

Gender, Ethnicity, and Age on TikTok: Content Analysis of Ecuadorian Tiktokers

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ABSTRACT

The social network TikTok has seen significant growth since its launch in 2016. It currently has more than one billion users worldwide. In the case of Ecuador, the platform experienced an increase of more than 30% in users from September 2022 to the first quarter of 2024. Given this revealing panorama, this study aims to know what type of content is being disseminated and what differences in relation to gender, age and ethnicity, are found in the videos uploaded by Ecuadorian tiktokers. Using the content analysis methodology, 1,865 videos from 19 Ecuadorian TikTokers, between 18 and 36 years old, with more than 800,000 subscribers, were studied. Likewise, the Pearson correlation coefficient was applied with the Chi Square test to analyze whether there is a correlation between the three variables and the types of content. The results show that the most popular content corresponds to the categories of music, humor and scenes of everyday life. There is a presence of Tiktokers over 30 years old, which means that TikTok is ceasing to be a platform exclusively for teenagers, evolving towards more adult generations. The results revealed that female TikTokers have a greater following in relation to the number of subscribers and content. The data in relation to ethnicity reflects a statistical correlation that allows us to confirm that there are differences in the productions between indigenous and mestizo tiktokers.

Introduction

The social network *TikTok*, a short video platform, has experienced significant growth in recent years with more than one billion users worldwide (Trejos-Gil *et al.*, 2023; Boffone, 2022; De-Santis & Vintimilla, 2021). In 2021, the app was downloaded 3.6 billion, representing 20% more than *Facebook* and 21% more than *Instagram*, and *iPhone* users spent an average of 78% more time on TikTok than on *Facebook* in the first three months of 2022.

The platform develops a transmission and dissemination of images through a video and image editor integrated into its interface that facilitates the creation of easy-to-use videos for users, even if they have no knowledge of audiovisual editing. Given that the consumption format is no longer horizontal, but vertical, this change in the screen allows the use of tools for the incorporation of texts, sounds, music or voice-overs, visual effects and graphics (Soto, 2023;

Navarro, 2024). TikTok's short videos, which increased their temporality between 3 and 10 minutes since July 2023, appear by affinity managed by the algorithm, but there is an element of surprise so that followers never know exactly what the next video will be; which generates a great entertainment addiction (Soto, 2022; Quiroz, 2020).

The themes of the videos are varied, from humor, comedies, lifestyles, dances, pets, travel, physical and mental health, social activism, advertising, among others. To get more followers, traffic, and exposure, content creators present a clear, short, and simple story, with narrative logic, line expression, and a focus on creating suspense. In this way, in the few minutes of the video's duration, the audience's attention can be attracted, meeting the needs in the era of fragmented reading (Wu, 2020). It is precisely this non-linear fragmentation, but disaggregated within digital content, that makes it possible for the selection of content to bring the user closer to the objective they wish to achieve, so that the digital reader must develop other skills to be able to select and classify the information that is useful to them. Digital reading, therefore, is not linear, but fragmented. It is a disaggregated reading where it is possible to go from one place to another, facilitating the selection of content to reach the final goal. The digital reader, in short, develops the ability to select and classify the information they want (Levratto, 2017; Stynze & Velásquez, 2021).

While the *TikTok* platform achieved great growth in 2018, global success came during the isolation during the Covid-19 pandemic in 2020. This quantitative leap was accompanied by a qualitative change in relation to the type of consumers.

In addition, it should be considered that in recent years more adult users have been progressively incorporating more adult users into the social network (Scolari, 2020). Therefore, this wave of social networks has meant a revolution for the presence of talents with a new subculture made up of young people and adults. One of the reasons for this success is the absence of content for young people in traditional media. For this reason, social networks appear as a means to show what they know, express their thoughts or socialize (Quiroz, 2020). In this way, the social network has modified the traditional way of manufacturing popular culture in relation to access to information and communication around the world and a greater impact due to the global scenario in which it takes place (Patel & Binjola, 2020).

The variety of topics in *Tiktokers* videos is very wide, but the most popular videos are those that capture funny scenes from everyday life and those that incorporate music and dances. In fact, the platform in 2016 was born with the aim of creating a community of short music videos for all ages. Users can select songs and record short music videos through this software to form their own works and update their favorite videos according to their tastes and hobbies (Wu, 2020). In short, these are short music videos in which dance skills are shown, discovering a new culture of non-verbal communication based on the musical challenge (Marshall, 2019).

This transmedia hyper-creativity has generated a scenario of new music videos distributed by platforms that break with the traditional narrative concept of the video clip. In this way, this new musical format presents a new spectrum of choreographies and musical challenges where mega-stories with multiple meanings are built (Vizcaíno-Verdú & Tirocchi, 2021). It should be noted that scenes of everyday life are the most popular videos on *TikTok* and for this reason it is emphasized in Erving Goffman's Dramaturgical Theory (1955), on social interaction, where the actor, in this case the so-called *Tiktokers*, act on the digital platform before their

audience called "followers". In this way, an interaction is created, as in the theater, where the actor enters the stage fulfilling a role through the stage, which in this case is virtual.

In this sense, the identification of the opportunities and limitations of the actors is not external to the system of action that generates collective action. As Melucci (1989) proposes, collective action is the product of a system of actions made up of three basic vectors: a) the objectives of the action, b) the means used and c) the environment in which the activity is carried out. In this system, individual actors are placed in collective action, which is the result of the different ways in which they manage to create a certain coherence between these three vectors, which are not complementary to each other, but where there is negotiation. Leadership models and organizational forms aim to bring a more sustainable and predictable order to these negotiations. These new social movements, as Chihu and López (2007) point out, do not have a clear connection with the structural roles of their members. The social base of new social movements often transcends class structures, defining itself not by socioeconomic status, but by generation, gender, or sexuality. They are, therefore, difficult to describe with a clear ideological orientation, tending to be more pragmatic than fundamentalist.

These processes of exchange and symbolic consumption in digital communication have been defined by Scolari (2008) as *Hypermediations* that "take place in an environment characterized by a large number of subjects, media and languages technologically interconnected in a reticular way with each other" (p.113-114). These *hypermediations* require a more active approach on the part of the receiver who in this digital context becomes a *prosumer*, who is simultaneously producer and consumer. In summary, the concept of *hypermediations* highlights the complexity and multiplicity of media in digital communication, as well as the participation of users in this ever-evolving media environment. It is not limited to a simple process of transmitting one-way information, but is immersed in a complex media environment rich in different forms of representation.

In this way, *Tiktok* content has been diversifying the topics and video coverage more broadly. Thus, action videos or comedies about scenes from everyday life are currently very popular (Wu, 2020). In this scenario of *hypermediation*, the consumer product is simultaneously the point of arrival and the starting point of a silent production process hidden in the process of use. It is a communication that does not end with the reception of the message, but rather initiates new production processes, ideas that could not be closer to the significance of contemporary technological contexts where spatio-temporal scenarios are reconfigured (Barbero, 1983; Elizabeth *et al.*, 2021). In this way, interaction on networks becomes the ideal place for young people to configure their own characteristics in the face of the world, playing a fundamental role in the construction of identity on the internet (Torres, 2016).

Frequently, this content is part of a promotional purpose or is sponsored by a commercial brand, service, or company (Medina, *et al.*, 2020). To effectively reach their audience, companies use the spaces created by the people who create profiles to establish identification with consumers. The so-called *influencers* (in which case the *Tiktok* platform is specifically called *Tiktokers*) have become, due to their popularity and positioning, essential prescribers of brands to influence the behavior of consumers who perceive this type of advertising in an interactive way, increasing investment in this promotion model in recent years (Padilla & González, 2018; Booth & Matic, 2011; Gómez, 2018; Cuenca, 2020).

In the Ecuadorian context, the web portal Mentinno, in its 2023 Digital *State* Ecuador report, points out that *Tiktok* has established itself as one of the main social networks with about 12 million users, the second most used network after Facebook with 14 million. In addition, the platform saw a 32% increase in users since September 2022. The data also show that it is the youngest who maintain a greater presence with an audience of close to 41% on *Tiktok*, whose ages range from 18 to 24 years old (Alcázar, 2023).

A clear example of a *successful Tiktok*er is Nancy Risol, an Ecuadorian *youtuber* belonging to the indigenous community of Saraguro, who has been a success on the digital media scene since 2018 with more than 2 million subscribers on *YouTube* and more than 1 million on *Tiktok*. In its contents, it presents the daily activities in the community, with a pleasant and colloquial language. In these videos comedy stands out, although she also performs blogs and dances. Consequently, in most of his productions he makes his culture known by showing his customs, dances and clothing. In October 2019, in the national newspaper *El Comercio*, Risol stated that he earned approximately 3,500 dollars per month (*Diario El Comercio*, 2019).

Along these lines, it is worth paying attention to the phenomenon of *indigenous Tiktokers* in Latin America who are taking center stage through the dissemination of content about their ethnicity, influencing public opinion with their own online means of production (Burrows, 2016). This technological appropriation is opening up opportunities for the self-representation of indigenous communities on their own terms, delving into the discourses and practices embedded in the public self-description of native identity through platforms and especially on *Tiktok* to achieve self-representation. Based on the appropriation of these digital narratives present in social networks, young indigenous *Tiktokers* use cyberspace to reappropriate the individual and collective power to create images that represent them and their reality (Figueroa, 2022; De Souza, 2023).

In relation to the use of social networks from a gender perspective, some studies claim that it is men who use social networks more hours per week than women (Valencia *et al.*, 2020; Espinoza & Chávez, 2021). Other studies, on the other hand, indicate that it is women who use social networks to a greater extent (Delfino *et al.*, 2017; Varchetta *et al.*, 2020). In the case of Ecuador, a recent study on *Facebook* users shows a higher use by women, which reaches 63%, compared to 36.7% by men (Del Alcázar, 2023). On the other hand, the results of a study on the main Spanish scientific *Youtubers* based on the type of subject addressed and their number of views, showed that scientific channels on *YouTube* are mostly dominated by men who come from the areas of science, technology, engineering and mathematics (*STEM*).

However, despite the fact that videos hosted by women have fewer subscribers and views, they show a higher number of interactions (Cambronero-Saiz *et al.*, 2021). Other research, on the other hand, has shown that channels hosted by women generate more audience engagement, with a higher number of subscribers, likes, and comments (Da Costa & De Carvalho, 2020; Amarasekara & Grant, 2019).

In the Latin American context, most studies on social media behavior do not differentiate between different types of platforms (García *et al.*, 2019) or focus on the main motivations of users (Tejedor *et al.*, 2018). In the case of Ecuador, quantitative research on the use of networks from a gender and age perspective is still scarce and has focused particularly on the use of *Facebook* and *Instagram* platforms (Espinoza, Chávez, & Cuenca, 2020). On the other

hand, the scientific production on *TikTok* content has been studied fundamentally from a qualitative approach (Elizabeth *et al.*, 2021; De Santis & Vintimilla, 2021).

For this reason, the objective of this article is to examine the types of content of the most followed Ecuadorian *Tiktokers* from a gender, age and ethnic perspective, to determine if there are similarities or differences in the topics they deal with on their platforms. Consequently, the study aims to answer the question: do the variables of gender, age and ethnicity influence the type of content uploaded by the most followed *Tiktokers* in the country?

Methodology

An exploratory-descriptive design with a quantitative approach was used for the elaboration of the research. A content analysis methodology was used (Castillo & Alberich, 2017; Baños *et al.*, 2020) and for the elaboration of the categories, the content proposals of the research of Suárez and García (2021) were adapted.

Regarding the analysis of the data, Pearson's correlation coefficient was applied with the Chi-square test to contrast and confirm the frequencies and analyze whether there is a statistical correlation between gender, age and ethnicity according to the types of content. In this way, for the comparative study of the three variables, accounts belonging to Ecuadorian *Tiktokers* were selected following the criterion of number of followers and that were known for their activity on this social network.

Finally, the selection of the sample was made up of 1,865 videos, belonging to 19 *TikTok* accounts, with more than 800,000 subscribers, uploaded to the network from June 1 to November 30, 2023. To complement the informative part on the gender, age and ethnicity of the selected *Tiktokers*, the content was viewed in search engines such as Google, Bing and on the social networks of *Facebook*, *YouTube* and *Instagram*.

Table 1. Sample selection

Tiktok account	Number of followers	Age	Gender	Ethnic group
@indiskovar3.0	31.6M	23	Female	Mestizo
@melissaendara	11.7M	22	Female	Mestizo
@anthonnyswagg3	10.4 M	31	Male	Mestizo
@otracuentadetutoriales	6.7M	21	Female	Mestizo
@donday	5.3 M	32	Male	Mestizo
@yildabanchon	4.8M	21	Female	Mestizo
@alexcifuentesfit	4.3M	22	Male	Mestizo
@jeffersonrescataec	4.0 M	31	Male	Mestizo
@zaida.zc	2.9 M	21	Female	Mestizo
@ginaalopeez	2.8M	24	Female	Mestizo
@jeyderrescataoficial	1.9M	34	Male	Mestizo
@alexvizuete93	1.8M	30	Male	Mestizo
@emmaguerreromosquera	1.5M	29	Female	Mestizo
@jhonvalverde	1.5 M	25	Male	Indigenous



@nancyrisol	1.2 M	21	Female	Indigenous
@melizayumisaca	1.2 M	26	Female	Indigenous
@monico.86	1.2M	36	Male	Mestizo
@nustapicuasi	838.8 K	18	Female	Indigenous
@elyguaminga	817.2 K	24	Female	Indigenous

Source: Authors' elaboration

The typology of the videos was established in nine categories based on the content of the videos uploaded by the *Tiktokers* in the established period of time:

- Choreography and music: The protagonists dance and perform songs and act as interpreters of the content selected by them. This category was established to verify whether the *Tiktokers* They are using this social network exclusively to create videos, sing or perform choreographies. For example, the @indiskovar3.0 video (<https://shre.ink/rSBu>).
- Comedy: Videos with fun content. In these, a variety of atypical activities are collected. The sole purpose is to entertain through active and daring actions such as jokes and mockery. For example, the video of @monico.86 (<https://shre.ink/rtnB>).
- Everyday scenes: It is a type of content that does not involve planning or scripting. Participants show how they perform activities in their daily lives such as going to school, showering, brushing their teeth or going shopping. For example, the video of @melissaendara (<https://shre.ink/rt96>).
- Sport and diet: It is about making content in which awareness is raised about sports and healthy eating. Some of these videos recommend diets based on vegetables and fruits. For example, the video of @alexcifuentesfit (<https://shre.ink/rtXd>).
- Advertising: The sole purpose of this type of content is to publicize a product or brand that sponsors the *Tiktokers*. Often this advertising is done without going out of line with the usual type of content. For example, the video of @ginaalopez (<https://shre.ink/rtiL>).
- Tourism and Gastronomy: Show exotic foods, typical dishes and trips to different parts of the country. Often these videos serve as a recommendation for the audience to follow in their footsteps and share experiences. For example, the video of @jhonvalverde (<https://shre.ink/rtXR>).
- Aesthetics and Makeup: In this type of content, the *Tiktokers* They make known their style, their way of dressing, combining garments or how to make makeup, while they comment on what happened to them in their day or an anecdote from their life. For example, the video of @yildabanchon (<https://shre.ink/rtiy>).
- Social problems: They are proposals that show social problems, where the *Tiktokers* It acts directly on a case, usually related to drug use and begging. Sometimes they are related to religious organizations. For example, the video of @jeyderrescataoficial (<https://shre.ink/rtCS>).
- Animals: Videos in which the protagonists are the animals where they present a pet or the rescue of animals. For example, the video of @jeffersonrescataec (<https://shre.ink/rtvm>).

Results and discussion

In order to study whether gender, age and ethnicity are correlated with the types of content, each of the variables was analysed separately to estimate whether any of the three had a greater association with the videos published.

- Content by genre

Of the total of 19 *Tiktokers* selected, 11 are women and 8 men. The videos they created and disseminated are concentrated in the following categories: Choreography and music videos (37%); videos about jokes and funny scenes (17%) and everyday scenes (13%).

The data after disaggregation by gender shows that women posted more videos (59%) than men (41%). In relation to content, the topics preferred by women were music videos and choreography (45%) and scenes of everyday life (17%), followed by content with funny scenes (13%). In the case of men, the favorite thematic axes were music and choreographies (26%), followed by funny videos (23%) and sports and healthy living (23%).

As shown in Table 2, some content is exclusively made by female *Tiktokers*, specifically those dedicated to aesthetics and makeup, while videos on social problems are mostly made by men. Likewise, it is also observed that women produce more videos about tourism and gastronomy, while products related to animals arouse interest in both genders equally.

Table 2. Number of videos by content type and genre

Content Type	Gender		Total
	Male	Female	
Choreography and music	198	489	687
Comedy	176	148	324
Everyday scenes	61	187	248
Sport and diets	175	3	178
Advertising	39	75	114
Tourism and Gastronomy	17	82	99
Aesthetics and Makeup	0	81	81
Social problems	72	1	73
Animals	30	31	61
Total	768	1098	1865
Percentages	41%	59%	100%

Source: Authors' elaboration

The result of the application of the chi-square test to analyze whether there is a relationship between gender and the type of content ($2(8) = 569.14$, higher than the critical value of $2 = 15.5073$) shows that both variables have a dependency correlation, with a confidence level of 95%. These results indicate that the gender variable determines the content of the videos of Ecuadorian Tiktokers.

- Contents by age

In relation to age, 46% of the *Tiktokers* with the most subscribers are 30 years old or older, and there are no underage teenagers among the most followed *Tiktokers* in the country. As shown in Table 3, young people in their twenties are the ones who produce the most videos, specifically those aged 22, representing 26% of the total content. Likewise, there is a notable presence of *Tiktokers* from 30 years of age, whose production reaches 39%.

Interest in music videos corresponds to the youngest, particularly among 18-year-old *Tiktokers*, representing 84% of their total videos and 57% among 20-year-olds. Younger people also show interest in videos of everyday scene content, precisely 22-year-olds who produce more than half of this content.

Those over 30 years of age, on the other hand, show more interest in comedy themes, representing 25% of the productions of those over 35 years of age. Instead, videos about aesthetics and makeup are primarily created by younger female *Tiktokers*. The advertising content of product and service brands appears in all content, with no appreciable differences by age.

Table 3. Number of videos according to type of content and age

Content Type	Age														Total
	18	21	22	23	24	25	26	29	30	31	32	34	35	36	
Choreography and music	142	112	40	33	47	31	65	50	9	12	17	74	36	55	687
Comedy	3	12	28	13	28	19	28	39	12	6	0	23	19	113	324
Everyday scenes	9	18	116	16	20	7	5	3	0	2	10	19	7	23	248
Sport and diets	0	0	178	0	0	0	0	0	0	0	0	0	4	0	178
Advertising	2	20	17	10	4	3	7	15	4	3	4	7	10	18	114
Tourism and Gastronomy	3	21	38	0	13	6	3	4	0	1	0	8	5	2	99
Aesthetics and Makeup	3	9	47	9	8	0	0	5	0	0	0	0	0	0	81
Social problems	0	1	0	0	0	0	0	0	0	1	0	67	2	3	73
Animals	7	2	21	0	1	1	0	0	0	28	0	1	3	0	61
Total	169	195	485	81	121	67	108	117	25	53	31	200	227	214	1865
Percentages	9%	10%	26%	4%	6%	4%	6%	6%	1%	3%	2%	11%	11%	11%	100

Source: Authors' elaboration

When applying the chi-square test to analyze whether there is a relationship between age and the type of content, the result is $\chi^2(104) = 2,450.45$ much higher than the critical value of $\chi^2 = 124.3421$, which shows that both variables have a dependency correlation, with a confidence level of 95%. Therefore, the variable of age determines the content of the videos of Ecuadorian Tiktokers.

- Content by ethnicity

Regarding the differences in content in relation to ethnicity, the selected sample includes five indigenous *Tiktokers*, four women and one man; all under 30 years of age. The data presented in Table 4 show that young indigenous *Tiktokers* have a greater interest in musical themes, representing more than 70% of their total productions, followed by humorous videos (13%).

It is also observed that one of the main themes of *mestizo tiktokers*, content on scenes of daily life, barely represents 6% of the productions among *indigenous tiktokers*, as well as in the categories of aesthetics and makeup, sports and healthy diet or social problems, where they practically do not create content.

As for videos that include brand advertising, a more balanced percentage is observed. In the case of *mestizo Tiktokers*, it represents 7% of the total production of their content and 4% among indigenous people. Similar data is collected in the tourism and gastronomy category, where content among *indigenous Tiktokers* represents 3% of their total production and 6% in the case of mestizos.

Table 4. Number of videos by content type and ethnicity

Content Type	Ethnic group		
	Mestizo	Indigenous	Total
Choreography and music	378	309	687
Comedy	267	57	324
Everyday scenes	222	26	248
Sport and diets	178	0	178
Advertising	97	17	114
Tourism and Gastronomy	86	13	99
Aesthetics and Makeup	76	5	81
Social problems	73	0	73
Animals	53	8	61
Total	1430	435	1865
Percentages	77%	23%	100%

Source: Authors' elaboration

The application of the chi-square test to analyze whether there is a relationship between ethnicity and the type of content, determined that the result is: $(2 (8) = 1,005.3$, higher than the critical value of $2 = 15.5073$), which means that both variables have a dependency relationship, with a confidence level of 95%. In other words, there is a statistical correlation between ethnicity and the type of content in the videos.

The results obtained in relation to the content creation of Ecuadorian *Tiktokers* do not show a plurality. The three main categories: music videos, comedy and everyday scenes account for more than half of all the videos analysed (67%). In this sense, the results coincide with those of the studies by Suárez and García (2021) and Núñez *et al.* (2018), where the homogenization and uniformity of productions on social networks is confirmed. Therefore, although there has been a progressive increase in both producers and consumers of content on the *Tiktok network*, this greater presence does not translate into a diversification of topics but a trend towards the standardization of content.

In relation to gender differences in terms of the number of subscribers and audiovisual productions, a process of feminization can be seen on the network, with the percentage of

female *Tiktokers* followers being significantly higher (55%). Likewise, a greater number of women are observed in the production of videos (59%) than among men. These results coincide with recent studies on the use and production of content on networks from a gender perspective, which confirm a trend towards gender equality in terms of identification and self-descriptions on the social network (Espinoza-Guillén & Chávez-Vera, 2021; Linares *et al.*, 2019).

It should also be noted that women advertise more in their content than men, especially in videos about aesthetics and makeup, where companies find a useful platform to publicize their brands through *influencers* on *TikTok*.

The ages of the most popular *Tiktokers* in the country question the results of previous studies on the platform as a network of mostly adolescent use and production (Bossen & Kottasz, 2020; Pedrouzo & Krynski, 2023). The average age of the *Tiktokers* selected in the sample is over 25 years old (25.8). Specifically, among the five most followed are two *Tiktokers* over 30 years of age @anthonnyswagg3 and @donday. This data may reveal a change in trend in the *Tiktokers*' profile. As shown by a recent marketing study on the profiles of *Tiktokers* in the country carried out by the marketing company App Ape, there is an increase in consumption, among a more adult audience, a trend that leads to almost 40% of users being over 30 years of age (Finances On line, 2024). This increase in the age of users may be related to a greater presence of adult *Tiktokers* as content producers.

On the other hand, the results on ethnic differences show a recently successful phenomenon of indigenous women *Tiktokers*. In all cases, these are content producers originating from Andean areas and not from Amazonian communities characteristic of countries such as Colombia and Brazil (Figueroa, 2022; De Souza, 2023).

Conclusions

This research shows the standardization of the content produced and disseminated by *Tiktokers* in Ecuador, mainly focused on three categories: music, comedy and scenes of everyday life. Likewise, it is observed how on the platform, opinion and number of followers determine the contents, developing a scenario that is characterized by a large number of subjects who interact, as indicated through processes of production, exchange and symbolic consumption, that is, hypermediation processes.

Regarding the statistical study, it can be stated that both gender, age and ethnicity determine the type of content that is produced, with a greater correlation in age, since it statistically doubles and triples gender and ethnicity respectively. Therefore, *TikTok* is ceasing to be a platform for teenagers, as it has been defined since its birth, becoming a platform that incorporates producers of more adult content, which in the Ecuadorian case represent 40% of the content.

In relation to gender, although a correlation is observed with the type of content, the study shows a process of equalization between women and men and, in the case of Ecuador, confirms a greater presence of female *Tiktokers* who produce content.

In the case of ethnicity, there is also a statistical relationship that doubles the relationship between content and gender. The scientific production on *indigenous Tiktokers* in Latin America has been developed from a qualitative approach. It is therefore advisable to carry out

studies that allow comparative studies to be carried out between indigenous *TikTok* producers.

Finally, it is proposed to carry out statistical studies supported by the chi-square test in other Latin American countries that allow analyzing and comparing the production and dissemination of content in the social network studied, incorporating the variables of gender, age and ethnicity.

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