

The Commercialization of Child: A Sociocultural Study of Kidfluencers on TikTok

*Nastiti Dyah Lestari*¹, *Dewi Ayu Indahsari*², *Ilham Aji Ramadhan*¹, *Aliya Rica Khasanah*¹, *Alya Zhurifa*¹, and *Filosa Gita Sukmono*^{1*}

¹Communication Studies, Faculty of Social Sciences and Politics, 55183 Universitas Muhammadiyah Yogyakarta, Indonesia

²International Program of Islamic Communication, Faculty of Islamic Studies, 55813 Universitas Muhammadiyah Yogyakarta, Indonesia

Abstract. In the current digital era, media has become the primary platform where various types of content are presented and consumed by users from diverse backgrounds, including children. A prominent phenomenon is the emergence of kidfluencers on social media, particularly TikTok. These are children who wield significant influence over the consumption preferences and behaviors of their followers on social media. This research aims to explore the commercialization of child identity through the lens of kidfluencers, focusing on the sociocultural dynamics that shape this phenomenon. Using a qualitative approach, data was collected through in-depth interviews with influencers, parents of kidfluencers, and social media specialists. The results reveal that sociocultural aspects, including language and communication styles, identity, social structure, culture, and values, play a crucial role in the commercialization process. The study highlights how kidfluencers and their parents navigate the market's demands while maintaining their cultural and social values. The commercialization stage often involves creating genuine content, reflecting the kidfluencers preferences and aligning with brand demands. The findings provide a nuanced understanding of the interplay between sociocultural factors and the commercial activities of kidfluencers on TikTok

1 INTRODUCTION

According to Katadata in 2023 Indonesia is the country with the second-largest number of TikTok users in the world [1]. Based on the latest We Are Social report, there were 106.51 million users as of October 2023 [2]. The vast number of TikTok users presents opportunities for individuals to become famous, known as influencers, who create captivating content and build a loyal following [3]. The rise of social media platforms, particularly TikTok, has given birth to a new phenomenon known as "kidfluencers" – child influencers who create content and amass significant followings [4]. 'Kidfluencers' are children who create child-centered content on social media, often guided by their parents, gaining a large online following [5].

* Corresponding Author : filosa@umy.ac.id

Influencers have gained more trust and popularity compared to traditional advertising because their messages are seen by consumers as reflecting their own experiences [6]. Kidfluencers, or child influencers, emerged as a result of adult influencers and parents wanting to showcase their lives with their children. Influencers expand to family and children, becoming kidfluencers, generating lucrative income for followers on social media platforms like TikTok. [7]. In recent years, kidfluencers have catalyzed the social media advertising industry, contributing to a market value of \$8 billion. Some kidfluencers have even managed to earn up to \$26 million annually from advertisements sponsored content [8].

However, along with the popularity of kidfluencers, there is also the impact of commercialization and the role of parents as controllers of public content, adjusting content to fit desired image and followers' demands on TikTok. [9]. This aligns with the understanding of commercialization in the book of *The Political Economy of Communication*, which is the process where the structure and content of media are regulated and adjusted to the desires of consumers or audiences [10].

The sociocultural tradition in the book *Theories of Human Communication* focuses on forms of human interaction [11]. Interaction is the process and place where meaning, roles, rules, and cultural values are enacted. This tradition aims to understand how humans create the identity and reality of social groups, organizations, and cultures. The meaning of words in situations is crucial, as are forms of behavior in real-life interactions. Researchers in this tradition are always interested in what is produced by these forms of interaction. Thus, the sociocultural aspects to be examined in this research include language and communication styles, identity, social structure, culture, values, and media in the interactions of kidfluencers.

This research aims to explore the commercialization of child identity through the lens of kidfluencers, focusing on the sociocultural dynamics that shape this phenomenon. This research presents an interview study with influencers, unpacking their intentions for creating and sharing their creative work on social media. The question on this research, "How do sociocultural aspects influence the commercialization of kidfluencers and the phenomenon of child content creators on TikTok?", seeks to explore the complex interplay between societal and cultural factors that shape and drive the commercial activities involving kidfluencers on TikTok platform.

2 LITERATURE REVIEW

The phenomenon of kidfluencers on social media represents an increasingly deep commercialization process within the context of children's digital lives. This process occurs when content produced by parents or account managers of kidfluencers on social media is utilized for marketing or promoting products and services [12]. In the study of political economy of communication, as discussed by Adila and Prasetya, commercialization is understood as a process where the structure or content of media is regulated and adjusted based on the desires of the audience or consumers, resulting in content that is profit-oriented, leading to media content becomes homogeneous, stereotypical, superficial, inauthentic [13].

TikTok, launched in 2018, has gained popularity due to its content for children, particularly the kidfluencers trend. In January 2024, Indonesia reached 126.83 million people through TikTok ads, ranking second globally in ad reach [14]. TikTok allows users to contribute to other users' videos by adding content and generating responses to comments. Users can engage with videos through liking, commenting, and saving. Producers can incorporate noises and external content. TikTok's unique qualities make it a valuable source of high-quality data, prompting researchers to explore it from multiple perspectives [14-24].

Kidfluencers and sharenting on TikTok are phenomena closely linked to parental behavior in sharing their children's activities on social media, particularly on the TikTok platform. TikTok sharenting raises privacy concerns and potential exploitation of underage

individuals, exposing children to internet risks and unfavorable evaluations, while promoting inclusion. [13, 14]. The TikTok platform, known for its algorithm-based content curation, enables the quick spread of sharenting content, resulting in various social dynamics among users, both positive and negative [27, 28]. This rapid dissemination of sharenting and kidfluencers content not only shapes social interactions on platform, also intersects with broader commercial trends.

Previous research revealed that Kidfluencers often promote unhealthy foods and drinks, 90.34% of the food featured in their YouTube videos are unhealthy branded items, collectively viewed more than 1 billion times [30]. Another study focusing on kidfluencers in Canada found that 83% of promoted food products were classified as unhealthy, with fast food being the most common category [31]. The marketing techniques used to children's emotions, such as fun music, which increases the effectiveness of commercial content.

In the context of commercialization, Kidfluencers' commercialization is influenced by advertising profits and lack of strict regulations. Government's inability to enforce regulations allows media to produce content for audience attraction, but challenges arise when media loses appeal.[13]. Thus, commercialization in the kidfluencer phenomenon in Indonesia is heavily influenced by the dynamics between advertising, regulation, audience interest, and the quality of content by kidfluencers.

From a sociocultural perspective, this approach emphasizes the importance of human interaction in the formation of identity and social reality. In *Theories of Human Communication* by Littlejohn and Foss, the sociocultural is explored as a process through which meaning, communication style, identity, cultural values, social structure, and media are created through social interaction [11]. This research aims to analyze how these sociocultural aspects play a role in shaping and influencing the kidfluencer phenomenon, as well as how children's identities are constructed and projected in the realm of social media.

Previous studies provide a solid foundation for this research. Irawati Diah Astuti discussed the phenomenon of kidfluencers in the context of social media ethics, *Revealing The ethical implications of children as kidfluencers include potential privacy and security risks, as children may perceive rules as unimportant and share personal information with strangers. This phenomenon, which has already begun, can lead to cyberbullying and criminal activities if left unchecked.* [32].

In further research on "Reality and Hyperreality Behind the Kidfluencer Phenomenon," revealed that there is a hyperreality behind the kidfluencer phenomenon. Hyperreality, created by kidfluencers, is a complex issue in the postmodern era, with media disseminating simulated reality through various mediums. With mobile phones and computers, we spend more time in hyperreality than the physical world, transforming reality into a simulacrum. Actual reality doesn't always align with social media representation, and kidfluencers often represent themselves. [9].

Additionally, Mengfei Pan & Yuqing He in their research emphasized the importance of awareness regarding the issue of child labor exploitation in the digital media industry. The digital media industry has concealed children's child labor status through rhetoric of "sharing" and "freedom" under play and education, despite societal efforts to protect kidfluencers. Institutional flaws and biases hinder resolution of child labor issues. Despite efforts to protect kidfluencers, there remain institutional gaps and sociocultural biases that need further attention to resolve the dilemma of child labor effectively [33].

Building on these studies, this research offers new contributions by highlighting the commercialization of child content creators through a sociocultural approach. This study is expected to provide a deeper and more comprehensive understanding of the interaction between commercialization and sociocultural aspects in shaping the kidfluencers phenomenon on TikTok.

3 METHOD

This research employs a qualitative method to comprehensively understand the studied phenomenon, as the data will consist of written or oral words from informants. The qualitative research method aims to retain the content of in-depth interviews and analyze them [34]. This method is particularly relevant for exploring complex phenomena, such as the phenomenon of kidfluencers on TikTok. Data collection in this research is conducted through in-depth interviews with informants. Researchers conducted face-to-face in-depth interviews with informants to gather comprehensive and detailed data [35].

The data has been thoroughly explored to reveal and understand the phenomenon qualitatively and comprehensively. Qualitative in this research is descriptive, so the relationship between the researcher and informants must be strong, flexible, and continuously evolving [36]. The sampling technique used is purposive sampling, with criteria including influencers, parents of kidfluencers, and social media specialists in moms and baby care who interact directly with kidfluencers and their parents using in-depth interview guidelines. This approach aims to directly understand the sociocultural aspects of the commercialization of kidfluencers as child content creators on TikTok.

The validity of data in this research is ensured through triangulation. The data examination technique employed in this study utilizes both source data triangulation and theory triangulation. Source data triangulation involves obtaining data from different sources using the same technique, namely in-depth interviews. Theory triangulation is based on the assumption that specific facts cannot be fully verified in terms of their reliability by relying on a single theory or multiple theories. The final results of the analysis achieve high quality and validity [37].

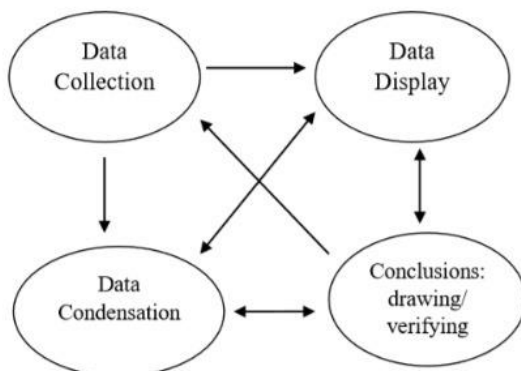


Fig. 1. Interactive model Saldana, Miles, and Huberman (2014)

The data analysis employed in this research follows the interactive model of Saldana, Miles, and Huberman [38]. This analysis is performed interactively and continuously until the data reaches saturation. The interactive model includes data collection, data condensation, data display, and conclusions drawing. Data collection involves gathering information through in-depth interviews, documenting all the informants' responses [39]. Subsequently, data condensation refers to the process of selecting, focusing, simplifying, abstracting, and transforming data that encompasses nearly the entire portion of the in-depth interview transcripts. This condensation process is conducted after performing the in-depth interviews, whereby the transcripts are sorted to obtain the research focus.

Following this, data display involves presenting, organizing, and integrating information to draw conclusions. Data display also aids in understanding the context of the research by conducting an in-depth analysis. Finally, conclusions drawing encompasses the entire sequence of stages, culminating in the conclusions derived from the collected data. The

validity of this research data is ensured through triangulation techniques. Wherein data gathered from multiple sources were compared to achieve mutually reinforcing confirmation and ensure data validity [40].

4 RESULT AND DISCUSSION

In seeing how social interactions occur in kidfluencers, sociocultural aspects are used, namely language and communication style, identity, social structure, culture, values, and media that produce kidfluencers and influencers' parents.

4.1 Kidfluencers Language and Communication Style

TikTok has emerged as a platform with a wide variety of languages and communication styles [15][16]. The language and communication styles used by kidfluencers and their influencer parents are largely determined by the brands' preferences for either soft selling or hard selling content. There is no significant difference between the everyday language used and the language in content, whether featuring the child as a kidfluencers or the parents alone.

"The brands want content that matches our style, our persona, or follows the brand's demands... It depends on whether the brand wants soft selling or hard selling... The reference to soft selling and hard selling depends on the brand." (Informant L, 29 years old, Yogyakarta)

The strategy for creating viral content involves making the language and communication style stand out within the first three seconds of the video. TikTok offers ease in content creation compared to other social media platforms, as there is no need for meticulousness in terms of visuals, language, or communication style. Additionally, the use of viral sounds or music enhances the engagement a piece of content can achieve.

"The hook is in the first three seconds; the first three seconds are the lifeblood of the content." (Mrs. A, Yogyakarta)

In the commercialization stage, it is made to appear as if the kidfluencers genuinely like and are well-suited for the advertised products [12]. This aligns with the perspective of those providing content briefs to kidfluencers and their parents, it is noted that the audience for moms and baby care products prefers soft-selling content and likes to see it being used as if the kidfluencers genuinely like and benefit from the promoted product.

"The moms and baby care audience usually prefers soft-selling content with real examples. For instance, if the child has a rash, using the cream product shows improvement, so we provide before-and-after examples." (Ms. L, Jakarta)

The Identity of Kidfluencers

Identity serves as a driving force for us as individuals in our social roles, as members of a community, and as cultural beings [11]. Referring to identity in relation to influencers' activities on media, the identity that influencers wish to highlight in media determines their personal branding or brand image they convey.

"In my bio, I list myself as a mom influencer because it makes it easier for brands to find me. If I using hashtags, there are already tens of thousands of them. But if it's in the bio, our account can be at the top and attract brands, for instance, if a brand is looking for a mom influencer, our account can be found immediately." (Mrs. A, Yogyakarta)

Based on interview results, it was found that currently, many brands request for children or family to be included in the content. This is because the price offered by the brand will differ between just the influencer being featured and when children are included in the content.

"From 2023 until now, many brands request to include children or family. About 50% of brands want children to be involved. The child doesn't have to speak; they just need to be in frame on camera. However, brands definitely understand that involving children is quite challenging and requires effort. So, they prefer not talking; for me, 90% of the time it's definitely a voiceover (VO). I think if they talk directly, it can be a bit complicated, and if they speak directly, it's longer and harder to edit. But without VO, you just repeat the video. So for me, 90% of the time it's definitely VO, especially when involving children." (Mrs. A, Yogyakarta)

4.2 The Social Structure of Kidfluencers

Referring to the social structure in relation to influencer media activities, it can be said that parents' backgrounds in terms of occupation, education, and family can influence their perspectives on their children's involvement in media content. Based on interview results, most mom influencers had their own jobs before deciding to become influencers. Some continued their careers, while others chose to quit their jobs to focus on raising their children, becoming stay-at-home mothers and influencers to supplement their income.

"Full, full at home. It's more comfortable at home. So, I no longer work in an office because office work was from 8 AM to 4 PM, plus taking care of the kids was more exhausting, so I decided to stay at home. Even though being an influencer doesn't guarantee a steady income, it's okay, just go with it, it feels more enjoyable." (Mrs. A, Yogyakarta)

This occupational background also influences their views on the benefits of involving their children in content creation. Parents with primary jobs tend to see the financial benefits from content as an additional income that can be reinvested for their children's needs. Evidence also suggests that parents post their children for the purpose of social clout [43]. They tend to understand the long-term potential of their children's involvement in the content they create, seeing it as a potential career opportunity for their children in the future.

"In content creation, initially the child was cute and posted as a memory. Brands came in to offer products. We could choose products. Someday, we will create social media for the child, making it a legacy." (Mrs. I, Yogyakarta)

"In fact, we want the child to become a YouTuber because it is more promising." (Mrs. A, Yogyakarta)

4.3 Parental Perspectives on Kidfluencers Culture

The advent of social media has given rise to a new culture within society, particularly among social media users, known as the culture of content sharing [44]. This culture of content sharing is closely related to the activities of influencers in producing their own content. Consequently, in relation to the current culture of content sharing, there is a positive perspective among parents regarding their children's freedom in using social media, particularly in the phenomenon of kidfluencers. According to interview results, children are often granted freedom in accessing gadgets and digital platforms. For mom influencers, children are even involved in their content.

"For full gadget access, yes, especially if the mother holds it all the time and the child doesn't, it seems selfish... the child is starting to be included in the frame to get to know, oh, so content creation is like this..." (Mrs. A, Yogyakarta)

"My child is under 2.5 years old, so they don't know about social media yet. However, I do not impose extreme restrictions on digital media platforms, but I allow my child to watch YouTube..." (Mrs. I, Yogyakarta)

Another perspective of parents on the phenomenon of kidfluencers is that children cannot be prohibited or restricted from using social media. The reason is that today's children are digital natives, born at a time when technology and the digital world are rapidly developing. Parents believe that children can hone their creativity, learn, and socialize through social media. However, in relation to kidfluencers and content, parents tend to set boundaries, ensuring that content created or accessed is age-appropriate, not forced. Children require clear regulations on social media usage to manage their personal data safely [45].

"It's fine, but there must be some filtering, because some content isn't appropriate. I mean, from the words used, from the way they interact..." (Mrs. A, Yogyakarta).

"As a parent, I see it as something positive, especially if it helps children develop their creativity and learn about technology indirectly, as well as socializing. I think it's okay, and I am supportive of it. Because no matter how we try to restrict or prohibit it, the current generation is already digital natives... So, I would be in a supportive position as long as the content is age-appropriate and there is no element of coercion." (Mrs. I, Yogyakarta).

4.4 The Value of Kidfluencers Content

In relation to the values emphasized in media influencer activities towards their audiences, social media serves as a platform for content production. Influencers often highlight values they wish to convey to their audiences, whether as mom influencers or mompreneurs. Referring to interview findings, as mom influencers who may involve their children in content creation, the emphasized value in their produced content predominantly revolves around enhancing brand awareness. These mom influencers work to endorse products aimed at increasing awareness rather than direct sales.

"The value, for me, leans more towards enhancing brand awareness rather than direct sales. When brands engage in advertisements, it's more about endorsing to increase awareness. It's about how the product or service, whether it's a hotel or a location, becomes well-known among people. Awareness is prioritized more than sales." (Mrs. A, Yogyakarta)

Furthermore, endorsement offers arise based on the values presented by influencers in their content. This relates to how brands carefully select influencers for endorsing their products or services, ensuring alignment and credibility [46]. Endorsements provided to influencers yield significant and varied benefits. While the exact total income from endorsements cannot be determined, influencers receive compensation for creating content tailored to the promoted brand. Moreover, involving children or family members in content creation increases the remuneration received by these influencers.

4.5 Media and Kidfluencers

In the current digital era, media has become the primary platform where various types of content are presented and consumed by users from diverse backgrounds, including children. A prominent phenomenon is the emergence of kidfluencers on social media, particularly on TikTok. These are children who wield significant influence over the consumption preferences and behaviors of their followers on social media. TikTok is a creative playground that invites users to construct, negotiate, and showcase their identities and affiliations in novel ways [47]. In this context, the role of social media has facilitated the creation of a new style in the form of content that is widely produced and consumed. However, the interaction on TikTok is not without its challenges. One mom influencer shared her experience of trying to use a viral sound in a TikTok video to promote her product using

the 'keranjang kuning' feature, this combination turned out to be prohibited and could not be used on TikTok.

Treatment on TikTok is easier but more sensible... but on TikTok you can't get a 'keranjang kuning' if you use viral sound." (Mrs. A, Yogyakarta)

Moreover, TikTok's community can sometimes be harsh, as highlighted by another influence.

"In my opinion, TikTok users are somewhat barbaric; they often touch on sensitive issues concerning children." (Ms. L, Jakarta)

The sociocultural aspects that shape a child into a kidfluencer are crucial and multifaceted. The manner in which messages are conveyed in TikTok content, through specific language and communication styles, significantly influences the reception of the content. Notably, the first three seconds of a video are critical for capturing attention, and there is a marked preference for soft-selling content featuring kidfluencers, which positively impacts brand awareness. This phenomenon aligns with theories of media effects that emphasize the importance of initial engagement and subtle persuasion in digital marketing.

5 CONCLUSION AND RECOMMENDATION

The conclusion that can be drawn from this research after going through interactive model as an analysis technique is that the sociocultural aspects that shape a child into Kidfluencers are very important. The way messages are conveyed in TikTok content through language and communication style greatly influences the content to be liked by the audience. Starting from the hook in the first three seconds of the video and the soft-selling video that the audience likes because it features kidfluencers who like and match the product. The identity of kidfluencers that kidfluencers and their parents want to show also affects the endorsement price received, if the content asks for family, then the price will be higher. The educational and occupational background of the parents of kidfluencers also greatly influences their views on seeing children's involvement in media content. Parents who have a primary job tend to see the financial benefits of content as additional income that can be reinvested in their child's needs. Parents of kidfluencers often emphasize the values they want to convey to their audience, both as mom influencers and as mompreneurs who are also raising kidfluencers. tional background of the parents of kidfluencers also greatly influences their views on seeing children's involvement in media content. Parents who have a primary job tend to see the financial benefits of content as additional income that can be reinvested in their child's needs. Parents of kidfluencers often emphasize the values they want to convey to their audience, as mom influencers and as mompreneurs who are also raising kidfluencers.

REFERENCES

- [1] N. Putri, Y. Prasetya, P. W. Handayani, and H. Fitriani, "TikTok Shop: How trust and privacy influence generation Z's purchasing behaviors," *Cogent Soc. Sci.*, vol. 10, no. 1, 2023, doi: 10.1080/23311886.2023.2292759.
- [2] F. Fadhilah, G. G. Saputra, T. Wahyudi, and M. Fakhruddin, "How to Build Online Consumer Trust in an Islamic Perspective Through TikTok Live Streaming Shopping," *Al-Muamalat J. Ekon. Syariah*, vol. 11, no. 1, pp. 59–74, 2024, doi: 10.15575/am.v11i1.33794.
- [3] S. Khamis, L. Ang, and R. Welling, "Self-branding, 'micro-celebrity' and the rise of Social Media Influencers," *Celebr. Stud.*, vol. 8, no. 2, pp. 191–208, Apr. 2017, doi: 10.1080/19392397.2016.1218292.
- [4] A. Bakioğlu, "Digital Capitalism and Child Labor Exploitation on YouTube," *Sociol. Lens*, vol. n/a, no. n/a, Mar. 2024, doi: <https://doi.org/10.1111/johs.12456>.

- [5] INHOPE, “What are ‘Kidfluencers’?”
- [6] M. Schouten, A. P., Janssen, L., & Verspaget, “Celebrity vs. influencer endorsements in advertising: The role of identification, credibility, and product-endorser fit,” *Int. J. Advert.*, vol. 39, no. 2020, doi: doi.org/10.1080/02650487.2019.1634898.
- [7] S. Cunningham and D. Craig, “Being ‘really real’ on YouTube: authenticity, community and brand culture in social media entertainment,” *Media Int. Aust.*, vol. 164, no. 1, pp. 71–81, 2017, doi: [10.1177/1329878X17709098](https://doi.org/10.1177/1329878X17709098).
- [8] M. Masterson, “When Play Becomes Work: Child Labor Laws in the Era of ‘Kidfluencers,’” *Univ. Pennsylvania Law*, vol. 37, 2020, doi: [10.11309/jssst.37.2_14](https://doi.org/10.11309/jssst.37.2_14).
- [9] I. D. Astuti, “Reality and Hyperreality Behind the Kidfluencer Phenomenon,” *J. Ilmu Komun.*, vol. 14, no. 2, 2023.
- [10] V. Moscow, *The Political Economy of Communication*, 2nd ed. London: SAGE Publications, 2009. doi: <https://doi.org/10.4135/9781446279946>.
- [11] S. W. Littlejohn and K. A. Foss, *Teori Komunikasi: Theories of Human Communication*, 9th ed. Jakarta: Salemba Humanika, 2014.
- [12] N. D. Lestari, D. A. Indahsari, I. A. Ramadhan, A. R. Khasanah, A. Zhurifa, and F. G. Sukmono, “Analisis Isi Konten Komersialisasi Kidfluencers pada Akun TikTok @abe_daily,” *J. Audiens*, vol. 5, no. 2, 2024, doi: <https://doi.org/10.18196/jas.v5i2.370>.
- [13] I. Adila and A. B. Prasetya, *Ekonomi Politik Komunikasi: Sebuah Realitas Industri Media di Indonesia*. Malang: UB Press, 2020.
- [14] We Are Social, Digital 2024: 5 Billion Social Media Users, 2024. [Online]. <https://wearesocial.com/id/blog/2024/01/digital-2024-5-billion-social-media-users/>
- [15] S. J. Albuquer and S. R. Lipner, “Social Media Creators Are Far From Nailing It: A Cross-Sectional Analysis of 100 Longitudinal Melanonychia TikTok Videos Shows Poor Educational Content and Lack of Skin of Color Representation,” *J. Cutan. Med. Surg.*, vol. 27, no. 2, pp. 170–173, Mar. 2023, doi: [10.1177/12034754231159649](https://doi.org/10.1177/12034754231159649).
- [16] M. Boeker and A. Urman, “An Empirical Investigation of Personalization Factors on TikTok,” in *Proceedings of the ACM Web Conference 2022*. New York, NY, USA: Association for Computing Machinery, 2022, doi: [10.1145/3485447.3512102](https://doi.org/10.1145/3485447.3512102).
- [17] J. Duval *et al.*, “Chasing play on tiktok from populations with disabilities to inspire playful and inclusive technology design,” *Conf. Hum. Factors Comput. Syst. - Proc.*, 2021, doi: [10.1145/3411764.3445303](https://doi.org/10.1145/3411764.3445303).
- [18] S. Kanthawala, K. Cotter, K. Foyle, and J. R. DeCook, “It’s the Methodology For Me: A Systematic Review of Early Approaches to Studying TikTok,” *Proc. Annu. Hawaii Int. Conf. Syst. Sci.*, pp. 3105–3121, 2022, doi: [10.24251/hicss.2022.382](https://doi.org/10.24251/hicss.2022.382).
- [19] J. C. Medina Serrano, O. Papakyriakopoulos, and S. Hegelich, “Dancing to the Partisan Beat: A First Analysis of Political Communication on TikTok,” in *Proceedings of the 12th ACM Conference on Web Science*, New York, USA: Association for Computing Machinery, 2020. doi: [10.1145/3394231.3397916](https://doi.org/10.1145/3394231.3397916).
- [20] K. O’Toole, “Collaborative Creativity in TikTok Music Duets,” in *Proceedings of the 2023 CHI Conference on Human Factors in Computing Systems*, in CHI ’23. New York, NY, USA: Association for Computing Machinery, 2023. doi: [10.1145/3544548.3581380](https://doi.org/10.1145/3544548.3581380).
- [21] A. Schaadhardt, Y. Fu, C. G. Pratt, and W. Pratt, “‘Laughing so I don’t cry’: How TikTok users employ humor and compassion to connect around psychiatric hospitalization,” *Conf. Hum. Factors Comput. Syst. - Proc.*, 2023, doi: [10.1145/3544548.3581559](https://doi.org/10.1145/3544548.3581559).
- [22] L. Shang, Z. Kou, Y. Zhang, and D. Wang, “A Multimodal Misinformation Detector for COVID-19 Short Videos on TikTok,” in *2021 IEEE International Conference on Big Data (Big Data)*, 2021, pp. 899–908. doi: [10.1109/BigData52589.2021.9671928](https://doi.org/10.1109/BigData52589.2021.9671928).

- [23] M. Wei, E. Zeng, T. Kohno, and F. Roesner, “Anti-Privacy and Anti-Security Advice on TikTok: Case Studies of Technology-Enabled Surveillance and Control in Intimate Partner and Parent-Child Relationships,” *Proc. 18th Symp. Usable Priv. Secur. SOUPS 2022*, pp. 447–462, 2022.
- [24] A. J. Xu, J. Taylor, T. Gao, R. Mihalcea, V. Perez-Rosas, and S. Loeb, “TikTok and Prostate Cancer: Misinformation and Quality of Information Using Validated Questionnaires,” *BJU Int.*, vol. 128. 2021, doi: <https://doi.org/10.1111/bju.15403>.
- [25] O. Papakyriakopoulos, C. Tessono, A. Narayanan, and M. Kshirsagar, “How Algorithms Shape The Distribution of Political Advertising: Case Studies of Facebook, Google, and TikTok,” *AIES 2022 - Proc. 2022 AAAI/ACM Conf. AI, Ethics, Soc.*, pp. 532–546, 2022, doi: 10.1145/3514094.3534166.
- [26] D. Yemima, M. F. T. Palupi, and H. Kusumaningrum, “Representation of Parenting Based on Sharenting (Semiotic Analysis of Roland Barthes on the TikTok Account @IDAWIDA),” *J. Komun. Bisnis*, vol. 11 no. 2, 2023, doi: 10.46806/jkb.v11i2.1045.
- [27] S. Stephenson, C. N. Page, M. Wei, A. Kapadia, and F. Roesner, *Sharenting on TikTok: Exploring Parental Sharing Behaviors and the Discourse Around Children’s Online Privacy*, vol. 1, no. 1. Association for Computing Machinery, 2024. doi: 10.1145/3613904.3642447.
- [28] K. Slater, “Theorizing Cultures of Oversharing on Tiktok,” in *LGBTQ Digital Cultures*, 1st ed., Routledge, 2022, p. 11.
- [29] T. Boffone, “TikTok,” in *The Blackwell Encyclopedia of Sociology*, 2023, p. 1. doi: <https://doi.org/10.1002/9781405165518.wbeos1950>.
- [30] A. Alruwaily *et al.*, “Child Social Media Influencers and Unhealthy Food Product Placement,” *Pediatrics*, vol. 146, no. 5, 2020, doi: 10.1542/peds.2019-4057.
- [31] M. P. Kent *et al.*, “#junkfluenced: the marketing of unhealthy food and beverages by social media influencers popular with Canadian children on YouTube, Instagram and TikTok,” *Int. J. Behav. Nutr. Phys. Act.*, vol. 21, no. 1, pp. 1–10, 2024, doi: 10.1186/s12966-024-01589-4.
- [32] I. D. Astuti, “Fenomena Kidfluencer dalam Beretika Media Sosial,” *Martabat J. Peremp. dan Anak*, vol. 6, no. 2, 2022, doi: 10.21274/martabat.2022.6.2.214-241.
- [33] M. Pan and Y. He, “Child Star or Child Labor? A Study of Digital Labor of Kidfluencers on Short Video Platforms,” *Asian Soc. Sci.*, vol. 19, no. 4, p. 77, 2023, doi: 10.5539/ass.v19n4p77.
- [34] Sugiyono, *Memahami Penelitian Kualitatif*. Bandung: Alfabeta, 2016.
- [35] G. D. Lestari, Soedjarwo, I. K. A. J. Artha, W. Yulianingsih, and M. Widayawari, “Parenting Style in Efforts to Maintain the Cultural Values of the Osing Community in Kemiren Village, Banyuwangi Regency, Indonesia,” *J. Popul. Soc. Stud.*, vol. 32, pp. 738–756, 2024, doi: 10.25133/JPSSV322024.043.
- [36] R. Adawiah, M. Kiptiah, and N. Kamariah, “Penerapan Penilaian Sikap Siswa pada Pembelajaran Online,” *Integralistik*, vol. 34, no. 1, pp. 7–12, 2023, doi: 10.15294/integralistik.v34i1.39476.
- [37] M. Pritandhari, “Penerapan Komik Strip Sebagai Media Pembelajaran Mata Kuliah Manajemen Keuangan Mahasiswa Universitas Muhammadiyah Metro,” *PROMOSI (Jurnal Pendidik. Ekon.*, vol. 4, no. 2, pp. 1–7, 2016, doi: 10.24127/ja.v4i2.631.
- [38] Saldana, Miles, and Huberman, *Qualitative Data Analysis*. SAGE, 2014.
- [39] A. H. Wanto, “Strategi Pemerintah Kota Malang Dalam Meningkatkan Kualitas Pelayanan Publik Berbasis Konsep Smart City,” *JPSI (Journal Public Sect. Innov.*, vol. 2, no. 1, p. 39, 2018, doi: 10.26740/jpsi.v2n1.p39-43.
- [40] B. R. Hariyadi, A. Rokhman, S. Rosyadi, M. Yamin, and A. G. Runtiko, “The Role of Community-Based Tourism in Sustainable Tourism Village in Indonesia,” *Rev. Gest. Soc. e Ambient.*, vol. 18, no. 7, pp. 1–24, 2024, doi: 10.24857/rgsa.v18n7-038.

- [41] S. I. Setya, S. T. Solihah, and Y. Suryani, “Variasi Bahasa Pada Media Sosial TikTok,” *J. Kaji. dan Terap. Media, Bahasa, Komun.*, vol. 3, no. 1, pp. 23–34, 2022.
- [42] D. B. Barus and I. P. Nasution, “Analisis Penggunaan Bahasa Baku Yang Digunakan Konten Kreator TikTok,” *J. Rev. Pendidik. dan Pengajaran*, vol. 7, no. 1, pp. 1–8, 2024, doi: 10.31004/jrpp.v7i1.25907.
- [43] Maggy McTigue, “Communication Ethics of ‘Sharenting’: A Content Analysis of Instagram,” 2021.
- [44] R. Nasrullah, *Media Sosial Perspektif Komunikasi, Budaya dan Sosioteknologi*. Bandung: Simbiosis Rekatama Media, 2020.
- [45] M. Stoilova, S. Livingstone, and R. Nandagiri, “Children’s data and privacy online: Growing up in a digital age.” *London Sch. Econ. Polit. Sci.*, January, pp. 1–47, 2019.
- [46] N. B. Langitan and K. Adhity, “Tinjauan Literatur Sistematis: Sosial Media Sebagai Alat Endorse Influencer,” *Al Qalam J. Ilm. Keagamaan dan Kemasyarakatan*, vol. 17, no. 5, p. 3613, 2023, doi: 10.35931/aq.v17i5.2651.
- [47] C. Abidin and D. Bondy Valdovinos Kaye, “TikTok Syllabus: Teaching socio-cultural issues on TikTok,” 2021.