



A mix for viralization: Content marketing strategy created by Disensa on Tik Tok

Una mezcla para la viralización: Estrategia de marketing de contenido creada por Disensa en Tik Tok

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ABSTRACT

This manuscript seeks to understand what elements used by the Disensa brand favor the viralization of its videos within the Tik Tok social network. To fulfill this objective, an exploratory, non-experimental research with a descriptive scope was developed. Through the collection and analysis of non-numerical data extracted from a sample of 11 viral videos, we were able to observe the shared characteristics between the publications. The instrument chosen to capture the data was an ad hoc grid created around categories and analysis units such as: content marketing, storytelling, content balance and brand humanization. Regarding the results, we noticed a greater presence of non-promotional content based on entertainment and humor. The conclusion reached allowed us to understand that a large part of the users are not in social networks to consume advertisements, for this reason those communication strategies that use concepts such as brand humanization, emotionality and identification by the client have greater chance of being viral.

Keywords: Social Networks; Viralization; Content Marketing; Tik Tok.

RESUMEN

El presente manuscrito se realizó para comprender qué elementos utilizados por la marca Disensa favorecen la viralización de sus videos dentro de la red social Tik Tok. Para el cumplimiento de este objetivo se desarrolló una investigación de carácter exploratorio, no experimental con un enfoque cualitativo. A través de la recolección y análisis de datos no numéricos extraídos de una muestra de 11 videos virales, logramos observar las características compartidas entre las publicaciones. El instrumento elegido para plasmar los datos fue una grilla ad hoc creada en torno a categorías y unidades de análisis tales como: marketing de contenidos, storytelling, balance de contenidos y humanización de marcas. En cuanto a los resultados notamos una mayor presencia de contenidos no promocionales basados en el entretenimiento y humor. La conclusión a la que se llegó nos permitió entender que gran parte de los usuarios no están en redes sociales para consumir publicidades, por este motivo aquellas estrategias comunicacionales que utilizan conceptos como la humanización de marca, la emocionalidad y la identificación por parte del cliente tienen más posibilidades de ser virales.

Palabras clave: Redes Sociales; Viralización; Marketing de Contenidos; Tik Tok.

INTRODUCTION

In 2008, Banco Galicia, together with the agency Young and Rubicam, premiered “La pareja Galicia”, a campaign whose protagonists were Marcos and Claudia, a married couple who portrayed, in first person and with humor, everyday situations with which the public could identify. The bank used the duo as spokespersons for its brand to communicate the launch of new products and exclusive benefits. Fernanda Medina, advertising manager of Banco Galicia, stated in an interview: “It allowed us not only to get closer to people but also to communicate content. In this sense, all the objectives we had set were exceeded. We achieved something very difficult, which is that people are waiting for a bank’s commercials.”(1)

Martín Mercado, the creative director in charge of the campaign, stated that it helped them differentiate themselves in terms of bank communication. They have led advertising recall for more than 4 years, launched Quiero with a brand attribution quickly associated with Galicia, and today the couple speaks in the place of the bank, from the customer’s side.(1)

The Galicia couple is undoubtedly 1 milestone in advertising for an entire decade. It managed to increase brand recall. In 2016, it reached the number 1 position on the list of most-viewed advertisements on YouTube. It featured numerous multi-award-winning commercials and had a run of more than 10 years. It is a case that set a precedent in advertising. The campaign proposed a series of advertisements with different seasons, created 2 strong characters, and used humor to talk about a serious entity such as a bank. To understand the success of this case, it is important to understand a tool used by the brand: storytelling. There are multiple definitions of the concept. A first and simple approach is its translation into Spanish: story means historia and tell refers to contar.

A more complete definition is that provided by Christian Salmon (2), who explains it as a form of discourse based on the art of storytelling that cuts across all areas of contemporary society, establishing “narrative gears according to which individuals are led to identify with certain models and conform to certain protocols”.(2) A fundamental aspect of creating stories is that the audience feels addressed by them.

3 elements that define a good story can be distinguished: the first element is the characters, which act as intermediaries between the narrator and the audience. The audience must connect with the characters so that they can identify with the story. The second element is the conflict; it explains how the main character faces and overcomes the challenge. The conflict awakens emotions and seeks to connect again with the audience through experiences. Finally, there is the resolution; it is a conclusion about the previous elements and leaves a call to action.(3) Given the extensive exposure and constant advertising bombardment that audiences receive, brands discovered the enormous value of storytelling. They found in stories great potential for capturing consumers’ attention.

Storytelling helps brands forge a bond with consumers without overwhelming them with advertising. It appeals to feelings and emotions, thereby increasing recall levels. It attracts new consumers directly or indirectly (4).

According to the article “Storybuilders: Story Creators,” with the arrival of social media, storytelling plays an even more important role. If the story is good and has appropriate contextualization, the campaign will be successful, leading users not only to support it but also to share it with their network of friends.

The fact that users have the ability to share content with a network of friends, family members, or even strangers facilitates the phenomenon of viralization. The term viralization refers to content that, in a relatively short period of time, has been viewed and shared by thousands of people because it contains components capable of arousing feelings or interest.

At present, when brands issue a message in digital media, they take viralization into account, which has become a key resource for reaching a greater number of recipients. Any strategy that encourages users to disseminate brand content on digital platforms, thereby achieving brand growth, can be termed viral marketing.(5)

However, before the content is disseminated, brands must first capture their consumers on social media. The main reason users follow brands is that companies publish content of interest to them. Interesting content will be shared, facilitating viralization. “Users’ trust in a brand is linked to the use that brands make of their social media, with those that have a presence on social networks generating greater trust.”(6)

Before proceeding, it is important to mention some aspects to consider when discussing viralization: results are unpredictable, as are people’s reactions. There is no control over the distribution process; users are responsible for it. If the message is not entirely clear, it can be confused with others and cause a negative impact.(7) Users can choose what appears in their social media feeds,

making innovation and creativity fundamental elements.(8) We can further examine the concept of consumer 2.0. Always connected and seeking to feel special and unique, these consumers have loyalty that is difficult to secure. A fundamental point is to understand that consumers can now interact with brands. They have moved from a passive role, adapting to and absorbing everything that brands offered, to becoming active collaborators. They do not depend on traditional media to access content; they consume it when they want. They constantly seek interesting content to share with their friends.(9)

For this new consumer, digital advertising within social media is seen as a nuisance, hindering navigation and preventing access to content.(10) New ways must be sought by appealing to creative resources to reach our target audience. Tik Tok is a clear example of a social network that demands creativity from brands.(11) It is an application launched in 2016, owned by the Chinese company ByteDance. It ranked among the most downloaded in the world in 2021, behind WhatsApp and Facebook. During the past year, Tik Tok reached a total of 656 million downloads worldwide. The application sees each user as a potential content generator. Dance, singing, comedy, educational information, reviews, debates, and pets are just some of the topics that can be found on the platform.(12) Its operation is relatively simple: when a user enters initially, they encounter a home page where the most popular videos of the moment appear. Based on interactions, the application will continue showing content that matches the user's interests.(13)

Brands quickly saw an opportunity to gain visibility by using this application; it is interesting to consider some statistics: 41% of users are between 16 and 24 years old. 55.6% of users are men and 44.4% women. 20.6% of consumers who buy products through social networks do so motivated by TikTok. 50% of users share the videos on other social networks.

Understanding how TikTok works and taking into account the concept of viral content, we can combine them by mentioning some factors that help videos become viral within TikTok; however, there is no 100% guaranteed formula. Following Lorena Ramírez, we can mention some marketing guidelines or strategies that brands should take into account when generating content:

- Use humor: users seek relaxed, light, and entertaining videos. It is not new that humor is a strong ally of brands. Social media users (in this case TikTok) are exposed to countless stimuli, making it difficult to capture their attention. However, it has been demonstrated that humor is an effective resource for capturing attention and promoting recall in both brands positioned in the target audience and those that are not. In turn, a humorous tone reduces negative predisposition toward advertising (14).
- Encouraging the public: numerous brands encourage their followers to imitate their content. This can be done in different ways. By creating challenges, trying products, or joining trends. Achieving an increase in participation and a greater impact on people.
- Keep timing in mind: the application and trends go hand in hand. When seeking virality, it is important to consider the videos that are popular at the moment. Seek ways to replicate them or adapt them to the niche as long as they are relevant to the audience.
- Use hashtags: the use of tags is very useful so that people can browse the content that interests them. However, it helps the application's algorithm to classify videos and show them to the audience most relevant to that content. This prevents the brand from having to compete with thousands of videos and allows reaching a more specific niche.
- Rule of the 3 seconds: as its name indicates, the first 3 seconds of the videos are key. If the audience's attention is captured and they continue watching after this time, the Tik Tok algorithm will understand that this content is relevant and interesting. Watch time and completion rate are important metrics. Brands must generate immediate impact in each video. Watch time is proportional to the boost that the application will give to the video.
- Use trending audios: brands must ensure proper musicalization of their videos. Using songs or sounds that are trending at the moment will help capture users' attention and generate greater interaction (Ramírez)
- Surprise effect: unexpected reactions or interesting data are topics that capture the attention of the application's users.

An advantage of the app is its powerful algorithm, capable of recognizing which videos or content interest the user and thus recommending more of the same. With this tool, companies managed to "camouflage" the content they offer, making it practically indistinguishable from videos created by an average user.(5) Brands can offer interesting content to a user who shows high resistance to digital advertising.

This is the moment when content marketing appears. It was born as a response from brands to reach their target audience. They understood that for their messages to be heard, they must offer something in return. People try to pay attention to many things simultaneously, which is

why they become more selective about what they invest their time in. For this reason, usefulness becomes key. Instead of trying to make them perceive a company as important, the aim should be for them to notice it as useful or entertaining.(15)

Following Juanjo Ramos in his book "Content Marketing," content marketing can be defined as the creation, publication, and distribution of content that is valuable and of interest to customers. It is important to note that such content is not created to sell directly; rather, it must provide information, resolve doubts, or entertain the user. According to Pachucho et al. (16), the elements to consider when generating content marketing are: first, the social network where it will be advertised; second, the type of content—that is, fiction through sketches, reality through documentaries, entertainment through memes, or informative content; third, the value of the content, whether social, emotional, epistemic or current, functional, or conditional; and lastly, the format of the content: text, image, or video. This typology of content-focused marketing facilitates the development of strong relationships and increases trust between the brand and the user. It also multiplies views and comments and achieves an interesting effect: humanizing the brand. "When we humanize brands, we show our faces, we show who we are, and we reveal our beliefs, and in this way we create an emotional bond with our audiences." (17)

The BDG agency proposes a series of ways or means to humanize brands; the first means is showing a sense of humor, which is an easy and effective way to connect with audiences while maintaining respect through colloquial language, since companies must not forget that consumers use social media for entertainment. It is necessary to avoid corporate expressions and adopt a more informal tone. Another means listed by the agency is humanizing employees by presenting content published by workers that shows their daily work routine.

Participating in the conversation is also important, as this means responding to customers' questions and complaints on social media and using them as a service tool. It also invites participation in users' interactions when they recommend the brand, products, or services to their friends. Continuing with the recommendations proposed by the advertising agency, brands can offer solutions by acknowledging that people have problems and concerns. They can offer content related to the company's main activity that provides solutions to problems. For example, tutorials to resolve a particular fear or concern. In addition to solutions, surprises can be created for customers: give them a surprise or gift something related to the portfolio of products or services.

All these forms of humanization must be taken into account and combined in such a way that a unique voice is conveyed: this means striving to maintain the same tone in all communications; the way the brand speaks allows it to be unique and original. This allows a community to be built among followers. Returning to the background presented at the beginning, we can recognize the success achieved in the humanization of a bank. However, achieving closeness with users was not an easy task, considering that it is an entity associated with values such as seriousness, responsibility, and commitment, but that also does not always arouse sympathy or appreciation among its users. A building materials store may face a similar challenge, offering products such as cement, bricks, or other construction materials that do not have the appeal of many design or mass-consumption products. How can it achieve this? What content should it generate? These are just some of the questions that motivated the completion of this research study.

Taking the publications of the company Disensa on the social media network TikTok as the object of analysis, this study attempts to answer and examine whether it is possible to generate valuable content for the audience that is also valuable for the advertiser. That is, whether Disensa, through its TikTok account, manages to entertain or provide some type of utility to its users while also disseminating its values, products, or attributes. The aim is to understand the relationship between content and the viralization of the videos and to identify which elements present in the videos help them become viral.

To do this, however, it is necessary to describe who Disensa is. Currently positioned as the largest hardware store network in Latin America, it offers a portfolio of more than 5000 products. It focuses on providing attentive service, quality products, and trained personnel. Its mission is to provide solutions to construction-related problems by offering reliable service, a broad product portfolio, and a good shopping experience. On the other hand, its vision is to build a better future for hardware store owners and their families.

Having introduced the advertiser and understood the key aspects for the conceptualization and comprehension of the topic, it is necessary to define what this work seeks to achieve. The general objective of this work is to understand the relationship between the advertising content generated by Disensa and its viralization on TikTok.

On the other hand, the specific objectives can be mentioned: to identify the 10 viral posts within the account and recognize their common elements; to make a series of recommendations

for generating valuable content on TikTok with viral potential; to analyze which of the repeated elements favor viralization; and to understand why these elements motivate the public to share and interact with the brand's content.

METHODS

Design

To analyze the selected sample and answer the questions raised, the research was exploratory in nature. These studies are used when dealing with under-researched problems or topics, as Batthyány and Cabrera (18) note; in our case, this concerns the virality of content. It was also descriptive in nature, focusing on common elements, traits, and characteristics among the pieces that compose the sample. These studies focus on observing a phenomenon without intervening in or manipulating it. (19)

The research approach was qualitative. It used data collection and interpretation without numerical measurement to discover and obtain deeper knowledge about our research topic.(15)

The design is non-experimental because we observe and analyze the phenomenon in its natural environment and state, without manipulating its variables.(15) It is also cross-sectional because we analyze the pieces at a single, determined moment. Participants

The research population was defined as the posts from the Altamezcla account, owned by the Disensa brand, on the TikTok platform. We selected 10 posts published within the last 6 months with a high number of interactions and views.

Video 1: "Say thank you to your mom"

https://www.tiktok.com/@altamezcla/video/7141120693936114949?is_copy_url=1&is_from_webapp=v1

Video 2: "Impossible to break"

https://www.tiktok.com/@altamezcla/video/7130471200236653830?is_copy_url=1&is_from_webapp=v1

Video 3: "Motorized wheelbarrow"

https://www.tiktok.com/@altamezcla/video/7129621407629135110?is_copy_url=1&is_from_webapp=v1

Video 4: "Duel of Pincers"

https://www.tiktok.com/@altamezcla/video/7125528901006216454?is_copy_url=1&is_from_webapp=v1

Video 5: "The trade of being a bricklayer"

https://www.tiktok.com/@altamezcla/video/7109125446352030982?is_copy_url=1&is_from_webapp=v1

Video 6: "Cement ASMR"

https://www.tiktok.com/@altamezcla/video/7135561995834641670?is_copy_url=1&is_from_webapp=v1&item_id=7135561995834641670

Video 7: "Corralonero data"

https://www.tiktok.com/@altamezcla/video/7124792259102412038?is_copy_url=1&is_from_webapp=v1&item_id=7124792259102412038

Video 8: "The best barbecue"

https://www.tiktok.com/@altamezcla/video/7127746054136597766?is_copy_url=1&is_from_webapp=v1

Video 9: "Mason's Backpacks"

https://www.tiktok.com/@altamezcla/video/7123232710243437829?is_copy_url=1&is_from_webapp=v1

Video 10: "Stone-baked pizza"

https://www.tiktok.com/@altamezcla/video/7114389690224037126?is_copy_url=1&is_from_webapp=v1&item_id=7114389690224037126

Video 11: "All the bricks broke"

https://www.tiktok.com/@altamezcla/video/7124351597269798149?is_copy_url=1&is_frm_webapp=v1&q=alta%20mezcla&t=1667769217748

Instrument

As an analytical instrument, a grid composed of different categories and variables will be used. These comprise elements that were useful for establishing criteria for the analysis

and observation of each publication.

Categories and Variables of Analysis

- The analysis categories and their respective units of analysis were as follows:
- Content marketing: typology, value, and format.
- Viralization strategies: humor, incitement, timing, hashtag, 3-second rule, audios, surprise effect, storytelling, and characters.
- Content balance: promotional elements present that are related to products or services, and non-promotional elements present.
- Engagement: views, likes, comments, and shares.
- Brand humanization: colloquial language, humanization of employees, participation in the conversation, offering solutions, and surprises or gifts.

Analysis

Once the sample was defined, the qualitative analysis of the selected pieces began. Guided by the theoretical framework established in the introduction, we began the individual study of the publications, paying special attention to how the pieces reflected the categories of analysis and then dumping the results into the instrument.

RESULTS

Content marketing

To begin discussing our results, we can start with a characteristic shared by the entire selected sample: format. All of them maintain the same format: they are short videos; this is because Tik Tok has a 3-minute limit, which allows quick consumption by the user and better recall since it does not require great attention. The video “Pizza a la piedra” is a great example since it lasts only 18 seconds. Regarding the content typologies used, we note that only 2 typologies are used in the videos: in the first, fiction through sketch is highlighted, and the second is the use of amusement, present in the reaction to viral videos. Regarding their value, we find the use of emotionality, with videos that seek to awaken feelings: when they talk about mothers or the pride of being a bricklayer in the posts “Decile gracias a tu mamá” or “El oficio de ser albañil”. The same happens when they seek identification on the part of the user with everyday scenes that a bricklayer may experience or interesting facts about the industry. There is also the presence of content oriented toward functionality whenever they show product features or tips related to construction and maintenance.

Viralization strategy

Within this category we find a unit of analysis that recurs in all the publications: humor. It is used in different ways, whether to showcase a product, as in the case of the videos “Duelo de tenazas” and “Imposible de romper”. It is also used to react to viral content in the videos “ASMR de cemento” and “Moto carretilla”, or to recreate situations related to the trade and get the audience to identify with them while being entertained in “Datos de corralonero”.

No video directly seeks incitement. The audience is not asked to complete challenges, try products, or join trends. This makes sense, since if an advertisement or communication has multiple calls to action or asks the consumer to perform too many actions, it can confuse them and hinder understanding of the campaign’s main message.

At a general level, with regard to timing, the videos are not necessarily related to trends; however, the video “Decile gracias a tu mamá” makes use of this characteristic since it was published on Mother’s Day. There is a minority that presents viral elements or that are trending at the time it was published; this is the case of posts that react to videos with a large number of views. In all publications, brand-specific labels or hashtags are used, such as: #Disensa, #DisensaArgentina, #Altamezcla. Likewise, the hashtag #albañiles is repeated.

If we examine the videos taking into account the three-second rule, we can distinguish that all of them take it into account in some way or another. Given the nature of the application, the content attempts to attract attention immediately, whether by posing a question, using popular videos, or dramatizing scenes of arguments and everyday situations of bricklayers.

Regarding the audio used, it can be said that these are original sounds from the account; none uses music from trends or popular videos. The entire sample studied shares a background melody that allows the brand’s videos to be identified or differentiated, helping to create a unique

and coherent voice.

In videos such as: “All the bricks broke” or “Wheelbarrow motorcycle,” where they react to viral content, the surprise effect is used. It can be seen that they surprise the audience in the comments, creating an emotional reaction, such as laughter or astonishment.

Content balance

In this case, the content balance is a very important category of analysis to which we must pay special attention. Disensa presents highly varied content on Tik Tok, although in the analyzed pieces the direct use of promotional elements does not predominate, except for the following videos, “Duelo de tenazas” or “Imposible de romper,” where we observe products that the building supply store sells. These are embedded in a narrative intended to enumerate their characteristics, attributes, or benefits.

On the other hand, it publishes videos that are not directly related to the service or products offered by the brand: curious facts, scenes from the daily life of a bricklayer, reactions to videos, emotional messages, among others.

To conclude with the content balance category, we can affirm that the videos in the selected sample have in common elements related to the world of construction and building material stores: masons, Disensa employees, specific terminology, and tools.

Engagement

All the videos analyzed exceed 130000 views. However, we can note a large gap with the most popular videos, which exceed a million views, for example the videos: “The best barbecue”(8), “Wheelbarrow motorcycle”(3), “The trade of being a bricklayer”(5). The publications with the most shares, “likes”, and views are non-promotional content, use humor to entertain, and none of them mentions the brand directly. The posts with the fewest views tend to be functional in nature, that is, those that give advice, recommend products, or mention useful data.

To better understand the public’s response to the content, we decided to analyze the comments. We were able to notice that practically all of them are positive, expressing that the video caused laughter, greeting the brand, and explicitly stating that they feel identified with the videos. They also tend to tag other users so that they view it. Another important observation is that through the responses we can see the affection that the public generated with the characters.

We highlight the following comments as examples:

- “my husband was a construction worker and died at his workplace, an exceptional man, and I know that the life of a construction worker is characterized by sacrifice, thank you for this video.” Retrieved from the video “The Trade of Being a Construction Worker”.
- “Today, with these words, my heart is crumbling listening to so much truth; way to go, changooo, thank you.” Retrieved from the video “Tell Your Mom Thank You”
- “They are geniuses” Retrieved from the video “Impossible to Break”.
- “I am a bricklayer, and sometimes I was ashamed to say it... but man, we build houses that are going to last for years”. Retrieved from the video “The Trade of Being a Bricklayer”.

Brand humanization

The brand’s full profile uses the same language. Close, friendly, and informal, often with nods to Cordoba. This creates closeness with those enjoying the video and makes them recognizable. It imitates and exaggerates a way of speaking that could match that of many of its consumers.

Another resource used in all of the videos is showing employees. In the video “Datos de corralonero”(7), his daily routine is shown, describing what his work is like; in others, the plot unfolds inside the corralón, and some simply let us understand that they are employees because of their clothing or uniform belonging to the brand. Humanizing the workers and making them the visible face of the company is the basis of its communication; everything shown revolves around situations in which they are the protagonists.

In the selected set, we can note that the brand does not seek to provide direct solutions to its customers’ problems. However, in “Impossible to Break” and “Duel of Pliers” (2 and 5), where products sold by the building materials store appear, we can say that they are providing a solution for those who want to acquire a new tool. The rest simply attempts to entertain the user. Storytelling. It is essential to discuss the characters and their role within the communication. In all the videos, we can see actors playing the roles of masons, foremen, and building materials store workers. Each of them has a defined name, creating a small world around the brand: Tarugo, Transformer, Imposible are examples. On some occasions, they imply that they work at Disensa (videos 7 and 4), and on

others that they are customers of the business. They have a friendship among themselves. They are a link between the brand and the public. Guided by the comments, we can see that people come to recognize them, identify with them, and show them affection.

DISCUSSION

To begin, we can return to the general objective proposed for this study, which was to analyze and understand the relationship between the advertising content generated by Disensa and its viralization within Tik Tok. We understand that the viralization of content on social media is a phenomenon that to this day continues to present many questions and not as many answers. However, we also know that through it a brand can reach a greater number of users and manage to position itself in the minds of consumers. That is why the study conducted attempted to clarify which elements or characteristics certain posts present and how they can mobilize the audience to share and interact. So that professionals and brands can take advantage of this knowledge and enhance their communications.

A specific objective proposed and achieved by this work was to identify viral publications within the account and recognize the common elements. This objective was achieved after conducting an analysis of popular videos on its Tik Tok account, which made it possible to distinguish those patterns that recur. Although they were mentioned in the results, it is necessary to develop them in depth.

Starting from the general, we highlight the use of humor as a cross-cutting resource present in all the videos. It is Disensa's main ally; through its implementation, it seeks to approach the audience. Returning to the authors on whom we base our theoretical framework, the implementation of this resource makes sense since users are not on social media to see advertisements; a large proportion of them use them to disconnect and entertain themselves in their free time.⁽¹⁴⁾

Added to this is the enormous amount of information to which the customer is exposed, which, together with the advertising bombardment, forces brands to seek communication alternatives; humor is a way to differentiate oneself from the competition. On a platform saturated with content, brands need to stand out to be noticed. The use of humor in TikTok videos makes it possible to stand out and favors recall by the audience. This is how the building materials store escaped the main associations that come to mind when we talk about the sector and decided to use humor as a strategy to move away from commonplaces and inconsequential communications.

In addition to this, we noticed a significant use of emotionality: in our analysis we were able to observe the repetition of this strategy. Posts with emotional elements, for example those that attempt to entertain the viewer, are the ones most likely to be shared. The account leverages this positive emotion to make the audience feel good and generate a connection with the brand.

On the other hand, Disensa manages to show its values, make visible the work of its employees and that of workers related to the sector, such as bricklayers, in multiple videos. If we take into account the forms or means established by the BDG agency, this responds to a clear effort to humanize the brand. Showing the more human side of the company makes it possible to differentiate oneself from competitors, create more business opportunities, and form an emotional connection between the two parties. Next, we will expand on other elements found in the pieces that respond to the humanization of the brand.

Starting with language, we note that the use of colloquial language allows moving away from robotic, cold, distant, and impersonal communication. If a brand uses technical or overly formal language that its audience does not understand, it may fail to communicate its message effectively. An appropriate lexicon enhances the comprehension and accessibility of what is intended to be communicated. For this reason, Disensa relies on characters with a Córdoba accent and provincial idioms; these are recognized by viewers because they reproduce their way of speaking, which creates a sense of familiarity and closeness. By using appropriate language, the brand can generate an emotional connection with its audience, be more easily understood, and be perceived as authentic and approachable.

We found another common element in all of the brand's videos: the characters. We revisit the chosen antecedent to understand it better: In "La pareja del Banco Galicia," the actors become spokespeople for the brands; with a well-defined style, they became the face of the company, and customers recognize them and feel affection for them. The same occurs with Disensa and its characters, who act as employees of the building materials store; they help create a unique and consistent identity, are associated with the brand's values, and reinforce its image. We can state that part of the success of the posts is due to the emotional connection generated with the audience

and the closeness that the actors produce by showing daily life within the company through the development of defined personalities and entertaining stories. This allows users to become familiar with the brand and form a more realistic image.

The aforementioned stories are based on elements and observations of reality, resulting in short accounts that are supported and shared. For example, in the video “The Trade of Being a Bricklayer,” truths and typical situations of the profession are enumerated; through analysis of the comments, we observe that the consumer feels interpellated by the scenes and the protagonists to such an extent that bricklayers or family members appear, endorsing the video and expressing their happiness at recognizing the profession.

Continuing with the process of brand humanization, we identify another resource that facilitates this phenomenon: offering solutions; it involves understanding the problems, complaints, or doubts that viewers may have and taking action to resolve them.

As a result, value-added communication is achieved and placed at the service of BDG users. In the analyzed sample, we noted that 2 videos present products marketed by Disensa and list their characteristics and operation. This can be considered a solution for those who need to make a purchase decision, facilitating their choice; however, these videos have a lower number of interactions. A specific example is the publication “impossible to break,” where the main element is a trowel of the Biassoni brand; in the video, all its benefits are communicated through a performance, achieving original promotional content but, compared with the others, having a lower number of views. The same occurs with “Duel of Pliers.” This analysis allows us to reflect on a question that motivated our research: how does the generated content relate to the products they offer?

At this point, it is necessary to mention the second research objective: to analyze which elements favor viralization. To do this, we will begin by discussing the most viral publications in the sample: “Stone-baked pizza” with 3,6 million views and “All the bricks broke” with 7,6 million views. We found common components in the two publications; first, both are video reactions in which the characters participate in viral content generated by another account. They are the publications with the highest number of views, likes, shares, and likes. At no point is the brand mentioned or promotional content shown, but construction-related supplies do appear, which can be obtained at Disensa.

This content format is trending on the social network, causing the network to provide it with greater growth. Thus, gradually, the company can insert itself into its customers’ algorithm and camouflage its promotional content to make it indistinguishable from that generated by average users.⁽⁵⁾ We understand that the use of reactions is a strategy leveraged by the brand to appear in more people’s home feeds and to position itself indirectly in the viewer’s mind. On the other hand, some posts, although they do not reach such high numbers, achieved great virality: “The Best Barbecue,” “Bricklayers’ Backpacks,” and “Building Materials Supplier Data.” The 3 videos present the storytelling concept established by Salomon (2); they offer narratives or truths drawn from reality and allow the audience to identify with the models presented. Whether by showing the typical backpacks used by bricklayers, everyday life inside the business, or an argument over the barbecue, they are giving the viewer something with which they can feel identified. When users recognize themselves in the content, they share it with their friends or closest circle, while the chances of becoming a follower of the brand interested in future content increase.

After recognizing the similarities among the pieces, we can proceed with our third objective: to understand why there are elements that motivate the audience to share and interact with the brand’s content. Our theoretical framework indicates that audience support occurs when the stories are good or when emotions are aroused. As mentioned earlier, the scenes are represented through humor and exaggeration, since this is an effective way to connect with the viewer; however, it is not the only formula used by the brand when telling stories. For example, in the video “Say Thanks to Your Mom,” an attempt is made to connect with feelings of melancholy or nostalgia by bringing to mind situations that many may have experienced in childhood. In “The Trade of Being a Bricklayer,” a manifesto is presented highlighting the pride that the profession entails. Motivation refers to those emotions that are aroused when viewing the videos, whether joy, nostalgia, or pride. When these resonate with the user, the connection with the brand is strengthened.

Finally, after studying the Disensa case, we present conclusions that summarize and explain a large part of the brand’s success on Tik Tok; these, in turn, serve to develop our final specific objective: to propose a series of recommendations for generating valuable content with viral potential in the application. These recommendations include creating a voice and tone that remain consistent throughout all videos so that they are recognizable and easily associated with the brand. For this purpose, colloquial, approachable, and familiar language that resembles a conversation among friends can be used. As a result, coherence, consistency, credibility, and customer loyalty

are achieved.

Rely on storytelling and content marketing, which are highly effective resources when attempting to address a specific audience. Aim for customers to feel addressed by what they are viewing and to mobilize their emotions. This results in a positive attitude toward the brand.

Using characters and developing their identity throughout the videos makes it possible to establish strong bonds with the user, shortening the distance between the parties; this is synonymous with giving the company a face. The affection achieved through the characters can translate into a preference for the brand.

Providing value to customers is not only about offering solutions; it also means entertaining them, amusing them, and creating a moment of joy. There are multiple ways to do this: it is possible to resort to acting, use trends, leverage booming challenges, or react to viral content related to the industry. When entertaining content and a pleasant experience are provided, greater customer commitment to the brand can be generated, and a positive relationship with customers can be built at the same time.

CONCLUSIONS

By way of conclusion, we understood the relationship between Disensa's content and its viralization. We recognized the importance of creating a bond with the user by showing the company's values in a friendly and entertaining manner. We understood the importance of telling small stories while always considering the needs of new customers, who are not on social media to see advertisements or boring promotional content. Finally, it is necessary to mention humor as a central aspect of communication; it is often responsible for generating interactions, viralization, and emotional connection.

It is important to mention the limitations inherent in this study. After analyzing the selected sample, we were able to recognize some of the elements shared by the brand's publications that facilitate the viralization of posts. However, due to the Tik Tok algorithm, which is somewhat unpredictable, we cannot develop an infallible guide that ensures the success of a publication, since it varies from day to day. Second, we must consider that, for methodological reasons, the selected sample was not extensive enough to collect complete data that would allow for greater generalization of the results. Our research had an exploratory and descriptive scope; therefore, we only aimed to describe characteristics of the selected population without delving into the variables and their causes. Finally, we can mention the limitation of the available bibliographic material due to the topicality and specificity of many of the topics and concepts addressed.

Regarding recommendations for future research, it would be interesting to analyze the brand's communication across different media or social networks, investigating how the messages issued by the brand impact users. This would make it possible to understand whether Tik Tok is truly the most suitable platform for offering valuable content.

In turn, it would be appropriate to conduct interviews with clients and users to determine whether viral communication generates preference, improves positioning, and increases conversions, confirming whether or not virality brings economic returns.

To bring this manuscript to a close, I consider it necessary to continue developing work and research on current topics or themes, because advertising is a dynamic discipline that changes, advances, and evolves together with people. Those who practice it must be up to date and prepared for new challenges. A theorization of the phenomena in which brands and users are immersed allows for understanding the new resources available for creating novel, attractive, and effective communications. In this way, it will become progressively easier to understand and take advantage of phenomena in order to adapt messages to the demands of an increasingly demanding and informed user.

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