3248–3268. DOI n/a.
- Subramanian, S. (2021). [Bahujan girls' anti-caste activism on TikTok](#). *Feminist Media Studies*, 21(1), 154–156. DOI: 10.1080/14680777.2021.1864875.
- Zeng, J., Schafer, M.S., & Allgaier, J. (2021). [Reposting “till Albert Einstein is TikTok famous”: The memetic construction of science on TikTok](#). *International Journal of Communication*, 15, 3216–3247. DOI n/a.

## CASE STUDIES

- Boseley, M. (2020, August 5). [Mi pan, su su su: How a dancing llama and a nonsensical song captivated TikTok](#). *The Guardian*. Last accessed: 27 September 2021.
- Hunter, T. (2021, July 30). [Is TikTok winning the Olympics?](#) *Washington Post*. Last accessed: 27 September 2021.
- Kuo, L. (2019, November 28). [TikTok sorry for blocking teenager who disguised Xinjiang video as make-up tutorial](#). *The Guardian*. Last accessed: 25 October 2021.

## MULTIMEDIA RESOURCES

- [podcast] ANU College of Asia & the Pacific. (2020, September 2020). [TikTok: The platform, The public, the politics](#). *Policy Forum Pod*. Last accessed: 25 October 2021. [Accompanying article available](#).
- [video] Euronews. (2019, November 29). [The TikTok debacle: A new age of social media activism? | #TheCube](#). *YouTube*. Last accessed: 25 October 2021.









# Identity & Visibility

As a short video app that encourages the integration of intimacy of audio, the immediacy of imagery, and the playfulness of text and paratexts through its features, TikTok is a creative playground that invites users to construct, negotiate, and showcase their identities and affiliations in novel ways. In this section, we take a look at the formation of some of these identities through the lens of race and ethnicity, gender and sexuality, and subcultures and communities.

## CONCEPTUAL READINGS

Abidin, C., & Zeng, J. (2021). [Subtle Asian traits and COVID-19: Congregating and commiserating as East Asians in a Facebook group](#). *First Monday*, 26(6). DOI: 10.5210/fm.v26i7.10859.

Huang, Y. (2020). [On Sinofuturism: Resisting techno-Orientalism in understanding Kuaishou, Douyin, and Chinese A.I.](#) *Screen Bodies*, 5(2), 46–62. DOI: 10.3167/screen.2020.050205.

Myers West, S. (2018). [Censored, suspended, shadowbanned: User interpretations of content moderation on social media platforms](#). *New Media & Society*, 20(11), 4366–4383. DOI: 10.1177/1461444818773059.

- Borelli, M. B., & moore, m. (2021). [TikTok, friendship, and sipping tea, or how to endure a pandemic](#). *The International Journal of Screendance*, 12, 298–312. DOI: 10.18061/ijds.v12i0.8238.
- Literat, I., & Kligler-Vilenchik, N. (2021). [How popular culture prompts youth collective political expression and cross-cutting political talk: A social media cross-platform analysis](#). *Social Media + Society*, 7(2), 1–14. DOI: 10.1177/20563051211008821.
- Mackenzie, S. A., & Nicholas, D. (2020). [Finding 'places to be bad' in social media: the case of TikTok](#). In D. Nicholas & S. Perillo (Eds.), *Urban Australia and Post-Punk* (pp. 285–298). Palgrave Macmillan: Singapore. ISBN: 9789813297029.

## CASE STUDIES

- Aruma. (2021, February 11). [TikTok: The good, the bad and the ugly](#). *Aruma*. Last accessed: 25 October 2021.
- Criddle, C. (2020, February 12). [Transgender users accuse TikTok of censorship](#). *BBC News*. Last accessed: 27 September 2021.
- Tolentino, D. (2021, April 11). [Popular TikToker accused of stealing from smaller creators, threatening to sue Black TikToker who exposed him](#). *The Daily Dot*. Last accessed: 27 September 2021.

## MULTIMEDIA RESOURCES

- [video] Mashable. (2020, March 8). [Is TikTok secretly A DATING APP? | Mashable Explains](#). *YouTube*. Last accessed: 25 October 2021.
- [video] VICE News. (2020, November 13). [Prisoners are going viral on TikTok](#). *YouTube*. Last accessed: 25 October 2021.
- [video] Zhao, X., & Abidin, C. (2021). [TikTok's 'Fox Eye' trend and everyday activism: Gen Z agency in an audiovisual narrative case study](#). *Association of Internet Researchers Conference 2021*, 13–16 October 2021. [Accompanying article available](#).



# Celebrity & Commerce

The rapid commercialism of TikTok by creators who integrate advertising, small businesses who market their wares, and the introduction of the Creator Fund has turned the platform into a marketplace and attention economy. In this section, we curate a selection of sources to investigate the phenomenon of celebrity and commerce on TikTok through different disciplinary approaches.

## CONCEPTUAL READINGS

- Duffy, B. E., & Wissinger, E. (2017). [Mythologies of creative work in the social media age: Fun, free, and “just being me”](#). *International Journal of Communication*, 11, 4652–4671. DOI n/a.
- Khamis, S., Ang, L., & Welling, R. (2017). [Self-branding, ‘micro-celebrity’ and the rise of social media influencers](#). *Celebrity Studies*, 8(2), 191–208. DOI: 10.1080/19392397.2016.1218292.
- Marwick, A. E. (2019). [The algorithmic celebrity: The future of internet fame and microcelebrity studies](#). In C. Abidin & L. Brown (Eds.), *Microcelebrity around the globe: Approaches to cultures of internet fame* (pp. 161–169). Bingley: Emerald. ISBN: 9781787567498.

Abidin, C. (2021). [Mapping internet celebrity on TikTok: Exploring attention economies and visibility labours](#). *Cultural Science Journal*, 12(1), 77–103. DOI: 10.5334/csci.140.

Kaye, D.B.V. (2020). [Make this go viral: Building musical careers through accidental virality on TikTok](#). *Flow Journal*, 27(1). DOI n/a.

Yang, J., Zhang, J., & Zhang, Y. (2021). [First law of motion: Influencer video advertising on TikTok](#). *SSRN*, Online First (29 Mar 2021), 1–55. DOI: 10.2139/ssrn.3815124.

## CASE STUDIES

Leight, E. (2019, August 12). [“If you can get famous easily, you’re gonna do it”: How TikTok took over music](#). *Rolling Stone*. Last accessed: 27 September 2021.

Lu, D. (2021, July 2). [‘I’ve never had so much work’: The young Aussies getting rich on TikTok](#). *Good Weekend*. Last accessed: 25 October 2021.

Horowitz, J., & Lorenz, T. (2021, June 2). [Khaby Lame, the everyman of the internet](#). *The New York Times*. Last accessed: 27 September 2021.

## MULTIMEDIA RESOURCES

[video] ABC News. (2021, October 26). [TikTok content creators say they are burntout trying to keep up with changing trends](#). *YouTube*. Last accessed: 25 October 2021.

[video] BuzzFeedVideo. (2020, December 11). [My viral TikTok got me a record deal with Ariana Grande’s label](#). *YouTube*. Last accessed: 25 October 2021.

[video] VICE. (2020, December 17). [The \\$6M mansion the internet loves to hate](#). *YouTube*. Last accessed: 25 October 2021.

**SNAP!**







# Credit & Copyright

The design and structure of TikTok has encouraged users to collaborate with other creators, via the likes of duets, reacts, and composite overlays, each adding layers of complexity as to the ownership of content, authority over the tonality of the remix, and the politics of acknowledgement. In this section, we consider tensions between credit and copyright on TikTok by surveying the emergent issues in this area.

## CONCEPTUAL READINGS

- Meese, J. (2014). "[It belongs to the internet](#)": [Animal images, attribution norms and the politics of amateur media production](#). *M/C Journal*, 17(2). DOI: 10.5204/mcj.782.
- Pappalardo, K., & Meese, J. (2019). [In support of tolerated use: Rethinking harms, moral rights and remedies in Australian copyright law](#). *University of New South Wales Law Journal*, 42(3), 928–952. DOI: 10.53637/WEHK9428.
- Street, J., Negus, K., & Behr, A. (2018). [Copy rights: The politics of copying and creativity](#). *Political Studies*, 66(1), 63–80. DOI: 10.1177/0032321717706012.

## TIKTOK READINGS

- Abidin, C., & Kaye, D. B. V. (2021). [Audio memes, earworms, and templatability: The 'aural turn' of memes on TikTok](#). In C. Arkenbout, J. Wilson & D. de Zeeuw (Eds.), *Critical meme reader: Global mutations of the viral image* (pp. 58–68). Amsterdam: Institute of Network Cultures. ISBN: 9789492302779.
- Kaye, D. B. V., Rodriguez, A., Langton, K., & Wikström, P. (2021). [You made this? I made this: Practices of authorship and \(mis\)attribution on TikTok](#). *International Journal of Communication*, 15, 3195–3215. DOI n/a.
- Johnson, A. (2021). [Copyrighting TikTok dances: Choreography in the internet age](#). *Washington Law Review*, 96(3), 1225–1274. DOI n/a.

## CASE STUDIES

- Aualiitia, T. (2020, September 19). [Meet Jawsh 685, the New Zealand teen behind the hit song "Savage Love"](#). *ABC News*. Last accessed: 27 September 2021.
- Kastrenakes, J. (2021, September 29). [TikTok settles lawsuit with actress over its original text-to-speech voice](#). *The Verge*. Last accessed: 25 October 2021.
- Simone, D., & Alexander, I. (2020, December 9). [TikTokers are writing Ratatouille, the musical. But who owns the copyright?](#) *The Conversation*. Last accessed: 25 October 2021.

## MULTIMEDIA RESOURCES

- [video] ABC News. (2021, March 10). [Are Black creators on TikTok getting credit for their creative work? | Nightline](#). *YouTube*. Last accessed: 25 October 2021.
- [video] Entertainment Tonight. (2021, April 7). [TikTok creators perform on Tonight Show after Addison Rae controversy](#). *YouTube*. Last accessed: 25 October 2021.
- [video] ET Canada. (2021, March 31). [Addison Rae & Jimmy Fallon's TikTok dance controversy](#). *YouTube*. Last accessed: 25 October 2021.

# 10

## Critical Communication & Crisis

TikTok has become a key social arena for communicating critical messages through the innovative use of attractive internet paralogues and viral trends, fostering advocacy and activism among young populations, and mobilizing reactions to crises. In this section, we offer insight into the emergent role of TikTok in critical communication and crisis.

### CONCEPTUAL READINGS

- Austin, L., Liu, B. F., & Jin, Y. (2012). [How audiences seek out crisis information: Exploring the social-mediated crisis communication model](#). *Journal of Applied Communication Research*, 40(2), 188–207. DOI: 10.1080/00909882.2012.654498.
- Frazer, R., & Carlson, B. (2017). [Indigenous memes and the invention of a people](#). *Social Media + Society*, 3(4), 1–12. DOI: 10.1177/2056305117738993.
- Poell, T., & van Dijck, J. (2015). [Social media and activist communication](#). In C. Atton (Ed.), *The Routledge companion to alternative and community media* (pp. 527–537). London: Routledge. ISBN: 9781317509400.

## TIKTOK READINGS

Hautea, S., Parks, P., Takahashi, B., & Zeng, J. (2021). [Showing they care \(or don't\): Affective publics and ambivalent climate activism on TikTok](#). *Social Media + Society*, 7(2), 1-14. DOI: 10.1177/20563051211012344.

Lujain, A., Alhamarna, H., AlWawi, Y., ElSayed, Y., & Harb, H. (2020). [Analysis of the representation of the 2019 Lebanese protests and the 2020 Beirut explosion on TikTok](#). *KIU Interdisciplinary Journal of Humanities and Social Sciences*, 1(3), 53-72. DOI n/a.

Stratton, J. (2021). [Parodies for a pandemic: Coronavirus songs, creativity and lockdown](#). *Cultural Studies*, 35(2-3), 412-431. DOI: 10.1080/09502386.2021.1898035.

## CASE STUDIES

Aronoff, K. (2019, September 20). [Why VSCO girls are going on strike for the climate](#). *The Intercept*. Last accessed: 27 September 2021.

Kershaw, E. (2020, November 27). [Unemployment TikTok is helping Gen Z cope with a global economic crisis](#). *i-D*. Last accessed: 25 October 2021.

Lorenz, T., Browning, K., & Frenkel, S. (2020, June 21). [TikTok teens and K-Pop stans say they sank Trump rally](#). *The New York Times*. Last accessed: 27 September 2021.

## MULTIMEDIA RESOURCES

[radio] ABC News. (2019, September 19). [Students are fighting climate change, one TikTok video at a time](#). *ABC Online*. Last accessed: 25 October 2021. [Accompanying article available](#).

[video] Matamoros-Fernández, A. (2021, September 20). [Discussing and assessing harmful humor on TikTok](#). *TikTok and Social Movements Symposium*, TikTok Cultures Research Network. Last accessed: 25 October 2021.

[video] Rodriguez, A., Bogel, A., Sng, K., & Smith, P. (2021, March 29). [How has COVID-19 impacted the landscape and culture of TikTok?](#) *TikTok & Youth Cultures in the Age of COVID-19*, TikTok Cultures Research Network. Last accessed: 25 October 2021.



