Copyright © 2025 by Cherkas Global University

Published in the USA
Media Education (Mediaobrazovanie)
Issued since 2005.
ISSN 1994-4160
E-ISSN 1994-4195
2025. 21(3): 360-369

DOI: 10.13187/me.2025.3.360
https://me.cherkasgu.press

Users' Educational Engagement in Social Media Clipper Cycle Content

Munadhil Abdul Muqsith [a, *], Fitria Ayuningtyas [a], Valerii L. Muzykant [b], Rani Sabtelasari [c]

[a] The National Research and Innovation Agency (BRIN), Indonesia
[b] People's Friendship University of Russia named after Patrice Lumumba (RUDN University named after Patrice Lumumba), Russian Federation
[c] Universitas Pembangunan Nasional Veteran Jakarta, Indonesia

Abstract

The rise of clipper content – short video segments extracted from longer sources and redistributed on social media – while transforming digital expression and user engagement, demonstrates an educational effect as well. However, despite its popularity, research on how users interact with such content remains limited. This study investigates user sentiment and engagement patterns toward clipper content using a multimodal approach that combines visual analysis (videos and design features) with textual analysis (comments, captions, and hashtags). Leveraging multimodal AI tools, such as CLIP (Contrastive Language-Image Pretraining) and natural language processing (NLP), we investigate how semantic mismatches between visual content and user responses impact emotional reactions and interaction levels. The study introduces a conceptual model of the clipper content cycle – from production and distribution to user feedback– to map its viral pathways within platform-driven ecosystems. Our findings reveal that semantic dissonance often leads to polarized sentiment and influences engagement behavior as a part of educational process. Thus, in addition to improving theoretical knowledge of multimodal digital communication, these discoveries have applications in media literacy instruction, content regulation, and strategic digital marketing. The research emphasizes the importance of analyzing content beyond surface metrics, offering a framework to better understand how fragmented media influences user perception and interaction in algorithmic environments.

Keywords: Media skills, Contrastive Language-Image Pretraining (CLIP), natural language processing (NLP), users' educational engagement, multimodal approach.

1. Introduction

In recent years, social media has significantly transformed how content is consumed and produced (Bur et al., 2023; Muqsith et al., 2024). One of the most prominent manifestations of this change is the phenomenon of clipped content – short-form content excerpted from original, long-form material and redistributed through platforms like TikTok, YouTube Shorts, etc. This content typically includes informative, entertaining, or controversial excerpts from podcasts, live broadcasts, films, or series, repackaged to suit digital users' algorithmic expectations and attention spans (Zulli, 2020). This phenomenon reflects new dynamics in content consumption patterns, which are becoming a part of the holistic media education process. It raises questions about how these fragmented forms of digital expression impact audience experiences and the structure of social interactions in online spaces as well (Muzzamil et al., 2024).

* Corresponding author
E-mail addresses: muna009@brin.go.id (MA. Muqsith)

Understanding this dynamic is crucial because clipped content has the advantage of generating high engagement in a short time, making it a highly effective tool for content creators, buzzers, and influencers to reach a wide audience (Huynh et al., 2022). Various studies have shown that short-form content can increase engagement because it aligns with fast consumption habits (snackable content), which are becoming media educational skills in an era of information overload (Abidin, 2020; Fedorov, Levitskaya, 2015; Lee, Abidin, 2023). However, most existing research is still limited to quantitative aspects such as the number of views or likes. These studies have not yet explored the dynamics of multimodal user interactions, which include a combination of visual (design elements, facial expressions) and textual (comments, captions, hashtags) responses. However, widely shared videos frequently contain a variety of interpretations, ambiguities, or even false information that cannot be fully captured by a text-based analysis method (Kaye et al., 2020).

Consequently, a multimodal approach in digital media studies is essential for understanding the complexity of communication that involves more than one channel of meaning. Models such as CLIP (Contrastive Language-Image Pretraining) have demonstrated the ability to simultaneously connect visual and linguistic representations, allowing them to analyze semantic inconsistencies between the visual content of clips and users' textual responses (Radford et al., 2021). This is particularly relevant, considering that many clips go viral precisely because they are "extracted" from their original context and reinterpreted by audiences, often eliciting reactions that are inconsistent with their original meaning. Therefore, integrating visual and textual analysis enriches understanding of the content itself and opens the possibility of measuring sentiment more precisely.

Therefore, it is essential to analyze the content itself and its impact on media educational skills, the social interactions it elicits, and the strategic motives behind its dissemination. A multimodal framework provides a tool to understand this phenomenon more comprehensively than traditional methods. Building on this foundation, this article aims to systematically investigate how clipper content fosters user interactions and influences sentiment on social media.

This study investigates the effect of semantic mismatches between clip content and comments on user engagement and sentiment, employing a multimodal approach that integrates visual and textual analysis with artificial intelligence (AI) techniques, including CLIP and NLP. This article also introduces a clipper content cycle flowchart as a conceptual framework for understanding the production, distribution, and circulation pathways of content. Overall, this research aims to establish new theoretical and methodological foundations for understanding the dynamics of short-form content within an increasingly complex digital ecosystem.

Research Objectives:

1. Based on a conceptual flow diagram, identify the main stages of the clipper content's production and distribution cycle on social media.
2. Analyze user interactions with clipper content from the point of media educational skills, both visually and textually.
3. Measure user sentiment based on semantic inconsistencies between clip content and user responses using multimodal AI models (such as CLIP) and NLP.
4. Predict engagement levels based on interaction patterns and clip characteristics.
5. Develop an analytical framework to understand how clipper content shapes digital behavior and virality dynamics on social media.

2. Materials and methods

This article adopts a systematic literature review and in-depth observation of the clipper content phenomenon on social media, with a specific emphasis on advancing media literacy education. The literature review involved collecting, analyzing, and synthesizing a wide range of academic sources – including scientific journals, books, and research reports – related to multimodal analysis, user interaction, sentiment, and the broader social media content ecosystem (Muqsith et al., 2023). Special attention was given to works that critically assess the role of digital platforms in shaping public perception, misinformation, and content engagement, which are central to media literacy discourse.

Furthermore, non-participatory observations were conducted on platforms such as TikTok, Instagram Reels, and YouTube Shorts to explore real-world patterns in the production, distribution, and reception of clipper content. This dual-method approach not only enables the construction of a robust conceptual framework but also situates the findings within the broader objective of promoting critical media literacy – by uncovering how users navigate, interpret, and

are influenced by fast-paced, short-form digital content (Creswell, 2013). In doing so, the study contributes to empowering audiences with the analytical tools needed to evaluate digital media critically and responsibly.

3. Discussion and Results

Clipper Content Context and Cycle

The clipper content phenomenon is part of the evolution of digital culture, where short video clips are extracted from long-form sources, such as podcasts, films, live broadcasts, or YouTube vlogs, and redistributed in a more concise format. This content is typically between 15 and 60 seconds long and designed to quickly capture attention through visual elements such as dynamic text, background music, or other audiovisual effects. Clipper content is not only technical but also a form of content curation and remix culture in the era of media platformization (Jean, Green, 2009; Jenkins, 2006; Kaye et al., 2020).

This historical shift toward short-form content can be traced back to the early days of Vine (Vine, 2013), which popularized the six-second video format and paved the way for instant consumption, a dominant feature on social media today. This phenomenon continued with the emergence of TikTok and Instagram Reels, which offer a similar approach but with richer editing features and distribution algorithms (Zulli, 2020). In this context, clipper content is not simply a form of digital expression, but rather an adaptive response to changes in technological architecture and increasingly rapid and selective information consumption habits.

The primary motivations behind the production of clipper content encompass three key dimensions: virality, monetization, and visibility. First, due to their concise and shareable nature, short clips have great potential to go viral, especially when they contain humorous, dramatic, or controversial elements (Lee, Abidin, 2023). Second, many platforms now offer direct monetization mechanisms such as creator bonuses, subscription features, and brand partnerships, making clipper content a potential means of generating passive income. Third, visibility on social media no longer relies on high production quality, but rather on the ability to capture attention within seconds. This makes clipper content an effective vehicle for individuals and institutions to strategically build a digital persona or amplify a particular narrative (Abidin, 2020).

Theoretically, these motivations are deeply rooted in the concept of remix culture, as introduced by Jenkins (Jenkins, 2006), which involves reworking existing material to create new meanings. Furthermore, this phenomenon is closely related to prod usage, where users are not merely passive consumers but also act as content producers. As Burgess and Green (Burgess, Green 2018) noted in their study of YouTube, this practice of recontextualization allows for the formation of dynamic collective meanings, which in turn become part of contemporary social media culture.

Zulli and Zulli (Zulli, 2020) emphasize that platform vernaculars, such as memes, clips, and other video content, create a distinctive digital aesthetic that fundamentally shapes how we communicate and understand events in online spaces. In the realm of clipper content, this aesthetic reflects the tension between the original narrative and the re-perception created through visual selection and editing. Therefore, an analysis of clipper content cannot be separated from understanding the social media ecosystem, which structurally encourages the production of content with high click-through and share value – regardless of the original narrative's context.

Thus, clipper content manifests the dynamics of the attention economy and distribution algorithms, while also reflecting the creative culture of an increasingly fragmented digital society. To understand its social and psychological implications, analysis should go beyond the visual aspects of the clip. Examining how audiences interact through comments, emojis, and sharing is crucial. This can only be achieved comprehensively through a multimodal analysis framework.

The production and distribution of clip content are not a purely linear process, but rather part of a complex, iterative cycle heavily influenced by the technological and social dynamics of digital media platforms. This cycle begins with identifying source content, followed by clipping, visual editing, and distribution to various social media platforms. In this context, clippers act as curators and producers, strategically selecting content with high viral potential, such as emotional expressions, controversial statements, or humorous moments that are easily understood instantly (Zulli, 2020).

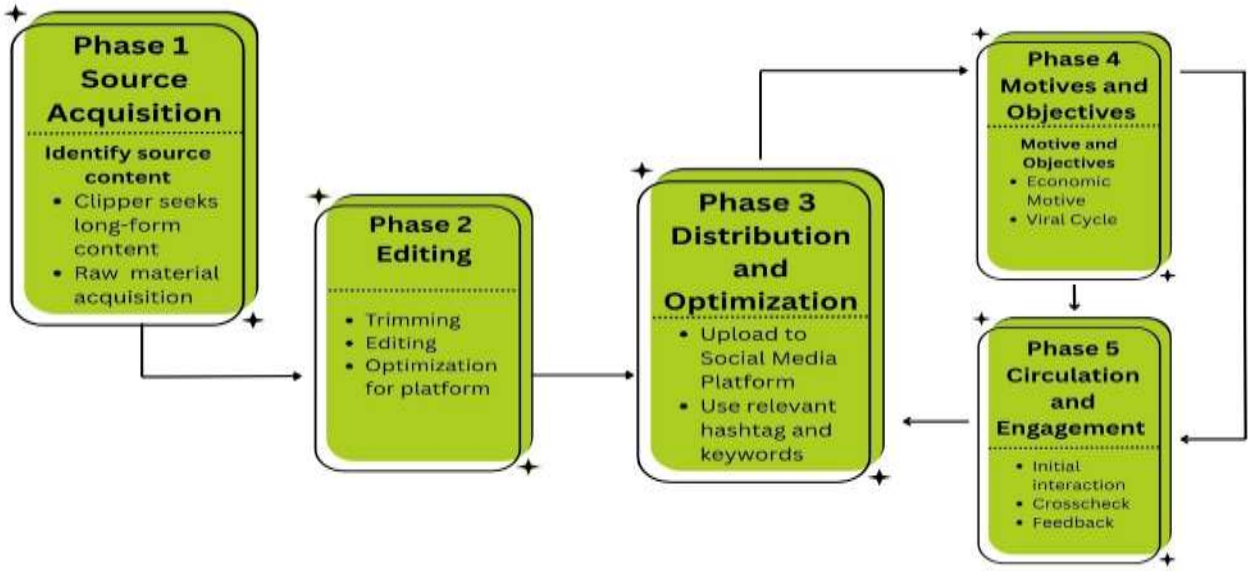

Fig 1. The Clipper Content Cycle on social media with media educational effect via users' engagement
Source: Proceed by Researcher's Analysis (2025)

The distribution of clipper content is highly dependent on the algorithm design of each platform. TikTok, for example, uses a machine learning-based recommendation system that detects engagement levels within minutes and then distributes that content to more users through the For You Page (FYP) feed. A study by Kaye, Chen and Zeng (Kaye et al., 2021) reveals that the success of short clips is primarily determined by a combination of technical factors, including optimal length (15–30 seconds), provocative captions, and the selection of popular audio. This creates a kind of informal template in the production of clipper content, where the success of previous content serves as a guide to produce subsequent content – a form of cultural feedback loop driven by the platform's architecture itself (Kaye et al., 2020).

Furthermore, the distribution cycle of clipper content is further strengthened by the presence of strategic actors such as influencers, buzzers, or aggregator accounts. They act as content disseminators and as meaning amplifiers by adding specific framing or interpretations to the clips they share. Duplicate content can reappear across multiple accounts with different packaging, creating a digital echo chamber that expands its reach and accelerates the viral cycle (Highfield, Leaver, 2016). This practice illustrates how the distribution of clipper content is a technical process that also involves political and social considerations, particularly when used to shape public opinion or amplify specific issues.

The role of algorithms in determining distribution also creates a form of algorithmic gatekeeping, where system preferences become the primary mediator in content dissemination (Mathe, 2024). This means that it's not just the quality or message of the content that determines whether a clip will be widely shared, but also its conformity to the technical parameters valued by the algorithms, such as viewer retention rates, initial engagement, or the use of specific hashtags. In this context, clipper content must be continuously optimized to be algorithm-friendly, leading content producers to experiment with format, duration, sound effects, and upload times.

This cycle ultimately returns to its initial phase, where audience response signals creators to produce the following clip. Feedback in the form of likes, comments, and shares is a key indicator of content effectiveness and serves as the "raw material" for determining subsequent content strategies. This model aligns with Jenkins' (Jenkins, 2006) theory of participatory culture, in which audiences are no longer merely consumers but also actively participate in producing meaning and disseminating content. Therefore, understanding the clipper content cycle cannot be separated from studies of user interaction, algorithmic dynamics, and digital curation practices in an increasingly platformed space.

Dynamics of User Interaction and Sentiment

User engagement is a key indicator of the effectiveness and resonance of content on social media. In the context of clipper content, this engagement not only reflects user interest but also operates as a powerful social signal that influences content visibility through platform algorithms.

However, from a media literacy education perspective, it is crucial to interrogate what such engagement signifies – beyond metrics like likes, comments, shares, and watch time (Sundar, Limperos, 2013). These forms of interaction, while often interpreted as positive indicators of relevance, may also reflect passive consumption, emotional manipulation, or algorithmic reinforcement of polarizing content.

In educational terms, media literacy demands that users move beyond surface-level engagement and develop a critical understanding of how digital content is curated to provoke rapid reactions. Clipper content is designed for high-velocity emotional impact – using dramatic captions, viral soundbites, and sharply framed opinions to capture attention within seconds. Strengthening media literacy thus involves equipping users with the skills to decode these persuasive techniques, question the intent behind them, and resist manipulation by becoming reflective and intentional digital participants.

A study by Veltri and Atanasova (Veltri, Atanasova, 2022) found that short-duration and "triggering" narratives can increase engagement rates by up to 30 % compared to longer videos. In another study, Zhang et al. (Zhang et al., 2021) found that the highest engagement on TikTok clips occurs when a combination of expressive visuals, affirmative text, and popular music works synergistically as a multimodal stimulus. This confirms that clipper content is inherently designed to create effective, rather than cognitive, engagement, meaning users are more motivated to react than reflect on the content's meaning.

Furthermore, engagement does not occur in a vacuum but is often influenced by social mediation from actors such as influencers and buzzers. Influencers act as symbolic authorities who can validate the meaning of a clip, while buzzers can expand the reach of distribution through strategic posting within their social networks (Abidin, 2020). In some cases, comments from prominent influencers can change the general perception of a particular clip or even spark new discourse independent of its original context. This suggests that user interaction with clipper content is also a result of social signaling – where users respond not only to the clip's content, but also to who shares it and how it is framed.

From a theoretical perspective, user interaction with clipper content can be analyzed through the Uses and Gratifications Theory approach (Sundar, Limperos, 2013), which explains that users actively select content based on specific needs such as entertainment, identity, information, or social integration. In the context of clip content, the need for quick entertainment and self-expression is often a primary motive, aligning with the high level of sharing and short, spontaneous comments that convey humor or emotion. Additionally, Kreijns et al. (Kreijns et al., 2022) used Social Presence Theory to explain why user engagement might be higher in short video forms. This is because the actors' facial expressions or voice tones are visualized, which strengthens the sense of presence.

However, high engagement does not always translate into deep understanding. Some users interact impulsively without understanding the original context of the clips they are watching, which can lead to misinterpretation or the dissemination of biased information. This phenomenon highlights the importance of studying user engagement within a multimodal framework to measure engagement volume and understand how visuals and text interact (or conflict) to shape meaning and public reactions.

Thus, this study positions user engagement as a vital dimension in analyzing clipper content, not only as an outcome but also as an integral part of the meaning-production cycle. Employing multimodal AI models to examine the relationship between visual elements and textual comments is essential for understanding how affective responses and public perceptions are collectively shaped in digital spaces heavily influenced by algorithms and social media.

User sentiment is a key dimension in understanding the dynamics of social interaction surrounding digital content, particularly when it comes to clipped content. Sentiment refers to users' affective expressions, as manifested in comments, reactions, or subsequent narratives, surrounding a clip. Clipped content, removed from its original context, is highly susceptible to misinterpretation due to the loss of crucial elements that constitute the narrative's overall meaning (Guo, 2024). This creates what is known as semantic dissonance, where the meaning users understand from the clip does not align with the original intent of the source content.

Several previous studies have highlighted this phenomenon in the context of remix culture and content curation. Jenkins (Jenkins, 2006) states that in digital participatory culture, users are not only recipients of messages but also producers of new meaning through reframing. However,

reframing through clipped content often results in sentiments that deviate from the original context. For example, a clip taken from a political speech can be presented satirically to provoke anger or laughter, depending on the audience and the framing used. A study by Gandini et al. (Gandini et al., 2025) demonstrates that manipulating framing within short clips is effective in emotionally polarizing public opinion.

In modern social media, platforms like TikTok amplify extreme expressions of sentiment due to algorithmic logic that prioritizes high engagement. Users who post comments with strong emotional content tend to gain more visibility (Ruckenstein et al., 2020). This creates an ecosystem where users are compelled to respond to clips with emotional intensity, even when they do not fully understand the context. A study by Maud (Maud, 2023) found that 47 % of TikTok users commented angrily or sarcastically on clipped political news clips, and only 12 % attempted to locate the source first.

Furthermore, semantic inconsistencies also have ethical and political implications. Political buzzers or digital actors with vested interests often utilize clipping techniques to steer public opinion in a particular direction, creating echo chambers that selectively amplify negative or positive sentiments (Starbird, Wilson, 2020). This demonstrates that clipper content is not just a communication artifact or a political and economic instrument that can be used strategically to shape public perception but also becomes a part of educational means in the Social Media ecosystem.

A multimodal approach is crucial in addressing this challenge. Models such as CLIP (Contrastive Language – Image Pretraining) enable the analysis of semantic relationships between visual elements and textual narratives (Radford et al., 2021). Researchers can assess how closely a clip's meaning matches user comments and reactions by integrating visual semantic mapping with sentiment analysis based on Natural Language Processing (NLP). According to Abouei et al. (Abouei et al., 2025), clip manipulation or out-of-context framing is frequently indicated by a negative association between visual content and emotional reactions.

Therefore, understanding user sentiment in the context of clipper content requires more than just text or visuals; it requires an integrative approach that considers semantic inconsistencies as part of digital communication design. This study contributes to the discourse by presenting a multimodal framework that enables a granular analysis of how collective sentiment is formed, manipulated, or even hijacked in increasingly complex digital social spaces.

Multimodal Analysis and the Role of Digital Actors

In the age of social media, digital content analysis needs a method that goes beyond just text or graphics. Methods that can comprehend cross-modal semantic linkages are required due to the phenomenon of clipper content, which dynamically blends textual and visual aspects. A more thorough comprehension of the context and meaning arising from digital content is made possible by a multimodal approach, which offers an appropriate framework for combining data from many communication channels, including text, voice, images, and metadata (Ihnaini et al., 2024).

One breakthrough in multimodal analysis is the Contrastive Language–Image Pretraining (CLIP) model developed by OpenAI. CLIP learns the relationship between text and images by simultaneously comparing large-scale data pairs, enabling the modeling of semantic relationships between text descriptions and visual content (Radford et al., 2021). In the context of clipper content, CLIP can be used to evaluate whether the narrative accompanying a clip is semantically consistent with the visual content displayed. This is particularly important when studying the manipulation of meaning, for example, in content that is tendentiously clipped or intentionally designed to trigger specific interpretations by the audience.

Apart from CLIP, methods based on Natural Language Processing (NLP) are essential for determining how users feel about clipper content. User responses to clips are mapped in comments or with accompanying narratives using methods including sentiment analysis, stance detection, and semantic similarity analysis. Feng (Feng, 2025) showed that prevailing user emotions in social media comments, especially in political and entertainment material, can be accurately identified using an NLP technique based on BERT (Bidirectional Encoder Representations from Transformers).

The integration of CLIP and NLP enables more robust cross-modal modeling. Recent research by Rahman et al. (Rahman et al., 2024) developed a CLIP-BERT-based system that can detect semantic inconsistencies between clip content and user comments and predict the potential for such content to become viral or controversial. They found that content with high levels of

semantic inconsistency is more likely to trigger negative comments or emotional polarization, particularly when related to issues of identity and politics.

However, this approach also has limitations. Models like CLIP and BERT are trained on global English-language corpora. They may not directly capture local cultural or linguistic nuances in the social media context of Indonesia or other countries in the Global South. Therefore, adapting these models through fine-tuning or combining them with local data is crucial to improve accuracy and contextual sensitivity (Suresh, Banu, 2024). This is especially relevant when analysis focuses on buzzers, local influencers, or domestic political issues, which have their discursive complexities.

Thus, a multimodal approach based on CLIP and NLP is relevant and crucial in the study of clipper content. This framework enables researchers to unify the visual and textual dimensions in a single, integrated analysis, providing a more precise understanding of how content is perceived, interpreted, and manipulated within a social media landscape characterized by competition and algorithmic strategies. This study adopts this approach to explore the dynamics of user interactions, aiming to develop an analytical model that can be replicated and further developed in subsequent digital communication studies.

In the contemporary social media ecosystem, influencers and buzzers play a central role in producing, distributing, and amplifying clipped content (Wulandari et al., 2023). Influencers are individuals with significant influence on digital platforms who can influence the opinions and behavior of their followers through the content they upload (Abidin, 2020). Meanwhile, buzzers refer to accounts or entities – individuals or groups – that strategically spread specific narratives, often with political or economic motives (Reisach, 2021). Both utilize clipped content to reframe information, increase visibility, and create virality through deliberate and targeted content clipping.

Using clipped content by influencers and buzzers is a content distribution strategy and part of an effort to mediate public opinion. Selectively clipped content is often used to support or attack specific figures, policies, or ideologies. A study by Ong and Cabañes (Ong, Cabañes, 2019) in the Philippines showed that professional buzzers systematically work in digital campaigns, utilizing clipped content to manipulate public perception, particularly in political contexts. They create "strategic virality" by exploiting emotions, bias, and the limited attention span of audiences as the primary driving force behind message dissemination (Ong, Cabañes, 2019).

This phenomenon is further complicated by the rise of the digital attention economy, where content is curated not based on information quality but on its ability to attract clicks, comments, and shares (Lee, Abidin, 2023). In this context, clipper content has become a key tool for generating engagement, both in the form of positive reactions and controversy. Influencers and buzzers understand that short clips with high emotional content– such as anger, humor, or shock – are more likely to go viral (Berger, Milkman, 2012). They then strategically craft visual and textual narratives to exploit social media algorithms, prioritizing high engagement.

Epistemologically, the presence of influencers and buzzers as actors in the production of clipper content challenges the boundary between organic communication and opinion manipulation. Public digital literacy often fails to distinguish between authentic and fabricated content, mainly when clips are disseminated through networks of seemingly "neutral" micro-influencer accounts. A study by Arifianto, Wulandari (Arifianto, Wulandari 2023) reveals that in Indonesia, both pro-government and opposition buzzers utilize clipped content from speeches or interviews to construct competing narratives, thereby contributing to public polarization.

Against this backdrop, it becomes clear that analysis of clipped content cannot be separated from its production and distribution as well as from the users' educational engagement context. Who creates it, why they make it, and how they disseminate it are key questions in understanding the social and political effects of clipped content. A multimodal approach, combining visual content analysis and text commentary, is crucial for uncovering the educational dynamics hidden behind seemingly simple content packaging. In this context, this research analyzes user interactions and sentiments and maps the role of digital actors in mediating meaning through clipped content.

4. Conclusion

The proliferation of clipper content – short-form videos extracted from longer material – has emerged as a defining feature of digital media culture and education. While such content is often praised for its entertainment value and algorithmic virality, this study reveals a deeper structural dynamic: clipper content not only reflects evolving digital consumption patterns but also shapes public discourse through emotionally charged and contextually fragmented narratives.

By employing a multimodal strategy that combines visual-textual analysis with artificial intelligence (AI) techniques such as CLIP and NLP, this study reveals how semantic discrepancies between user answers and content promote divisive opinions and superficial engagement.

Crucially, these dynamics have significant implications for media literacy education. As short-form content increasingly dominates attention economies, users – particularly young audiences – are often exposed to decontextualized clips that elicit strong affective reactions without critical understanding. This creates an urgent need for educational interventions that cultivate multimodal literacy: the ability to interpret, deconstruct, and evaluate digital content across formats. Educators and policymakers must integrate critical viewing skills and algorithmic awareness into digital literacy curricula, empowering users not only to consume content but to question its framing, source credibility, and emotional design.

Furthermore, the study emphasizes how digital players, such buzzers and influencers, function as meaning mediators whose calculated manipulation of clipper material can change public opinion and strengthen echo chambers. Understanding these dynamics is central to preparing learners to navigate the sociopolitical dimensions of social media. Thus, this research contributes not only to digital communication studies but also to the development of a pedagogical framework that bridges algorithmic awareness, participatory culture, and ethical content engagement in contemporary media education.

References

Abidin, 2020 – *Abidin, C.* (2020). Cultural science mapping internet celebrity on TikTok : exploring attention economies and visibility labours. *Cultural Science*. 12(1): 77-103.

Abouei, 2025 – *Abouei, M., Kordzadeh, N., Ghasemaghaei, M., Khan, B.* (2025). The Impact of emotional expressions on the popularity of discussion threads: evidence from reddit. Internet research. [Electronic resource]. URL: https://www.emerald.com/intr/article-abstract/doi/10.1108/INTR-12-2023-1187/1257060/The-impact-of-emotional-expressions-on-the?redirectedFrom=fulltext

Arifianto, Wulandari, 2023 – *Arifianto, P.F., Wulandari, S.* (2023). Kajian Visual Transformasi Digital Media Kompas melalui Cover Edisi NFT-RECONNECTION. *Jurnal Kajian SENI*. 09(02): 182-193. [Electronic resource]. URL: https://jurnal.ugm.ac.id/jks/article/view/77367/36243 [in Indonesian]

Berger, Milkman, 2012 – *Berger, J., Milkman, K.L.* (2012). What Makes Online Content Viral? *Journal of Marketing Research*. 49(2). [Electronic resource]. URL: https://journals.sagepub.com/doi/10.1509/jmr.10.0353

Bur et al.,2023 – *Bur, R., Ayuningtyas, F., Muqsith, M.A.* (2023). Pemanfaatan TikTok Sebagai Media Informasi Baru Generasi Z. *Jurnal Komunikasi Nusantara*. 5(2): 189-198. [Electronic resource]. URL: https://jkn.unitri.ac.id/index.php/jkn/article/view/260 [in Indonesian]

Craswell, 2023 – *Creswell, J.W.* (2013). Qualitative inquiry and research design: choosing among five traditions. Sage Publications, Inc.

Fedorov, Levitskaya, 2015 – *Fedorov, A., Levitskaya, A.* (2015). The framework of media education and media criticism in the contemporary world: the opinion of international experts. *Comunicar*. 2015. 23(45): 107-115.

Feng, 2025 – *Feng, J.* (2025). Improving Sentiment Analysis in Literary Texts through Bidirectional Encoder Representations: A BERT-Based Approach. *Journal of Computational Methods in Sciences and Engineering*. 25(5). DOI: https://journals.sagepub.com/doi/10.1177/14727978251338004

Gandini et al., 2025 – *Gandini, A., Keeling, S., Reviglio, U.* (2025). Conceptualising the ' Algorithmic Public Opinion': Public opinion formation in the digital age. *Sage journals*. DOI: https://doi.org/10.1177/29768640251323147

Guo, 2024 – *Guo, L.* (2024). Less is more: investigating fragmented life narratives on the humans of New York facebook page. *SAGE Open*. 928: 1-13. DOI: https://doi.org/10.1177/21582440241305240

Highfield, Leaver, 2016 – *Highfield, T., Leaver, T.* (2016). Instagrammatics and digital methods : studying visual social media, from selfies and gifs to memes and emoji. *Communication Research and Practice*. 2(1). DOI: https://doi.org/10.1080/22041451.2016.1155332

Huynh et al., 2022 – *Huynh, T., Nguyen, H.D., Zelinka, I., Pham, X.H., Pham, V.T., Selamat, A., Krejcar, O.* (2022). A method to detect influencers in social networks based on the combination of amplification factors and content creation. *Plos one*. 17(10): e0274596.

Ihnaini et al., 2024 – *Ihnaini, B., Abuhaija, B., Atta, E., Mahmuddin, M.* (2024). Semantic similarity on multimodal data: a comprehensive survey with applications. *Journal of King Saud University. Computer and Information Sciences*. 36(10): 102263. DOI: https://doi.org/10.1016/j.jksuci.2024.102263

Jean, Green, 2009 – *Jean, B., Green, J.* (2009). YouTube: Online Video and Participatory Culture. Polity Press. [Electronic resource]. URL: https://books.google.co.id/books?id=0NsWtPHNl88C&printsec=frontcover#v=onepage&q&f=false

Jenkins, 2006 – *Jenkins, H.* (2006). Fans, bloggers, and gamers: exploring participatory culture. New York University Press. [Electronic resource]. URL: https://archive.org/details/fansbloggersgame0000jenk/page/n5/mode/2up

Kaye et al., 2020 – *Kaye, D.B.V., Chen, X., Zeng, J.* (2020). The co-evolution of two Chinese mobile short video apps: parallel platformization of Douyin and TikTok. *Mobile Media & Communication*. 9(2). DOI: https://doi.org/10.1177/2050157920952120

Kreijns, 2022 – *Kreijns, K., Xu, K., Weidlich, J.* (2022). Social Presence: Conceptualization and Measurement. *Educational Psychology Review*. 34: 139-170. [Electronic resource]. URL: https://link.springer.com/article/10.1007/s10648-021-09623-8

Lee, Abidin, 2023 – *Lee, J., Abidin, C.* (2023). Introduction to the Special Issue of "TikTok and Social Movements." *Social Media + Society*. 9(1). DOI: https://doi.org/10.1177/20563051231157452

Mathe, 2024 – *Mathe, L.* (2024). Communication Localising the Social Media Algorithm: Access, Literacy, and Uses. *Communicatio*. 50(2). DOI: https://doi.org/10.1080/02500167.2024.2418617

Maud, 2023 – *Maud, R.* (2023). How Social media data can complement opinion surveys for the study of public opinion – a social science perspective. University of Lausanne. [Electronic resource]. URL: https://serval.unil.ch/resource/serval:BIB_5FB2BCEC779B.P002/REF.pdf

Muqsith et al., 2023 – *Muqsith, M.A., Muzykant, V.L., Pratomo, R.R.* (2023). Sociological study of cyber threats as an integrated part of the general data protection regulation. *RUDN Journal of Sociology*. 23(4): 851-865. DOI: https://doi.org/10.22363/2313-2272-2023-23-4-851-865

Muqsith et al., 2024 – *Muqsith, M.A., Pratomo, R.R., Muzykant, V.L.* (2024). Indonesian agenda: fake news about Russia's special military operation on social media in Indonesia. *Vestnik RUDN. International Relations*. 24(2): 239-251.

Muzzamil et al., 2024 – *Muzzamil, Z.A., Ayuningtyas, F., Muqsith, M.A.* (2024). YouTube as a financial literacy media for the millennial generation. *Jurnal Ilmiah Manajemen Kesatuan*. 12(4): 1005-1014. DOI: https://doi.org/10.37641/jimkes.v12i4.2670

Ong, Cabañes, 2019 – *Ong, J.C., Cabañes, J.V.A.* (2019). When disinformation studies meets production studies: social identities and moral justifications in the political trolling industry. *International Journal of Communication*. 1(13): 5771-5790. [Electronic resource]. URL: https://ijoc.org/index.php/ijoc/article/view/11417/2879

Radford et al., 2021 – *Radford, A., Wook, J., Chris, K., Aditya, H., Gabriel, R., Sandhini, G., Sastry, G., Askell, A., Mishkin, P., Clark, J., Krueger, G., Sutskever, I.* (2021). Learning Transferable Visual Models From Natural Language Supervision. *Computer Science*. 3. [Electronic resource]. URL: https://arxiv.org/abs/2103.00020

Rahman et al., 2024 – *Rahman, J., Riaz, A., Malakar, P., Kabir, M.* (2024). Recent Advancements and Challenges of NLP-based Sentiment Analysis: A State-of-the-Art Review. *Natural Language Processing Journal*. 6: 100059. DOI: https://doi.org/10.1016/j.nlp.2024.100059

Reisach, 2021 – *Reisach, U.* (2021). The responsibility of social media in times of societal and political manipulation. *European Journal of Operational Research*. 291(3): 906-917. DOI: https://doi.org/10.1016/j.ejor.2020.09.020

Ruckenstein et al., 2020 – *Ruckenstein, M., Lisa, L., Turunen, M.* (2020). Re-humanizing the platform: content moderators and the logic of care. *New Media & Society*. 6. DOI: https://doi.org/10.1177/1461444819875990

Starbird, Wilson, 2020 – *Starbird, K., Wilson, T.* (2020). Cross-platform disinformation campaigns: lessons learned and next steps. *Harvard Kennedy School Misinformation Review*. 1(1).

Sundar, Limperos, 2013 – *Sundar, S.S., Limperos, A.M.* (2013). Uses and grats 2.0: new gratifications for new media. *Journal of Broadcasting & Electronic Media*. 8151. DOI: https://doi.org/10.1080/08838151.2013.845827

Suresh, Banu, 2024 – *Suresh, S., Banu, K.S.* (2024). Enhanced local and global context focus mechanism using BART model for aspect-based sentiment analysis of social media data. *IEEE Access*. 1. DOI: https://doi.org/10.1109/ACCESS.2024.3471816

Veltri, Atanasova, 2015 – *Veltri, G.A., Atanasova, D.* (2015). Climate change on Twitter: content, media ecology and information sharing behaviour. *Public Understanding of Science*. 26(6). DOI: https://journals.sagepub.com/doi/abs/10.1177/0963662515613702

Wulandari et al., 2023 – *Wulandari, C.D., Muqsith, M.A., Ayuningtyas, F.* (2023). Fenomena buzzer di media sosial Jelang Pemilu 2024 Dalam perspektif komunikasi politik. *Avant Garde*. 11(1): 134. [in Indonesian]

Zhang et al., 2021 – *Zhang, L., Fu, X., Luo, D., Xing, L., Du, Y.* (2021). Musical experience offsets age-related decline in understanding speech-in-noise: type of training does not matter, working memory is the key. *Ear & Hearing*. 3. DOI: https://doi.org/10.1097/AUD.0000000000000921 >CITATIONS

Zulli, 2020 – *Zulli, D., Zulli, D.J.* (2020). Extending the Internet meme : conceptualizing technological mimesis and imitation publics on the TikTok platform. *New Media & Society*. 24(8). DOI: https://doi.org/10.1177/1461444820983603