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Informing vs. promoting. The use of TikTok on France TV, BBC, and SVT

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This study explores the use of TikTok by public broadcasters France TV, BBC and SVT to measure its informational and promotional relevance on the platform, and to identify the types of videos that generate the highest levels of engagement among users. By examining the news profile associated with the information and the corporate profile of each of the selected broadcasters, 120 publications were analyzed, counting the number of users and interactions, including likes and levels of engagement of the content. In addition, a content analysis was carried out focusing on the formal, promotional and informative characteristics of the posts. The findings revealed an interest in both promotional and informational content shared by the platforms on TikTok. In the case of SVT, higher levels of engagement are observed in comparison to the BBC and France TV profiles. Among the contents with the highest engagement, those of an informative kind with a focus on social issues stand out, highlighting proximity and immediacy. In the promotional domain, videos about events and cultural content stand out. From a structural point of view, content designed specifically for the platform predominates, as opposed to adaptations and with a duration of <1 min.

KEYWORDS

TikTok, information, promotion, France Tv, BBC, SVT, disinformation, verification

1 Introduction

Convergence, the emergence of the Internet and the new agents involved in communication have led to the transformation of the international media context, which is reflected in new audience demands and the development of internal and external innovation processes in organizations. Public service media (PSM), in the search for rapprochement and seduction of their audiences, have initiated a process known as platformization in which content and work processes are integrated, coexisting in form and content with social media platforms (Bonini Baldini et al., 2021).

Organizations, political groups, brands and public service media adapt their communication objectives to the format offered by this social network to get their message across to the different stakeholders that constitute their community within TikTok. To this end, the contents, in their different informative natures, are adapted in time and format to the characteristics offered by the social network.

In this way, social media take a leading role in their integration as a communicative element in public service media. The TikTok platform stands out from other platforms due to its rapid growth and acceptance by society, especially by young audiences. In relation to the youth audience, its rewards program, TikTok lite was deactivated in France and Spain by the end of April 2024 due to concerns about its addictive potential and failure to conduct

risk analyses, as warned by the European Commission (2025). They reported that TikTok could be violating the law of the Digital Services Act (DSL). In addition, several countries had banned their workers from public affairs using TikTok because of the risk of espionage. However, European public media accounts remain active while issues related to the use of this social network are being addressed.

1.1 Adaptative processes on public service media

In the emerging communication paradigm faced by public media, they seek to assert its relevance in the presence of the rise of international video-on-demand (VOD) platforms. This situation implies a deep reconfiguration that concerns both organizational structure and content creation strategies (Sehl et al., 2022; Clegg and Burdon, 2021). This adaptive process is complex, as it involves a change in the internal operations of organizations and also in the interaction with audiences, within a social context including the political, financial, legislative and social actors that manage public entities.

Social media platforms led by conglomerates such as Meta, TikTok, or Google have brought about a paradigm shift called the *platformization* of society (Van Dijck et al., 2018). This transformation is reflected in the way people consume information and entertainment, and also in the process of information creation itself, affecting the very nature of social communication.

The growing influence of these platforms in everyday communication leads to a rethinking of traditional models of information transmission. The capability of international VOD platforms to capture and retain the attention of large segments of the population (Srnicek, 2018) puts pressure on public media to adapt to these new communication environments, which in turn affects working practices and creative development (Duffy et al., 2019).

Faced with this situation, public media are challenged to retain audiences and attract viewers' attention by offering attractive and organic environments to maintain their competitive ability in the media environment (Reviglio, 2019). To do so, they are creating digital interaction spaces and exploring methods to monetize the data generated by their users (Van Dijck et al., 2018). This means embarking on a dynamic process of platforming, which is necessary to sustain their legitimacy and the role of public media in the current social and media context (Bonini Baldini et al., 2021).

This process of platforming is not just a response to a trend, but a necessary strategic transformation that affects public media and raises several challenges in their governance, communication and engagement with their audiences. The sovereignty and independence of the media may collide with the symbiosis they establish with social media platforms, compromising the values that represent and define public media (Van Dijck et al., 2018).

1.2 Impact of public media platforms on social networks

Public communication platforms demonstrate the need to incorporate social networks into their strategic communication frameworks. The digital environment is established as a determining factor to enhance visibility and strengthen links with audiences, enabling not only the promotion and establishment of dialogical exchanges, but also the development of interactive experiences that enrich the receptor. Such approach proves to be an efficient tactic to foster engagement and strengthen trust between media entities and their audiences (Urse and Tasențe, 2023).

The incorporation of social networks within communication strategies requires the adoption of holistic approaches that articulate multiple media and platforms in a coordinated, complementary and experiential way. This perspective encourages the creation of communication ecosystems that are based on transmedia strategies (Jenkins, 2008; Scolari, 2013). The methodology highlights the importance of planning communication as an interconnected element, where each component contributes to the expansion of the message, thus facilitating a multidimensional user experience.

Consequently, informational and promotional experiences are structured due to each social media platform plays a specific role within the communication process, enhancing the reach of the content and encouraging the use of the content platform to offer a complete informational experience (Fieiras Ceide et al., 2022). In this context, the synergy established between the different digital channels becomes an element of dissemination and promotion that enhance interaction with the audience.

In the current communicational paradigm, public broadcasters confront the challenge of devising content strategies that are simultaneously attractive and adaptable (Navarro et al., 2022), while maintaining and enhancing their journalistic integrity (Ferrell-Lowe and Stavitsky, 2016). This entails avoiding the drawbacks associated with social media platforms, such as the spread of misinformation or the fragility in the protection of users' personal data (Horowitz et al., 2022), in order to defend the public value that defines its essence as a public organization (Es and Poell, 2020).

The incorporation of social media in the context of public media demands a careful balance between innovation and the preservation of ethical principles, ensuring that the public service mission remains unchanged in the face of the changing dynamics of the media ecosystem.

1.3 TikTok, the social network to be in

TikTok, a social media platform developed in China, has seen exponential expansion since its launch in 2016. In 2024, TikTok is positioned as one of the main social networks, although it does not reach the pre-eminence of YouTube or Meta (Facebook, Instagram, WhatsApp), it shows a higher growth rate in the recent period

(Data Reportal, 2023). Additionally, there is a trend of migration of active users from YouTube to TikTok (Pera and Aiello, 2024).

The TikTok platform makes it easy for users to create and broadcast short videos, enriched with music, visual effects, and filters. Throughout 2024, it has undergone a significant evolution by incorporating new functionalities and extending the maximum length limit of its videos from 15 s to 30 min.

According to Statista (2024), TikTok has a global base of users of 1.218 million users. This platform is distinguished by its ability to capture the interest of users by converting it into substantially higher engagement rates compared to other social networks. The level of engagement on TikTok is revealed as an indicator that reflects an effective and favorable interaction between viewers and the proposed content, which enhances the digital presence and amplifies the visibility of both brands and individuals.

However, TikTok has not been far from controversy. In 2024, the European Commission initiates sanctioning procedures against TikTok with the aim of assessing possible breaches of the Digital Services Law (DSL) such as the protection of minors, advertising transparency, deficiencies in the availability of data for researchers, as well as the management of risks related to its potentially addictive design and the dissemination of harmful content in the app. TikTok voluntarily blocked its TikTok lite rewards programme after these warnings from the European Commission (Ordiz, 2024). Despite these problems, TikTok continues to grow by adding among its users not only individuals, but also brands, entities and media. As Vázquez-Herrero et al. (2021) points out, in this scenario, the media have shown a growing interest in this social network, initiating a process of progressive adaptation for journalistic purposes.

From an informative perspective, this adaptation aims to achieve journalistic objectives, and in certain cases, the news turns toward aspects of entertainment (Peña-Fernández et al., 2022). However, it is also oriented for promotional purposes, seeking the positioning of brands or the dissemination of programmes (Vázquez-Herrero et al., 2021). This approach takes advantage of the capacity to go viral of the network from an advertising perspective (Agrawal, 2023).

The platform exhibits a remarkable attractiveness for users that is reflected in engagement rates higher than those of other social networks. This engagement indicator is of particular relevance in TikTok, as it signals an effective and beneficial interaction between the audience and the content offered, thus contributing to the improvement of the digital presence and the increase of visibility of brands or individuals. However, the multiple dimensions of engagement (Simon et al., 2011) means that quantitative measurement may be too simple without being able to reflect the full complexity of the broad concept of the term (Steensen et al., 2020). Nevertheless, its application remains feasible, in professional contexts, and it is proposed as an indicator of social network interaction quality.

In summary, TikTok is emerging as a social networking platform that, due to its particularities and impact, is of interest to public media platforms. European public media are consolidating their presence in this video network by adapting their existing content and creating original material specifically designed for this environment (Negreira-Rey et al., 2022; Vázquez-Herrero et al., 2022).

2 Methods and materials

The following study analyses the presence of public broadcasters on TikTok. This social network awakens interest in public media organizations due to the growing incorporation of the media into this and other social networks that are gradually emerging. Therefore, the research provides a media landscape where the interaction and relevance of content is a trend of incorporation for the adaptation of the contents to new formats that are currently in force.

Consequently, the research aims to identify the objectives of the main profiles of public platforms, examining the quantitative results of each one of them, as well as the elements that structure the format of the contents that show the most commitment and relevance in their audiences. In this way, both the promotional nature of the profiles and the informative aspect of the profiles can be identified.

1. What are the main objectives of public broadcasters when using TikTok—do they primarily seek to inform, entertain, educate, or promote audience interaction?
2. Does the clear identification of the TV product or program in TikTok content enhance brand recognition and fan loyalty?
3. How do the news topics and the visual presence of journalists along with the style of storytelling influence the engagement of content on TikTok?
4. In what ways do the use of hashtags, the length of content and the distinctive TikTok style as structural elements of the format influence audience engagement?

Having concluded the review of the scientific literature on TikTok and public media, it is worth noting that, despite the variety of existing research on this social network, there is a notable absence of specific studies on the strategic use of TikTok by European public television platforms. In response to this gap, a descriptive, hypothesis-blinded exploratory study is proposed to ensure objectivity of analysis. This approach includes both qualitative and quantitative analyses, aimed at mapping the TikTok profiles of these platforms and examining the content that generates the most interaction.

Using the classification proposed by Hallin and Mancini as a benchmark, the study collected a representative sample of the most prominent groups in their categorization. This selection has a propositional character. The BBC is internationally recognized for its independence and quality of content, positioning itself alongside France TV as a major public sector player in the European audiovisual industry (European Audiovisual Observatory, 2024). SVT, for its part, is a reference because of its commitment to impartial coverage and high community trust (Reuters Institute Digital News Report, 2020).

Media are influenced not only by market demands, but also by political pressures derived of the structure of the platform, among others. Likewise, the corporatist-democratic model, which also demonstrates state intervention, although it is legally delimited. On the other hand, the liberal model, where the dynamism of market mechanisms and the pre-eminence of commercial media companies predominate, with minimal state intervention. The representative choice of Hallin and Mancini's (2004) model

Platform	Description	Total number likes	Followers	Playlists	Total number post

FIGURE 1
Platform profile analysis sheet. Source: own elaboration.

User profile	Numer of posts	Likes	ER	Number of days	Time period

FIGURE 2
Analysis sheet for posts published in scheduled time period. Source: own elaboration.

for the France TV (France), SVT (Sweden), and BBC (Great Britain) platforms, as shown in Table 1, is based on their use of the TikTok social network using an informative profile and the corporate profile used by the platforms in the TikTok social network. This analysis, informed by Hallin and Mancini's (2004, p. 5) observations, allows for a richer understanding of how media are configured and operate within different political and social contexts.

This research proposes to use the online social media analysis tool Popsters which facilitates the automated collection of data from the selected platforms. This tool allows defining a specific time interval for analysis and collecting profile data, as well as establishing accurate metrics such as the interaction rate per post (ERpost). This metric is calculated by adding up the interactions—likes, shares and comments on each post and dividing the total by the number of followers.

$$\text{ERpost} = \frac{\text{likes} + \text{share} + \text{comments} + \text{followers}}{\text{no followers}}$$

In the initial methodological phase, focusing on data collection, a mapping of the corporate and news profiles of the platforms under study is carried out, focusing on the first quarter of 2024, with a date range from 16 January to 16 March. This analysis includes not only profile data but also posting frequency and other relevant identifiers.

Regarding the methodology design is suggested the creation of several tables for a structured analysis. Firstly, a table collecting the data of each Tiktok profile with general information. The table includes the numerical variables of followers, followed, likes, among other relevant indicators, as shown in Figure 1.

After the first gathering, is carried out an analysis of the total publications during an established time period from January 16th to March 16th of 2024, where the information on the number of publications, likes and the average engagement rate is compiled, as shown in Figure 2.

Having collected all the publications, a selection of the 20 publications from each profile with the highest engagement rate (ER) was made, totalling 120 publications, and a content analysis was carried out using the form shown in Table 2.

Based on the content analysis forms created by Bernal and Carvajal (2020) for the informative analysis of journalistic YouTube

TABLE 1 Selected sample from Hallin & Mancini model.

Polarized pluralistic	Democratic corporatist	Liberal democratic
FRANCE TV (France)	SVT (Sweden)	BBC (UK)
RAI (Italy)	ARD (Germany)	RTÉ (Ireland)
RTP (Portugal)	DR (Denmark)	Canada
RTVE (Spain)	NPO (Netherlands)	Unites States
	ORF (Austria)	of America
	RTBF (Belgium)	
	RTS (Switzerland)	
	VRT (Belgium)	
	YLE (Finland)	
	ZDF (Germany)	

Source: own elaboration.

TABLE 2 Publications sheet for selected time.

Identificative elements	#profile, #link #post
Post data	#likes, #ER, #length
Promotional approach	#CTA, #product/programmidentification, #programme crop, #channel reference
Informational approach	#topic, #journalist, #classical narrative rhythm
Format structure	#integrated headings, #descriptive text, #identified sender, #native edition for TikTok, #subtittles #TVlogo
Audio	#original #edited #music

Source: own elaboration.

videos, it has been adapted to the needs of the research, orienting it toward the contents of TikTok. To this end, an analysis sheet was designed to address various aspects of the content, such as the promotional or informative nature of the publications, the presence of calls to action, the identification of products or programs, the style and presentation (specific references to the channel, integrated graphic headlines, among others), audio characteristics (diegetic, edited, music) and interaction metrics such as interaction rate, followers, real views (RV), shares and likes.

These tables will help to organize and analyze the data collected, allowing for a clearer and more detailed interpretation of the TikTok strategies implemented by European public television platforms during the chosen period.

3 Results

The analysis covers six TikTok profiles comprising the corporate and news profiles of each of the UK, Swedish and French public television platforms. This study includes not only data collected from the profiles themselves, but also a content analysis of 120 posts with the highest engagement rates from January to March 2024.

Preliminary results suggest a typology of these profiles based on the descriptive details of each, as shown in Table 3. Corporate accounts, such as @bbc, are distinguished as official entities. In contrast, @svt offers guidance on accessing content through its app, and @france.tv invites its audience to choose from a catalog of programming options.

In particular, the playlists of these profiles differ considerably. @france.tv and @svt produce succinct selections, covering a range of genres in six and eight categories, respectively. @bbc, however, expands its offerings to some 99 categories, presenting a wide range of programming in a variety of genres.

The information-focused profiles showcase each organization's dedication to information dissemination, reflecting its underlying ethos. @bbc emphasizes audience appreciation, @svt focuses on relevant news with a commitment to local journalism, encapsulated by the tagline "Always close to the news you care about", and @franceinfo, under the slogan "inform, explain and decipher", outlines its communication objectives to make content more accessible, highlighting various facets of public value to engage its audience.

In the field of news playlists, @bbcnews is distinguished by a wide range of 54 categories, selected to accentuate specific news within a thematic scope. In contrast, @france.info opts for a more streamlined approach with 15 categories, highlighting news selected by journalists, current affairs, sports analysis, etc., with a notable emphasis on its news verification role. @svtnyheter is an atypical case, as it forgoes a playlist altogether.

Digging deeper into the quantitative metrics of the profiles, a clear divergence emerges in the number of followers. The @bbc profile is pre-eminent, with around five million followers, while @bbcnews follows with around three million, outnumbering its counterparts. France TV's partner profiles have around 600,000 followers, while SVT's is around 110,000. These figures reflect a hierarchy of popularity and engagement: BBC at the top, followed by France TV and SVT.

This stratification indicates that the BBC and SVT corporate profiles have more followers than the news profiles. Interestingly, this is not the case for France TV, where the news profile slightly outnumbers the corporate profile. This data underlines the critical role of the nature of content and its interaction with reach, engagement and follower engagement in TikTok's dynamic social media landscape.

Within the framework of the study period established for the first 60 days of the initial quarter of 2024, in accordance with the methodology described above, the content generated during this period was collected and analyzed. This methodology makes it possible to evaluate the average engagement per publication, particularly of video content, and the average of the content analyzed, as shown in Table 3.

The analysis presented in Figure 3 demonstrates that, despite the lower number of users and posts from SVT (192 for @svt and 151 for @svtnyheter) compared with other profiles on the platforms examined, the interaction their content generates among users shows a higher level of engagement. In other words, despite differences in the volume of postings, SVT's content achieves a deeper and more effective connection with its audience, placing them in a prominent position in terms of engagement, significantly above the other profiles under study.

This finding emphasizes the importance of content quality in the dynamics of social media interaction, beyond the mere quantification of followers or posts. Therefore, the following section analyses twenty videos from each profile with the highest engagement rate, examining different variables regarding the format and content of the posts.

The initial phase of the content analysis focuses on the promotional dimension, highlighting the significance of the corporate profiles of the platforms. These profiles display a pronounced interest in promoting their main program offerings by integrating snippets of these programs into their virtual spaces. Accompanying these snippets, the user is provided with a clear identification of the content in the post's description, including the name of the program and the broadcast channel. Specifically, on the SVT profiles, text is added over the image to preview the content, and additionally, an indication at the end of the video that points to the name of the program and the platform where it can be viewed.

3.1 Promotional approach

In the promotional communication strategy adopted by the SVT profiles (@svt and @svtnyheter), the platform aims to encourage viewers to associate the content with the channel, sometimes urging the audience to access the content through the platform itself. As illustrated in Figure 4, the British platform prioritizes its promotional efforts primarily through its corporate profile (@bbc). In contrast, the profile dedicated to information (@bbcnews) is more inclined toward an informative aspect, placing emphasis on the corporate graphic identity to aid viewer recognition. Regarding the profiles of France.tv, a notable feature is the absence of direct calls to action; however, most of their content is indeed associated with the respective programs. Simultaneously, the corporate profile of the French television follows the trend of using programme snippets to populate its feed.

3.2 Informational approach

From an information perspective, as illustrated in Figure 5, the prominence of journalists in the content broadcasted through the profiles is underlined, which is indispensable for conveying information. Although the journalist's physical presence is not always prominent, as their participation occasionally is restricted to voice-over, their authorship is evidenced by subtitles crediting

TABLE 3 Results of analysis of TikTok profiles.

Platform	Description	Likes	Followers	Feed playist	Total post
@bbcnews	The stories that matter to you	86,710,416	3,159,650	52	2,128
@bbc	Official BBC TikTok	159.882.391	5.071.109	99	2,910
@franceinfo	Informer. Expliquer. Décrypter. franceinfo (radio, canal 27, web)	12,496,114	600,550	15	1,623
@france tv	On regarde quoi aujourd'hui sur la plateforme france.tv?	14,496,095	553,549	6	1,623
@svtnyheter	Alltid nära till nyheterna du bryr dig om.	6,763,793	108,875	–	822
@svt	Officiellt konto för SVT, Sveriges Television. Du ser våra program på SVT Play!	7,096,880	117,528	8	1,268

Source: own elaboration.

FIGURE 3
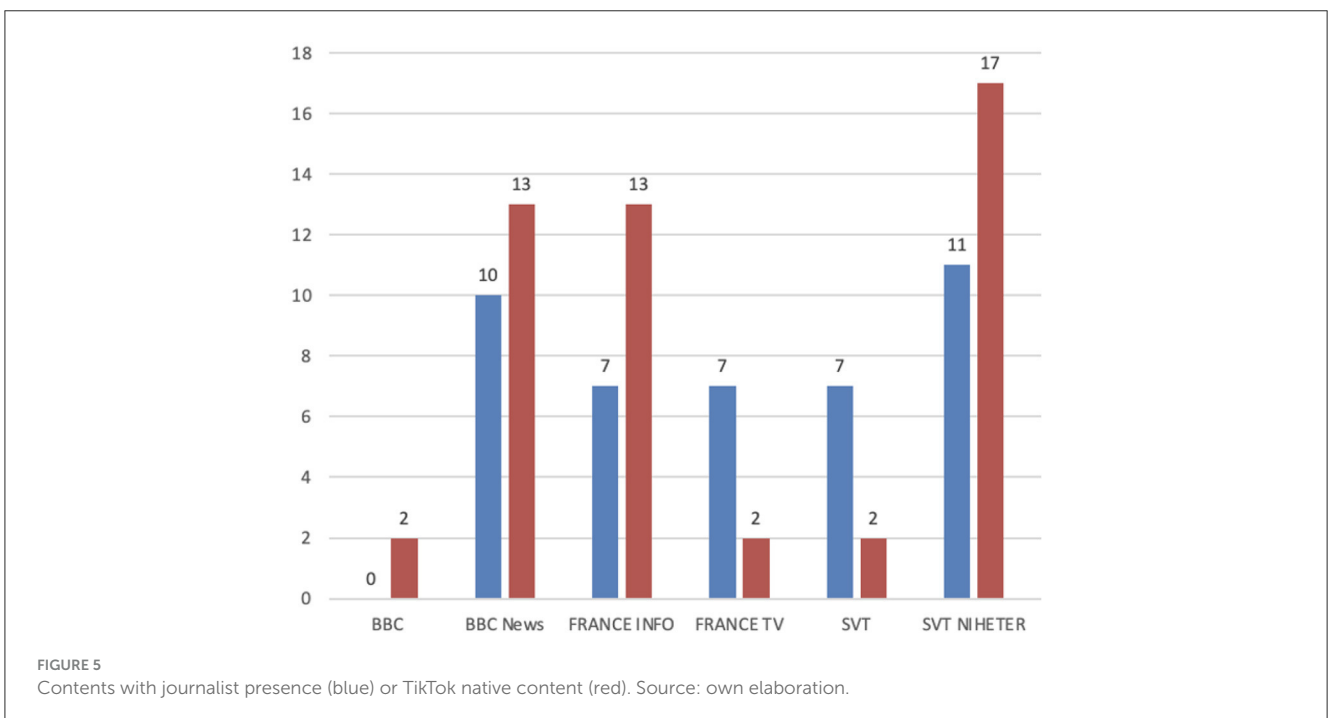Engagement rate and number of analyzed publications on TikTok. Source: own elaboration.
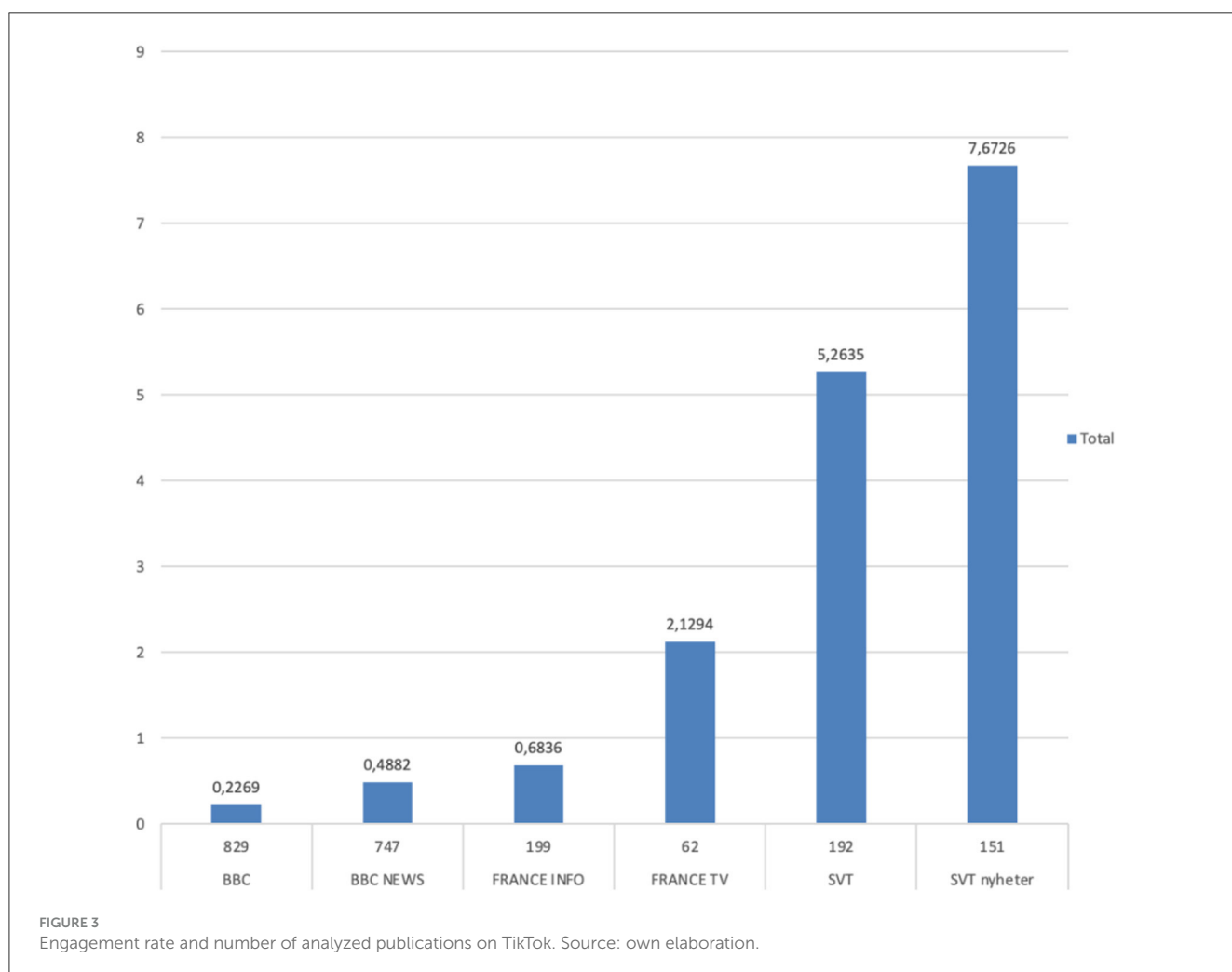
the content to the journalist. Moreover, the format for delivering news and television programming often employs a narrative style, positioning a media professional as the central figure in disseminating information, whether in guest features or cultural event coverage. Quantitatively, within the Swedish news profile (@svt nyheter), 11 pieces of the content analyzed incorporate either

the audible or visual presence of a journalist. The @bbnews profile contributes 10 pieces with such presence, and france.info offers seven videos of this nature.

Furthermore, it is observed that content specifically tailored for TikTok is characterized by its succinct and engaging nature, mirroring the unique attributes of the platform, and is

FIGURE 4
Promotional elements on TikTok profiles analyzed. Source: own elaboration.

FIGURE 5
Contents with journalist presence (blue) or TikTok native content (red). Source: own elaboration.

predominantly presented by journalists. Profiles like the Swedish news channel (@svt nyheter) are particularly notable, with nearly all posts reviewed (17) being bespoke TikTok content. The BBC news profile (@bbcnews) and its French equivalent (@france.info) follow with approximately 13 videos each. These numbers showcase the creation of informative content for TikTok, embracing the speed and vibrancy that define the platform.

In the realm of informational content, as depicted in Figure 6. Concerning predominant themes, it is observed that the content which establishes a stronger connection with audiences is that which reflects current concerns of social relevance, covering areas such as health and education, in addition to political issues and contextually significant news that holds civic interest. Similarly, there is evident interest in content with a national scope for inclusion in a scientific article.

In relation to genres that excel in their capacity to foster engagement, as delineated in Figure 7, within the French and English corporate profiles, culture holds a prominent position. This is evidenced by a preference for clips from notable cultural events, such as speeches on the BBC, Melodifestivalen on SVT, or the Gala des Pièces on France.tv. Specifically, within the SVT profile, there is a tendency toward publishing interview segments from certain programs, such as those conducted by the Carina Bergfeldt show, to give an example. On the other hand, the analysis of content on the corporate profile of the French platform (@france tv) reveals a balanced selection by the audience, where despite a predilection for cultural content, the significance of fiction and documentary content is also emphasized.

Understanding the average engagement rate outcome of the profiles of the platforms studied relates to different aspects of the structure and format of the posts. This is exemplified by the average duration of the content as demonstrated in Table 4, where it is noted that those belonging to the SVT profiles (which exhibit the highest engagement rate according to Figure 3) tend to be
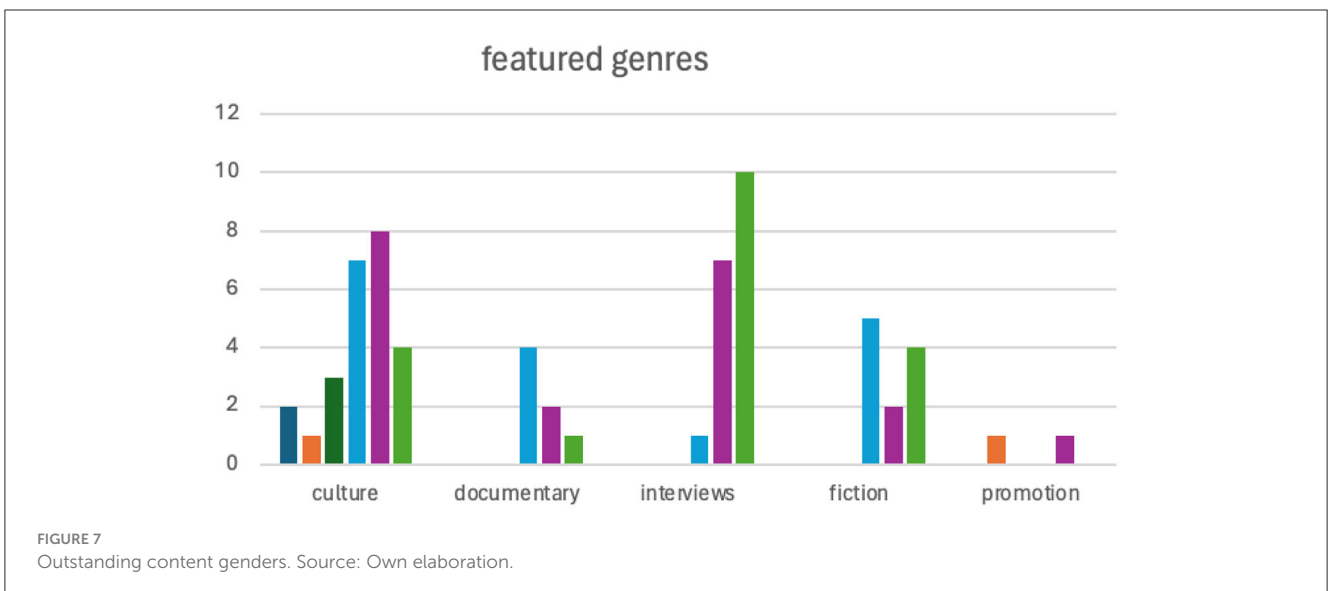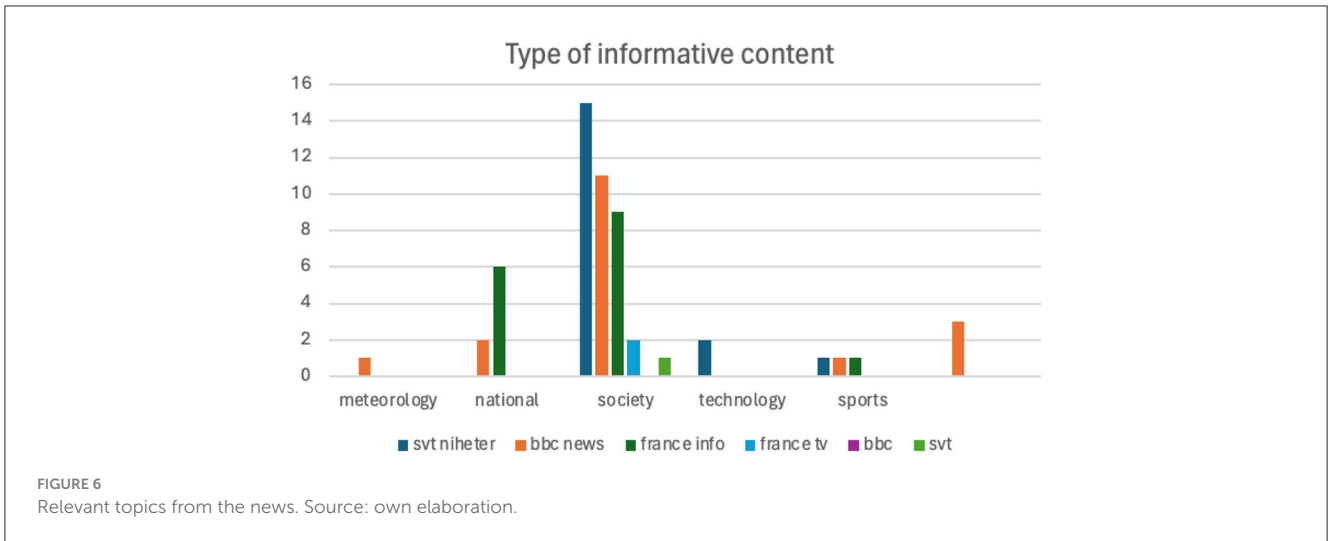
FIGURE 6
Relevant topics from the news. Source: own elaboration.

FIGURE 7
Outstanding content genders. Source: Own elaboration.

TABLE 4 Average length of videos in the selected profiles.

BBC	2:12:09
BBC News	0:48:39
FRANCE INFO	1:33:57
FRANCE TV	1:21:09
SVT	0:47:12
SVT NIHETER	0:42:27

Source: own elaboration.

shorter, generally not exceeding 50 s. This duration is consistent with the average length of content from the informational profile of the British public television (@bbcnews). In contrast, the corporate profile @bbc shows the longest average duration among the evaluated content. The profiles @francetv and @france.info occupy an intermediate level, albeit high when considering TikTok's standards.

Other variables focused on structure and format, as illustrated in Figure 8, highlight the use of hashtags as a significant feature, where the number of these tags' garners particular interest. The SVT and @bbcnews profiles lead in the use of hashtags, incorporating between 8 and 13 tags in their posts. These tags not only categorize the content but also aid in its identification and reference the issuer and the platform of origin. The other profiles analyzed show a marked reduction in the inclusion of hashtags, with up to a total of 37 in the case of France.Info for a scientific text.

Within the distinctive features of TikTok, the implementation of subtitles is emphasized, a field in which the @svtnyheter profile excels, followed by the BBC's corporate profile. The latter presents a stark contrast to the strategy of @BBCnews, which prioritizes auditory information, downplaying the informative value that subtitles can provide. Meanwhile, SVT's corporate profile does not systematically adopt the use of subtitles, opting to maintain a content fragmentation strategy without incorporating this readability tool.

FIGURE 8
Structure and format of posts. Source: own elaboration.
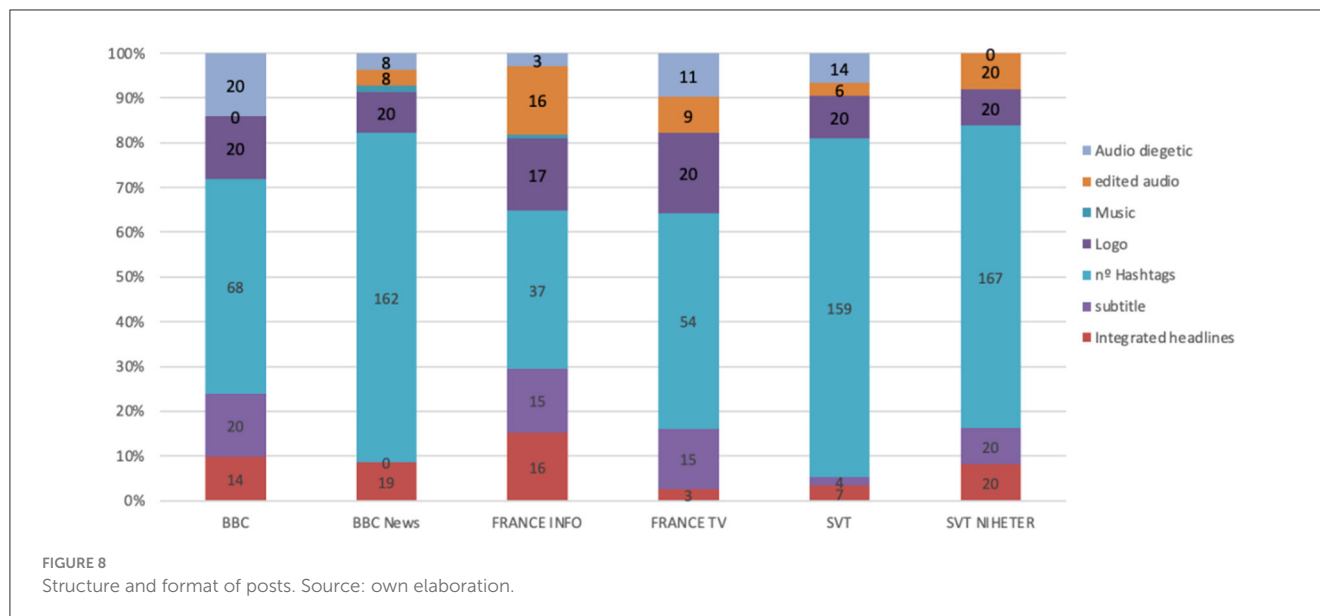
The inclusion of titles in posts is a crucial element for associating content with the platform, with the use of colors and fonts being decisive for the recognition of formats. While all the informational profiles consider this aspect, France.info adopts a different approach by employing generic titles that do not establish a direct connection with the corporate identity, opting for black typography on white backgrounds, which contrasts with the more integrated visual strategies of other profiles.

Furthering the analysis prompted by Figure 8, regarding parameters related to the use of audio in posts, there is a significant presence of original real-time audio in corporate profiles. This type of audio is recorded in a range spanning from half to all of the content within a given profile. For informational profiles, the use of diegetic audio occurs more sporadically.

Moreover, the utilization of edited audio is primarily associated with informational profiles, with the Swedish news profile (@svtnyheter) notably including this type of audio in all of its content. It is followed by the @france.info profile, which incorporates it in a significant proportion of its posts, while the profiles of @france.tv, @bbcnews, and @svt use it more sparingly. The use of music is exceptionally specific and is mainly limited to the profiles of @bbcnews and @france.info, where it is occasionally employed to accompany photographic animations enhanced by musical segments, adding an auditory dimension that complements the visual information.

4 Discussion and conclusions

In the context of "platformization" (Bonini Baldini et al., 2021), public media find themselves in a phase of adaptation and embracing of emerging social networks within the current communicative landscape. TikTok, as one of these burgeoning platforms, has become a focal point for public media. An analysis of their presence on this social network, through their respective profiles, reveals an intent to promote recognition of their content through the affirmation of their corporate identity. This is clearly manifested in the headlines accompanying news stories, which are readily identifiable across all the platforms studied, except for France.tv, whose profiles opt for neutral text in black letters on a white background.

Primarily, an analysis of preferred content in the information sphere illustrates how audiences tend to favor content that offers proximity and responds to their immediate interests. These interests encompass current issues, advice, and socially relevant information in areas such as health and education, as well as news related to timely events, which are valued even above national topics. This preference may, in certain cases, lean toward newsworthy content with an entertainment focus (Peña-Fernández et al., 2022).

However, if there is a strategic transmedia communication approach from public media platforms (Jenkins, 2008; Scolari, 2013), where each social network fulfills a specific function that defines its character, the content developed on TikTok would not compromise the journalistic integrity of the platform. On the contrary, such content would aim to meet the needs of diverse audiences, in line with the values of participation, diversity, plurality, and innovation. These principles are framed within the public value that constitutes the essence of public media, thus ensuring a media offering that responds to both the informational demands and entertainment expectations of the audience.

Furthermore, the formal aspects of content maintain an intrinsic relationship with the type of consumption and the device through which users access them on the social network. In this regard, the presence of subtitles transcends the role of a mere complementary informational element to become an essential component, especially in contexts of mobile consumption. Since the audio of the content is not always activated by users, those fragmented or edited contents that include voiceovers or audios without transcription in the

form of subtitles experience a significant reduction in their informational potential. This fact is particularly significant, as demonstrated by the informational profiles of SVT (@svtnyheter) and the BBC's corporate profile, which appear to recognize and adapt to this reality, as observed in the results presented in Figure 8.

The use of audio solidifies as a decisive factor in the communicative strategy of each platform toward its target audience. Such application is closely linked to various variables, including the fragmentation of content, its specific typology, or the implementation of subtitles. In posts composed of excerpts from pre-existing programs, where the auditory component remains fundamentally unchanged, diegetic audios are generated, particularly when sharing segments of events. This phenomenon justifies the frequency of this practice in corporate profiles.

In contrast, in scenarios where content is subject to editing, either by adapting television material or by creating content exclusive to TikTok, the inclusion of music is confined to exceptional situations, taking on an almost anecdotal nature. The underlying reason is that, in such contexts, the selection of music and sound effects follows highly selective criteria, aimed at maximizing the impact and resonance of the content within the platform's dynamics.

From the interpretation of the data collected, it can be deduced that the communicational objectives of public platforms on TikTok pursue a dual purpose: on one hand, to promote and consolidate brand image, and on the other, to meet the informational needs of users on this social network. This strategic approach seeks to captivate and engage an audience characterized by its dynamism and interactivity, which exhibits a particular interest in the most prominent content that public media can offer in concise formats. This strategy is supported by the observed correlation between the level of engagement and the brief average duration of the content, particularly evident in the SVT profiles, which register a higher degree of interaction in videos not exceeding 1 min in length.

Measuring engagement in public media is important as an indicator of its impact on the society to which it owes and from which it draws and as a tool to encourage informed debate with citizens and to enable effective feedback to benefit the community. Ultimately, the evaluation of engagement acts as an indicator that enables other aspects of public media communication quality and public value to be nuanced, thus deserves appropriate and continuous attention.

In conclusion, from the analysis conducted, it can be affirmed that the content generating the highest degree of engagement is characterized by addressing notable excerpts from events and programs, which provide relevant and up-to-date information to the citizenry. This content is distinguished by editing tailored specifically for the social network in the case of news, and by a fragmented structure in those intended for promoting platform programs. The appeal of this content lies in a contextual, social, and human component that, while its spontaneous nature precludes precise prediction, can

guide the interests of the public interacting with the TikTok social network.

The process of incorporating social networks by platforms is in a state of constant evolution, which demands agile and flexible adaptation by public media. Such adaptation must not compromise their essence as communication mediums, capable of understanding the diversity of their audiences without renouncing the values that define them.

Data availability statement

The raw data supporting the conclusions of this article will be made available by the authors, without undue reservation.

Author contributions

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Conflict of interest

The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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