

References

- A. Buzzetto-More, N. (2013). Social media and prosumerism. *Issues in Informing Science and Information Technology*, 10, 067–080.
<https://doi.org/10.28945/1796>
- Abdurrahim, M. S., Najib, M., & Djohar, S. (2019). Development of aisas model to see the effect of tourism destination in social media. *JURNAL APLIKASI MANAJEMEN*, 17(1), 133–143.
<https://doi.org/10.21776/ub.jam.2019.017.01.15>
- Abidin, C. (2016). Visibility labour: Engaging with influencers' fashion brands and #OOTD advertorial campaigns on instagram. *Media International Australia*, 161(1), 86–100. <https://doi.org/10.1177/1329878x16665177>
- Ahlgrim, C., & Tyson, T. (2023, April 11). *How tiktok revives old songs and turns them into new hits*. [Www.insider.com](http://www.insider.com).
<https://www.businessinsider.com/popular-tiktok-songs-from-past-decades-trending-now-2023-4>
- Akpan, U., & Senam, N. (2014). The survey communication research. *International Journal of Education and Research*, 2(10).
- Anderson, J. L., & Sellbom, M. (2015). Construct validity of the DSM–5 Section III personality trait profile for borderline personality disorder. *Journal of Personality Assessment*, 97(5), 478–486.
<https://doi.org/10.1080/00223891.2015.1051226>

- Anderson, M., & Jingjing, J. (2018). Teens, social media & technology 2018. pew research center: Internet. *Science & Tech* , 1–34.
- Babić Rosario, A., Sotgiu, F., De Valck, K., & Bijmolt, T. H. A. (2016). The effect of electronic word of mouth on sales: A meta-analytic review of platform, product, and metric factors. *Journal of Marketing Research*, 53(3), 297–318.
<https://doi.org/10.1509/jmr.14.0380>
- Bainotti, L. (2022). Tracing the genealogy and change of tiktok audio memes. *Digital Methods Winter School*.
- Banerjee, A., & Chaudhury, S. (2010). Statistics without tears: Populations and samples. *Industrial Psychiatry Journal*, 19(1), 60–65.
<https://doi.org/10.4103/0972-6748.77642>
- Bargh, J. A., McKenna, K. Y. A., & Fitzsimons, G. M. (2002). Can you see the real me? Activation and expression of the “true self” on the internet. *Journal of Social Issues*, 58(1), 33–48. <https://doi.org/10.1111/1540-4560.00247>
- Barrett, F. S., Grimm, K. J., Robins, R. W., Wildschut, T., Sedikides, C., & Janata, P. (2010). Music-evoked nostalgia: Affect, memory, and personality. *Emotion*, 10(3), 390–403. <https://doi.org/10.1037/a0019006>
- Bennett, A., & Rogers, I. (2015). Popular music and materiality: Memorabilia and memory traces. *Popular Music and Society*, 39(1), 28–42.
<https://doi.org/10.1080/03007766.2015.1061339>

- Bhandari, A., & Bimo, S. (2022). Why's everyone on tiktok now? the algorithmized self and the future of self-making on social media. *Social Media + Society*, 8(1), 1–11. <https://doi.org/10.1177/20563051221086241>
- Blaikie, N. W. H. (2003). *Analyzing quantitative data : From description to explanation*. Sage Publications.
- Calypso Room. (2023, August 9). *The impact of music social networks on artist-fan interaction*. [Www.calypsoroom.com](http://www.calypsoroom.com).
<https://www.calypsoroom.com/music-social-networks-impact-artist-fan-interaction.html>
- Cambourne, K. (2019, December 12). *Why are we so nostalgic for the 1990s? - university of wollongong – UOW*. [Www.uow.edu.au](http://www.uow.edu.au).
<https://www.uow.edu.au/the-stand/2019/why-are-we-so-nostalgic-for-the-1990s.php>
- Capoot, A. (2022, September 5). *TikTok is upending the music industry and Spotify may be next*. CNBC.
<https://www.cnn.com/amp/2022/09/05/tiktok-is-upending-the-music-industry-and-spotify-may-be-next.html>
- Casaló, L. V., Flavián, C., & Ibáñez-Sánchez, S. (2020). Influencers on instagram: Antecedents and consequences of opinion leadership. *Journal of Business Research*, 117(117), 510–519.
- Chavane, R. (2023, May 3). *How To Increase Your TikTok Engagement Rate In 2023?* Keyhole. <https://keyhole.co/blog/how-to-increase-tiktok-engagement/>

- Cheng, Z., & Li, Y. (2023). *Like, Comment, and Share on TikTok: Exploring the Effect of Sentiment and Second-Person View on the User Engagement with TikTok News Videos*. 089443932311786-089443932311786.
<https://doi.org/10.1177/08944393231178603>
- Chu, S.-C., Deng, T., & Mundel, J. (2022). The impact of personalization on viral behavior intentions on tiktok: The role of perceived creativity, authenticity, and need for uniqueness. *Journal of Marketing Communications*, 1–20.
<https://doi.org/10.1080/13527266.2022.2098364>
- Colley, A. (2008). Young People's Musical Taste: Relationship With Gender and Gender-Related Traits. *Journal of Applied Social Psychology*, 38(8), 2039–2055. <https://doi.org/10.1111/j.1559-1816.2008.00379.x>
- Collins, L. M. (2007). Research design and methods. *Encyclopedia of Gerontology*, 2, 433–442. <https://doi.org/10.1016/b0-12-370870-2/00162-1>
- Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). SAGE Publications.
- Dever, A. (2022, September 12). *How TikTok has changed the music industry*. CU Boulder Today.
<https://www.colorado.edu/today/2022/09/12/how-tiktok-has-changed-music-in-dustry>
- Dov, Y. (2023, May 10). *The tiktok music revolution: How to utilize popular sounds for increased engagement and visibility*. We Rave You.

<https://weraveyou.com/2023/05/the-tiktok-music-revolution-how-to-utilize-popular-sounds-for-increased-engagement-and-visibility/>

Duan, W., Gu, B., & Whinston, A. B. (2008). Do online reviews matter? — an empirical investigation of panel data. *Decision Support Systems*, 45(4),

1007–1016. <https://doi.org/10.1016/j.dss.2008.04.001>

Fanbytes. (2022, January 3). *TikTok music marketing: How to promote music to gen z*.

Fanbytes. <https://fanbytes.co.uk/tiktok-music-marketing>

Fraser, T., Crooke, A. H. D., & Davidson, J. W. (2021). “Music has no borders”: An exploratory study of audience engagement with youtube music broadcasts during COVID-19 lockdown, 2020. *Frontiers in Psychology*, 12.

<https://doi.org/10.3389/fpsyg.2021.643893>

Frida, T. (2023, August 4). *5 konten tiktok ini paling diminati, dapat views banyak dalam waktu singkat*. [Www.viva.co.id](http://www.viva.co.id).

<https://www.viva.co.id/digital/digilife/1624255-5-konten-tiktok-ini-paling-diminati-dapat-views-banyak-dalam-waktu-singkat>

Fung, A., & Hu, Y. (2022). Douyin, storytelling, and national discourse. *International Communication of Chinese Culture*.

<https://doi.org/10.1007/s40636-022-00259-z>

Ghasemi, A., & Zahediasl, S. (2012). Normality tests for statistical analysis: A guide for non-statisticians. *International Journal of Endocrinology and Metabolism*, 10(2), 486–489. <https://doi.org/10.5812/ijem.3505>

- Ghauri, P., Grønhaug, K., & Strange, R. (2020). Research methods in business studies. *Research Methods in Business Studies*.
<https://doi.org/10.1017/9781108762427>
- Gopalan, N. (2019, April 25). *The 90s: The decade that doesn't fit?* UDiscoverMusic.
<https://www.udiscovermusic.com/stories/90s-music/>
- Green, B. (2015). "I always remember that moment": Peak music experiences as epiphanies. *Sociology*, 50(2), 333–348.
<https://doi.org/10.1177/0038038514565835>
- Greener, G., Salcum, S., & Goldberg, D. (2019). *Electronic word of mouth and the music industry in the age of web 2.0*. <https://doi.org/10.31235/osf.io/7wqhd>
- Guffey, E. E. (2006). *Retro : The culture of revival*. Reaktion.
- Haasch, P. (2021, December 3). *You can thank tiktok for spotify's most popular "throwback" songs of the year*. Insider.
<https://www.insider.com/tiktok-spotify-wrapped-throwback-dreams-yellow-te-en-spirit-2021-12>
- Hamilton, C. (2019). Popular music, digital technologies and data analysis: New methods and questions. *Convergence: The International Journal of Research into New Media Technologies*, 25(2), 225–240.
<https://doi.org/10.1177/1354856519831127>
- Han, J., & Zappavigna, M. (2023). Multimodal rhythm in tiktok videos: Exploring a recontextualization of the gillard "misogyny speech." *Multimodality & Society*. <https://doi.org/10.1177/26349795231207228>

- Harlow, S. (2023, March 2). *How are Gen Z and millennials driving nostalgia?* GWI.
<https://blog.gwi.com/trends/nostalgia-trend/>
- Hayat, T. (Zack), Lesser, O., & Samuel-Azran, T. (2017). Gendered discourse patterns on online social networks: A social network analysis perspective. *Computers in Human Behavior*, 77, 132–139. <https://doi.org/10.1016/j.chb.2017.08.041>
- Hill, J., & Bithell, C. (2013). An introduction to music revival as concept, cultural process, and medium of change. In *Oxford Handbooks Online*. Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199765034.013.019>
- Hodgson, J. (2021, January 19). Life without buildings: In praise of the cult glasgow band revived on tiktok. *The Guardian*.
<https://www.theguardian.com/music/2021/jan/19/life-without-buildings-cult-glasgow-band-revived-on-tiktok-sue-tompkins>
- Hope, R. (2022, July 6). *'90s music trends that shaped a decade*. Sound of Life.
<https://www.soundoflife.com/blogs/mixtape/90s-music-trends>
- IBM. (2021, January 1). *Reliability analysis*. Wwww.ibm.com.
<https://www.ibm.com/docs/en/spss-statistics/25.0.0?topic=features-reliability-analysis>
- Janse, R. J., Hoekstra, T., Jager, K. J., Zoccali, C., Tripepi, G., Dekker, F. W., & van Diepen, M. (2021). Conducting correlation analysis: Important limitations and pitfalls. *Clinical Kidney Journal*, 14(11). <https://doi.org/10.1093/ckj/sfab085>
- Jenkins, H. (2009). *Confronting the challenges of participatory culture : Media education for the 21st century*. MIT Press.

- Jones, T., Baxter, M., & Khanduja, V. (2013). A quick guide to survey research. *The Annals of the Royal College of Surgeons of England*, 95(1), 5–7. NCBI.
<https://doi.org/10.1308/003588413X13511609956372>
- Jorgenson, L. (2022). *The influence of tiktok: Promotion trends in mainstream pop music a thesis*.
<https://scholarworks.calstate.edu/downloads/r781wp37g?locale=en>
- Kaliyadan, F., & Kulkarni, V. (2019). Types of variables, descriptive statistics, and sample size. *Indian Dermatology Online Journal*, 10(1), 82–86. ncbi.
https://doi.org/10.4103/idoj.IDOJ_468_18
- Kallen, S. A. (2012). *The history of alternative rock*. Lucent Books.
- Kannen, V., & Langille, A. (2023). *Virtual identities and digital culture*. Routledge.
- Kaufman, S. (2021, June 28). *Nirvana's "smells like teen spirit" surpasses 1 billion spotify streams*. Consequence.
<https://consequence.net/2021/06/nirvana-smells-like-teen-spirit-1-billion-spotify/>
- Kemp, S. (2023, February 9). *Digital 2023: Indonesia*. DataReportal – Global Digital Insights.
<https://datareportal.com/reports/digital-2023-indonesia#:~:text=TikTok%20users%20in%20Indonesia%20in>
- Khosravian, L. (2021). *What has changed in the music industry: From traditional to digitalization of music and platform capitalisation spotify vs. tiktok*.
<https://baec.aua.am/files/2021/10/Lalageh-Khosravian-What-Has-Changes-in->

the-Music-Industry-from-Traditional-to-Digitalization-of-Music-and-Platform
-Capitalisation-Spotify-vs.-Tiktok.pdf

Kline, R. B. (2004). *Beyond significance testing: Reforming data analysis methods in behavioral research*. American Psychological Association.

<https://doi.org/10.1037/10693-000>

Klug, D. (2020). “It took me almost 30 minutes to practice this”. performance and production practices in dance challenge videos on tiktok. *ArXiv:2008.13040 [Cs]*. <https://doi.org/10.33767/osf.io/j8u9v>

Kompas.tv. (2020, February 17). *Lewat tiktok, lagu bagaikan langit viral dan mendunia*. KOMPAS.tv.

<https://www.kompas.tv/nasional/67051/lewat-tiktok-lagu-bagaikan-langit-vira-l-dan-mendunia>

Kurniawan, B. (2018). Tik tok popularism and nationalism: Rethinking national identities and boundaries on millennial popular cultures in indonesian context. *Conference: The 8th Annual International Conference (AIC) Social Science At: Aceh*.

Larsen, G., Lawson, R., & Todd, S. (2009). The consumption of music as self-representation in social interaction. *Australasian Marketing Journal (AMJ)*, 17(1), 16–26. <https://doi.org/10.1016/j.ausmj.2009.01.006>

Lee, J., & Abidin, C. (2023). Introduction to the special issue of “tiktok and social movements.” *Social Media + Society*, 9(1), 205630512311574.

<https://doi.org/10.1177/20563051231157452>

- Library of Congress. (2015, October 15). *Traditional and ethnic | musical styles | articles and essays | the library of congress celebrates the songs of america | digital collections | library of congress*. Library of Congress, Washington, D.C. 20540 USA.
<https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/>
- Lieb, K., Reed, R., Rees, D., & Bell, J. (2013). *Musicians and the internet: Learning to promote themselves without the mainstream media*.
<https://core.ac.uk/download/pdf/62781049.pdf>
- Livingston, T. E. (1999). Music revivals: Towards a general theory. *Ethnomusicology*, 43(1), 66. <https://doi.org/10.2307/852694>
- Macready, H. (2022, March 3). *A simple tiktok engagement calculator (+5 tips to increase engagement)*. Social Media Marketing & Management Dashboard.
<https://blog.hootsuite.com/tiktok-engagement/>
- Malihah , E., Aryanti, T., Adriany, V., Yulindasari, H., & Izharudin, A. (2018). *Research for social justice : Proceedings of the international seminar on research for social justice (ISRISJ 2018), 30 october 2018, bandung, indonesia*. Crc Press/Balkema.
- María-carmen garcía-galera, Mercedes del-hoyo-hurtado, & Cristóbal fernández-muñoz. (2014). Jóvenes comprometidos en la Red: El papel de las redes sociales en la participación social activa. *Comunicar*, XXI(43).
<https://www.redalyc.org/articulo.oa?id=15831058005>

Montgomery, J. (2011, September 23). *Nirvana's "nevermind," by the numbers.*

MTV. <https://www.mtv.com/news/wuxmlg/nevermind-nirvana-album>

Nierenberg, J. (2023, May 18). *100 of the best 90s alternative songs: When the underground went mainstream.* UDiscover Music.

<https://www.udiscovermusic.com/stories/best-90s-alternative-songs/>

Noviandi, F. (2020, February 17). *TikTok bikin lagu bagaikan langit milik melly goeslaw mendunia.* Suara.com.

<https://www.suara.com/entertainment/2020/02/17/114658/tiktok-bikin-lagu-bagaikan-langit-milik-melly-goeslaw-mendunia>

Oberlo. (2023). *TikTok age demographics [updated mar 2023] | oberlo.*

Www.oberlo.com.

<https://www.oberlo.com/statistics/tiktok-age-demographics#:~:text=According%20to%20recent%20research%20studying>

Okanovic, I., & Agnès, T. (2023). *Tiktok: A modern spotlight on emerging artists :*

Understanding why and how tiktok users take part in viral behaviors towards musical artists on the platform. In *hj.diva-portal.org*. JIBS Working Papers.

<https://urn.kb.se/resolve?urn=urn:nbn:se:hj:diva-61167>

Omar, B., & Dequan, W. (2020). Watch, share or create: The influence of personality traits and user motivation on tiktok mobile video usage. *International Journal of Interactive Mobile Technologies (IJIM)*, 14(04), 121–137.

<https://doi.org/10.3991/ijim.v14i04.12429>

- Pea, A. (2023, November 15). *Revolutionizing the music industry: TikTok's version of "hits."* SamyRoad.
<https://samyroad.com/en/tiktok-music-industry-hits-influencers-artists/>
- Peck, E. (2022, July 12). *The '90s is the most popular decade for music.* Axios.
<https://www.axios.com/2022/07/12/music-90s-most-popular-decade>
- Pitt, I. L. (2015). Roles of publishers, record labels, and producers. *Direct Licensing and the Music Industry*, 223–242.
https://doi.org/10.1007/978-3-319-17653-6_8
- Rach, M., & Peter, M. K. (2021). How tiktok's algorithm beats facebook & co. for attention under the theory of escapism: A network sample analysis of austrian, german and swiss users. *Advances in Digital Marketing and ECommerce*, 137–143. https://doi.org/10.1007/978-3-030-76520-0_15
- Radovanović, B. (2022). TikTok and sound: Changing the ways of creating, promoting, distributing and listening to music. *INSAM Journal of Contemporary Music, Art and Technology*, 9, 51–73.
<https://doi.org/10.51191/issn.2637-1898.2022.5.9.51>
- Ranff, G., & Degener, L. (2023). The tiktok effect: How tiktok is shaping the way we consume music. *Lup.lub.lu.se*.
<http://lup.lub.lu.se/student-papers/record/9120266>
- Reijmerink, C. M. (2022, November 30). *The influence of relatability and playfulness in tiktok advertisements on video engagement, product quality, and purchase interest.* Essay.utwente.nl. <https://purl.utwente.nl/essays/93752>

- Román, P. E., Velásquez, J. D., Palade, V., & Jain, L. C. (2013). New trends in web user behaviour analysis. *Advanced Techniques in Web Intelligence-2*, 1–10.
https://doi.org/10.1007/978-3-642-33326-2_1
- Roopa, S., & Rani, M. (2012). Questionnaire designing for a survey. *The Journal of Indian Orthodontic Society*, 46(4), 273–277.
<https://doi.org/10.5005/jp-journals-10021-1104>
- Rosenberg, N. V. (1993). *Transforming tradition : Folk music revivals examined*. University Of Illinois Press.
- Roth, R., Ajithkumar, P., Natarajan, G., Achuthan, K., Moon, P., Zinzow, H., & Madathil, K. C. (2022). A study of adolescents’ and young adults’ tiktok challenge participation in south india. *Human Factors in Healthcare*, 1, 100005. <https://doi.org/10.1016/j.hfh.2022.100005>
- Schäfer, T., Sedlmeier, P., Städtler, C., & Huron, D. (2013). The psychological functions of music listening. *Frontiers in Psychology*, 4(511).
<https://doi.org/10.3389/fpsyg.2013.00511>
- Schellewald, A. (2023). Understanding the popularity and affordances of tiktok through user experiences. *Media, Culture & Society*, 45(8), 016344372211445. <https://doi.org/10.1177/01634437221144562>
- Selva-Ruiz, D., & Fénix-Pina, D. (2021). Soundtrack music videos: The use of music videos as a tool for promoting films. *Communication & Society*, 34(3), 47–60.
<https://doi.org/10.15581/003.34.3.47-60>

Shabahang, R., Aruguete, M. S., Shim, H., Koushali, F. G., & Zsila, Á. (2022). Desire to be a social media influencer: Desire for fame, materialism, perceived deprivation and preference for immediate gratification as potential determinants. *Media Watch*, 097609112211134.

<https://doi.org/10.1177/09760911221113449>

Solá, A. T. (2023, December 4). *Gen Z women spend more on TikTok as app “drives consumption,” analyst says*. CNBC.

<https://www.cnbc.com/2023/12/04/tiktok-is-driving-spending-for-women-in-their-20s.html>

Solon, O., Shaw, L., Turner, G., & Bloomberg. (2022, November 8). *TikTok is on track to earn \$12 billion this year and record labels want a bigger cut of the action*. Fortune.

<https://fortune.com/2022/11/08/tiktok-profits-record-industry-wants-increase-royalties-revenue/>

Stassen, M. (2021, July 21). *75% of tiktok’s users say they discover new artists on the platform*. Music Business Worldwide.

<https://www.musicbusinessworldwide.com/tiktok-has-over-800m-active-users-worldwide-75-of-them-say-they-discover-new-artists-on-the-platform/>

Statista. (2023a, June). *Indonesia: Influencer impact on buyer behavior 2020*.

Statista.

<https://www.statista.com/statistics/1201127/indonesia-influencer-impact-on-buyer-behavior/>

Statista. (2023b, July). *TikTok users by country 2023*. Statista.

<https://www.statista.com/statistics/1299807/number-of-monthly-unique-tiktok-users/#:~:text=As%20of%20April%202023%2C%20the>

Taherdoost, H. (2016). Validity and reliability of the research instrument; how to test the validation of a questionnaire/survey in a research. *International Journal of Academic Research in Management (IJARM)*, 5.

<https://hal.science/hal-02546799>

team, H. O. M. (2023, December 15). *TikTok's new music feature: Changing the marketing game*. House of Marketers.

<https://www.houseofmarketers.com/tiktok-add-to-music-app-spotify-apple-amazon/>

Tennes, C. (2021, June 1). *Getting "weezered" is tiktok's latest viral trend*.

Cracked.com.

https://www.cracked.com/article_30416_anything-can-become-the-cover-of-weezers-debut-album-in-tiktoks-new-weezer-ing-trend.html

Thibeault, M. D., & Evoy, J. (2011). Building your own musical community: How youtube, miley cyrus, and the ukulele can create a new kind of ensemble.

General Music Today, 24(3), 44–52.

<https://doi.org/10.1177/1048371310397348>

Toffler, A. (1980). *The third wave*. Bantam Books.

Tongco, M. D. C. (2007). Purposive sampling as a tool for informant selection.

Scholarspace.manoa.hawaii.edu, 5. <http://hdl.handle.net/10125/227>

- Torrington, S. (2023, October 10). *What's next for tiktok shop after indonesia's social commerce ban?* Cube Asia. <https://cube.asia/tiktok-shop-indonesia-ban/>
- Towey, H. (2021, July 21). *The secret factors that influence your tiktok algorithm and "for you" page were just revealed. the app is tracking how long you watch or hover over videos.* Business Insider.
<https://www.businessinsider.com/how-tiktok-algorithm-for-you-page-works-watch-time-report-2021-7>
- Tutella, F. (2022, December 9). *TikTok lowers barriers to virality, keeps tight control through algorithm | penn state university.* Wwww.psu.edu.
<https://www.psu.edu/news/liberal-arts/story/tiktok-lowers-barriers-virality-keeps-tight-control-through-algorithm/>
- Vida. (2023, July 2). *TikTok collaboration: Tips and ideas for a successful collab in 2023.* Ainfluencer. <https://blog.ainfluencer.com/tiktok-collaboration/>
- Vizcaíno-Verdú, A., & Abidin, C. (2021). Cross-cultural storytelling approaches in tiktok's music challenges. *AoIR Selected Papers of Internet Research*.
<https://doi.org/10.5210/spir.v2021i0.12260>
- Vizcaíno-Verdú, A., & Abidin, C. (2022). Music challenge memes on tiktok: Understanding in-group storytelling videos. *International Journal of Communication*, 16(0), 26. <https://ijoc.org/index.php/ijoc/article/view/18141>
- Vizcaíno-Verdú, A., Contreras-Pulido, P., & Guzmán-Franco, M.-D. (2021). Youtube musicians and self-perceived multimedia, hypermedia, intertextual and

transmedia competencies. *Learning, Media and Technology*, 1–16.

<https://doi.org/10.1080/17439884.2021.1941099>

Vizcaíno-Verdú, A., De-Casas-Moreno, P., & Tirocchi, S. (2023). Online prosumer convergence: Listening, creating and sharing music on youtube and tiktok.

Communication & Society, 36(1), 151–166.

<https://doi.org/10.15581/003.36.1.151-166>

Wang, P. (2022). Recommendation algorithm in tiktok: Strengths, dilemmas, and possible directions. *International Journal of Social Science Studies*, 10(5), 60.

<https://doi.org/10.11114/ijsss.v10i5.5664>

Weeda, M. (2022). *Go viral (again) an exploration of the cultural factors that have an impact on the popularity of music artists who have gone viral on tiktok.*

<https://arno.uvt.nl/show.cgi?fid=159930>

Wert, B. (2021). Fandom in the digital age: Examining parasocial relationships between fans and music artists on instagram. *University Honors Theses*.

<https://doi.org/10.15760/honors.1177>

Whateley, D. (2023, August 23). *How tiktok is changing the music industry and the way we discover new, popular songs*. Business Insider.

<https://www.businessinsider.com/how-tiktok-is-changing-music-industry#creators-promoting-songs>

White, D. R. (2004). A student's guide to statistics for analysis of cross-tabulations.

World Cultures, 14(2). <https://escholarship.org/uc/item/8xn2s349>

Wikström, P. (2019). *The music industry : Music in the cloud*. Polity.

- Wilson, J. (2022, September 14). *The age of digital; music executive reacts to the impact of digitalization in the music industry*. Forbes.
<https://www.forbes.com/sites/joshwilson/2022/09/14/the-age-of-digital-music-executive-reacts-to-the-impact-of-digitalization-in-the-music-industry/?sh=d1e53d7537b1>
- Xiao, Y. (2023, September 15). *Olivia rodrigo's 90s-inspired "guts" reveals the frustrations of early adulthood*. Young Post.
<https://www.scmp.com/yp/discover/entertainment/music/article/3234722/guts-review-olivia-rodrigoss-90s-inspired-sophomore-album-reveals-frustrations-early-adulthood>
- Xu, L., Yan, X., & Zhang, Z. (2019). Research on the causes of the "tiktok" app becoming popular and the existing problems. *Journal of Advanced Management Science*, 7(2), 59–63. <https://doi.org/10.18178/joams.7.2.59-63>
- Yudhistira, N., & Muflichah, H. S. (2022). Literature study on tiktok social media as a marketing media tool. *INFOKUM*, 10(5).
<https://doi.org/10.58471/infokum.v10i5.1075>
- Zhang, B., Cheng, P., Deng, L., & Romainoor, N. H. (2023). Can ai-generated art stimulate the sustainability of intangible cultural heritage? A quantitative research on cultural and creative products of new year prints generated by AI. *Heliyon*, 9(10), e20477. <https://doi.org/10.1016/j.heliyon.2023.e20477>