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*Jönköping International
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It's time to TikTok

Exploring Generation Z's motivations to participate
in #Challenges

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Abstract

Background: With the emergence of new social platforms, nascent strategies of Viral Marketing utilizing User-generated Content has developed. TikTok is a new social media based on User-generated videos, where content is mainly expressed in the form of #challenges. Given its nascent nature, marketers lack clear directives of how to capitalize on #challenges by engaging the user base, in their pursuit of reaching virality. As the underlying motivations behind the participation of #challenges are unknown, further research is required.

Purpose: The purpose of this study is therefore to explore what motivates Gen Z users to participate in #challenges on TikTok and how companies can utilize these motivations to structure their own #challenges' in marketing campaigns.

Method: This is an exploratory qualitative study inspired by grounded theory where sixteen semi-structured, in-depth interviews were held with participants classified as Gen Z. Qualitative content analysis was used to develop a revised model of Uses and Gratification Theory.

Conclusion: The results suggests that the Uses and Gratification theory could be used in explaining the underlying motivation for participating in #challenges on TikTok. By drawing connections between Uses and Gratification Theory and empirical data, a revised model was found to include the six traditional forms of motivations with *structure* as an added seventh prevalent motivation on TikTok. The results propose the motivators factors to participate in a challenge to be intertwined but suggest *Entertainment* to be a superseding motivator. Suggestions of elements that marketers could implement in their campaigns were thereafter derived.

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1.0 Introduction

1.1 Background

Viral Marketing is built on the same premise as the spread of virus'; as one becomes 'infected', they spread the content to others exponentially (Kaplan & Haenlein 2011). As COVID-19 ravages the world, the world seeks to understand its exponential spread. Never before has the discussion of viral spread been more relevant. Similarly, marketers have for a long time tried to understand the viral spread of information in a marketing context. The premise does not explain the motivation of why people share, simply that one shares as one becomes 'infected' and thus, content spreads. Social media being the heart of all communication online, therefore works as a catalyst for viral spread. In the ever-expanding arsenal of marketing techniques, Social Media marketing has therefore solidified itself as an essential part of many companies' marketing mix. Defining 'Social Media' is very convoluted, as it may take different forms (Kaplan & Haenlein, 2010). Carr and Hayes (2015) states that "we know *what* social media are, we are not necessarily able to articulate *why* they are what they are" (p.46). New social media platforms have integrated themselves into companies' marketing activities seemingly overnight. TikTok is a comparatively new social media platform created on the 2nd of August 2018, when Douyin merged with Musical.ly. In just two years, TikTok has grown into one of the biggest social media platforms in the world and the extensive user base of TikTok has caught the attention of marketers. As of December 2019, the platform boasts over 200 million monthly users (Clement, 2020), of which 55% actively uploads videos (Beer, 2019). So far, a variety of companies in the US operating in different industries have created #challenge-campaigns on TikTok, such as Chipotle's #GuacDance and Guess's #InMyDenim (Previte, 2020). The existing campaigns have had varied success, and a few of them have gone viral. However, no challenges made by Swedish companies have reached the masses yet. Due to the platform's newness, marketers do not fully understand how to market on it, yet they understand its potential.

TikTok has the mission to "*inspire creativity and bring joy*" (TikTok, 2020). It is built around User-generated Content (UGC) where users create their own content to upload a creative, short-looping video containing a variety of different content such as dance-routines, science experiments and visual memes. One of the most prominent forms of UGC on the platform are #challenges. Its

rich content has made the platform immensely popular (Xu et al., 2019). TikTok has a young user-base with 69% of the users aged 16 to 24 (Sloane and Rittenhouse, 2019). The majority of the user base constitutes Gen Z, referring to individuals being born between the mid-1990s to the beginning of 2010s (Fromm and Read, 2018; Grow and Yang, 2018; Priporas et al., 2017). Gen Z are highly educated, tech-savvy by nature, prefer graphics over simple text, the first ‘true-online’ generation that lives their life through a mobile screen by being constantly connected and lastly Gen Z’s love to create content (Fromm and Read 2018; Prioparas et al., 2017; Smith, 2019). Therefore, TikTok being a platform based on UGC, more specifically short videos, is seemingly a perfect match for Gen Z.

1.2 Problem

Since TikTok was founded in 2018, little research has been done about the intricacies of the platform. While there is little academic research on TikTok, there are a few researchers who have examined why TikTok has become popular (Xu et al., 2019) and the influence of short video marketing on consumers’ purchase intentions (Xiao et al., 2019). The underlying motivations as to why content is created on the platform is however not researched. Marketers therefore lack clear directives on how to engage the user base in #challenges on TikTok. There already exists a lot of research looking at motivation to engage and participate in UGC on social media. However, as the Uses and Gratification theory (UGT) state, each platform is unique and independent, thus, TikTok needs to be studied independently to fully understand it (Phua et al., 2017). In addition to the clear gap of literature on TikTok, it is evident that the concept of #challenges also lack research. These gaps present the following problem to marketers: TikTok lacks research regarding what motivates users to participate in #challenges, and thus the enormous potential of TikTok as a platform and its user base cannot be mobilized for marketers’ gain. This problem also presents an opportunity for research to tap into the potential of the platform.

1.3 Purpose

In view of the problem discussion, the purpose of this study is to explore the motivations for Gen Z’s participation in challenges on TikTok, by applying UGT in a new context. This understanding may help companies to better apply these motivations to create challenges that engage audiences

in the strive for virality. That is, identifying the drivers that motivate users to participate in challenges, which can guide marketers in the structuring of future “#challenge”-campaigns. Additionally, UGT’s application in a new context will further contribute to the literature in understanding of a new media behavior. While all of this constitutes the main purpose, this study also hopes to inspire future research on TikTok. This research aims to show the platform’s potential and allow researchers to elaborate on the field.

1.4 Research Questions

In alignment with the purpose stated, combined with the frame of reference, the study aims to explore how an understanding of the underlying motivations for the participation of #challenges may be applicable on TikTok through the following research questions:

RQ1: *What motivates Gen Z users to participate in #challenges on TikTok?*

RQ2: *How can companies utilize Gen Z’s motivation to participate in #challenges, to structure their own challenges on TikTok in the pursuit of virality?*

1.5 Delimitation

Delimitations were made for this study to limit the scope of research. This study is delimited to the social platform TikTok, and Gen Z (1995-2010) since it constitutes the majority of the user-base on the platform. Furthermore, the study is delimited to Swedish participants, as only Swedes were interviewed. Lastly, since the study pioneers a new area of research, the researchers only investigate the motivations for participation.

1.6 Definitions

Viral Marketing: is built on the same premise as the spread of virus'; as one becomes 'infected', they spread the content to others exponentially (Kaplan & Haenlein 2011). The concept utilizes the principle of Word-of-Mouth: Appealing promotions or products are passed along from consumer to consumer, where the advertisement changes from impersonal to personal (Wilde, 2013).

User-generated Content (UGC): "Media content created or produced by the general public rather than by paid professionals" (Daugherty et al., 2008, p. 16).

TikTok: is a social platform where users upload short-looping videos containing a variety of different content such as dance-routines (TikTok, 2020).

#Challenges: is a branch of Viral Marketing, which has its origin within eWoM (Phelps et al., 2004). On TikTok it usually contains a specified combination of the following three elements: text, sound, and movement (Mackayla, 2020). A hashtag is used to gather content of the challenge under a clickable link.

2.0 Frame of Reference

2.1 Introduction to Frame of Reference

With the introduction of this thesis' purpose, research questions, definitions and delimitations, the frame of reference follows. It contains a detailed analysis of existing literature about Viral Marketing and UGC in the context of social media with a focus on TikTok. The authors discuss UGC's history, possibilities, emergence, related key ideas, and present the gaps in research regarding motivations behind the creation of UGC on the nascent social media platform TikTok. Thereafter, the concept of #challenges is elaborate upon, being one of TikTok's main sources of UGC. After UGC is discussed, its relation to motivations towards content creation is presented, which primarily focuses on UGT. With the review of existing literature, the researchers then present a preliminary model of the six most prominent motivational factors applicable to the social media platform TikTok.

2.2 Method for Frame of Reference

While the concept of #challenges and the social platform TikTok are new, the underlying working principles behind them are not. These concepts stem from prior established academic concepts. Thus, to generate a strong foundation for understanding the modern concepts and where they came from, both old and new academic research was used. The researchers used a collection of databases to systematically collect secondary data in the form of literature predominantly from *Scopus*, *Google Scholar*, and *Primo*. Keywords used to collect literature were 'Viral Marketing', 'User-generated Content', 'Generation Z', 'TikTok', 'Motivation', 'Uses and Gratification Theory' and 'Challenges'. In order to establish the highest degree of relevance and quality, journals were benchmarked against the ABS-list and their respective Impact Factors. This gives the study a foundation for legitimacy, as articles discussed for the frame of reference are articles of high importance to the end-users. It should be noted that the validity and reliability of studies on TikTok and #challenges could be questionable in regard to its academic accuracy due to its newness. Therefore, the authors were forced to use some non-academic sources that in other contexts would be deemed inappropriate, to anchor the forthcoming discussion of TikTok in existing debates.

However, since the platform and its content are rooted in Viral Marketing, sources with higher credibility were used in combination. In some instances, older sources that were neither ABS-listed, nor stemmed from a journal with an impact factor, were also used. These sources were kept at a minimum and only used where highly relevant.

2.3 Viral Marketing

The explosive growth of social media has become an indication of the rise of Web 2.0. Web 2.0 describes the evolution of the Internet and characterizes the modern internet as a change from static web pages into UGC and growth of social media (Kaplan & Haenlein, 2010). While being difficult to define, Social-media and platforms tend to share similar characteristics and are identified as platforms that represent the ideological and technological foundation of Web 2.0 which usage is through UGC (Kaplan & Haenlein, 2010; Okazaki & Taylor, 2013). From this, digital Viral Marketing techniques have attracted considerable attention to marketers in recent years due to its simplistic idea of leveraging social networks for rapid growth of awareness of products and services (Long & Wong, 2014). Viral Marketing is a relatively new concept, which only dates back to 1996, where Jeffrey Rayport first introduced the term, followed by its popularization in 1998 by Steve Jurvetson and Tim Draper's article in the magazine *Business 2.0* (Jurvetson & Draper, 1998). Its foundation lies in word-of-mouth (WoM) marketing, which has been subject to research since the late 1960s (Arndt, 1967). Viral Marketing utilizes the principle of WoM: Appealing promotions or products are passed along from consumer to consumer, where the advertisement changes from impersonal to personal (Wilde, 2013). Viral Marketing on social media capitalizes on the power of electronic word of mouth (eWoM) and spreads through liking, sharing or commenting publicly. It is widely debated what factors are the defining motivators and contributors behind something going viral (Eckler & Bolls, 2011). Factors known to contribute are: Emotional attachment to the content, whether the content is positive or negative, as well as intrinsic and extrinsic factors (Berger & Milkman, 2012; Zhao & Renard, 2018). Viral Marketing has had massive implications on organizations' use of modern communication channels and techniques.

In essence, Viral Marketing initially targets a limited number of users through seeding content and providing incentives for sharing. Users, who are often opinion leaders on their respective platform,

then distribute this content via sharing, co-creating or however their platform allows them to distribute the content to their audience. If successfully done, the seeded content should spread exponentially (Morgan, 2011). Viral Marketing can spread in different ways on different platforms. Morgan (2011) argues that the future of the industry is “marketing *with* people and not *at* them” (p.11). This is one of the factors that make Viral Marketing complex. Control has been an important concept in defining fundamental marketing definitions, thus, the shift towards co-creational marketing on social media alters the fundamental principles of marketing (Morgan, 2011). In addition, as platforms are changing, the way to market on platforms and how consumers want to be approached change too. Therefore, creating a ‘recipe’ for how to make a successful Viral Marketing campaign has become next-to impossible as it “*relies heavily on the success of a few mythic campaigns*” (Beverland et al., 2015, p. 670). In contrast, Wuyts, Dekimpe and Gijbrecchts (2010) argue that the misassumptions that successful viral campaigns are rooted in luck, stem from a lack of understanding of the underlying complex mechanisms of spread of information. Their studies of successful and non-successful viral campaigns continue to discuss variables that affect the drivers of viral success. These contradicting views allow further research into the area to clarify misconceptions and generate the creation of a ‘recipe’ for what motivates consumers to participate in campaigns in an attempt for a company’s campaign to become viral.

2.4 User-generated Content

With the rise of Web 2.0, conversations have moved online and opened up great opportunities for users to engage in brand related activities (Muntinga et al., 2011). One form of engagement is ‘User-generated Content’ (UGC), which according to Kaplan and Haenlein (2010) can be viewed as “*the sum of all ways in which people make use of social media*” (p. 60). The concept of UGC may be widely defined as “*media content created or produced by the general public rather than by paid professionals*” (Daugherty et al., 2008, p. 16) and “*which is mainly shared, consumed and publicly available on the Internet*” (Kaplan & Haenlein, 2010, p. 61). This definition of UGC has been criticized as too broad (Daugherty et al., 2008), since it allows various forms of content created by users to be recognized as UGC (Müller & Christandl, 2019). Another commonly used definition made by Organization for Economic Co-operation and Development distinguishes three characteristics for content to be classified as UGC. This definition states that content has to be made publicly over the internet, have to include creative effort and have to be created outside of a

professional setting (Christodoulides et al., 2012). Although this definition attempts to narrow down the scope of UGC somewhat, no clear distinctions between content which is branded and content which is unbranded are in place in any of the definitions (Poch & Martin, 2014).

As implied by the definitions, UGC takes on various forms. One of the more traditional examples of UGC, is Wikipedia, which has more than 40 million articles written by contributors (Crowston & Fagnot, 2018). Whilst Wikipedia as well as rating- and review sites present UGC of an evaluative nature, UGC also comes in a variety of other forms. UGC includes blog posts, posts on online forums, the distribution of videos, podcasts, as well as the creation of profiles, commenting and posting of text/photos on social media (Diwanji & Cortese, 2020; Poch & Martin, 2014; Rossolatos, 2017). Hence, the phenomenon of UGC covers a wide range of expressions. In the context of TikTok, UGC mainly takes the form of videos created by users.

2.4.1 User-generated Videos

The development of video technology in combination with the growth of sites such as YouTube and TikTok have made UGC more "visio-centric" (Rossolatos, 2017), which has given rise to the subcategory 'User-Generated Videos' (UGV) (Poch & Martin, 2014). UGVs can range from raw material to well edited videos created and published by users (Rossolatos, 2017). Video-based marketing has played a prominent role in several fields of research during the past years (Diwanji & Cortese, 2020; Xie et al., 2019). As early as 2014, UGV content was popular on multiple social platforms (Hautz et al., 2014). Xu et al., (2019) argues that UGV's popularity is due to its interactive form and richness in content. Moran et al., (2019) ads to this argument, saying that rich content is more engaging than lean content, which may explain the popularity of the platform TikTok.

2.4.2 #Challenges

As mentioned, videos predominantly represent the UGC which is created on TikTok. More specifically for this research, the UGC which will be examined is #challenges. Kwon (2018) explains #challenges as a branch of Viral Marketing, which in turn has its origin within eWoM (Phelps et al., 2004). There is no general definition of what a social media #challenge is, however, on TikTok it usually contains a set combination of the following three elements: text, sound, and

movement. The challenge-aspect comes into play when one of the elements is purposefully manipulated towards a specific goal or purpose. #Challenges can either be organic or sponsored. Organic challenges are created by individuals and sponsored challenges are created by a company (Mackayla, 2020). It should be noted that #challenges may be sponsored even though there is no financial incentive for participation. #Challenges on TikTok are generally associated with a hashtag. A hashtag is “*a word or phrase preceded by a hash sign (#), used on social media websites and applications, [...] to identify messages on a specific topic*” (Lexico, n.d.). Thus, a hashtag can be used to gather content such as videos, under a clickable link.

The ALS Ice Bucket Challenge (IBC) was a social media campaign with a #challenge element to raise awareness about Lou Gehrig’s disease, known as ALS. The campaign has been referred to as a ‘social media sensation’, since it spread like wildfire during the summer of 2014 with more than 17 million videos created, that was shared 440 million times (Jang et al., 2016). Literature concerning the IBC discusses the likes of celebrity- and public referral, gamified participation and memetic participation as factors for its success (Kwon et al., 2015; Kwon, 2018; Shifman, 2013). Kwon et al., (2015) discusses how the enhanced visibility on social media was one of the integral differences between the IBC as an online campaign, compared to WoM campaigns offline. By nominating others to complete the #challenge, the participants not only shared the #challenge by participating in it, they also made it visible for individuals outside their private social boundaries, which has been referred to as ‘Public referral’. Public referral is defined by Kwon (2018) as: “*A personalized referral that is made publicly*” (p. 2). Celebrity public referral has been seen as an integral part in the success of the IBC, in making the campaign entertaining, engaging and shareable. The concept of public referrals is explained in the literature as a viral campaign strategy, taking advantage of social media strengths in network creation, to spread content online. In addition, Kwon (2018) further argues that the use of public referrals was the single most important factor to motivate participation in the IBC. However, it is unclear whether public referrals would generate the same result on other platforms and #challenges, since there is a lack of research.

Moving on, gamified participation is discussed as yet another element which may motivate someone to participate in a #challenge (Kwon, 2018). The term is defined by Kwon et al., (2015) as: “*The application of game elements to social cause campaigns to increase user engagement*

under a simple set of rules” (p. 93). During the IBC, the so-called ‘game-element’ was that the participants were #challenged to pour a bucket of ice over their head or to donate money to the ALS charity industry. The gamified participation seemed to be vital to the success of the IBC, however, current research lacks applicability to other contexts than the IBC. Lastly, according to Kwon (2018), memetic participation has its origin from the culture of memes, which is defined by Shifman (2013) as “*the rapid uptake and spread of a particular idea presented as a written text, image [...] or some other unit of cultural stuff*” (p. 365). Kwon (2018) states that the IBC referral process took place in accordance with the culture of memes since the users were somewhat engaged in the viral process, thus did not only pass along a given message. This is referred to as memetic participation, which is argued to have had an integral part in the survival of the campaign (Kwon, 2018). This may help explain and clarify why some seemingly ‘random’ #challenges still go viral, since it explains how the viral process of a #challenge can be propagated. Through the development of eWOM, a #challenge can transpire beyond private social boundaries and individual contribution in the content creation by either being copied, altered, remixed or repackaged (Spitzberg, 2014).

As mentioned, the phenomenon of #challenges have been widely discussed in terms of the IBC. In addition to public referrals, gamified participation and memetic participation (Kwon et al., 2015; Kwon, 2018), existing research has examined the motivation behind the participation in the IBC. This was done by looking at the big 5 personality test variables (McGloin and Oeldorf-Hirsch, 2018) and what encouraged and discouraged participation through various personality models (Bowman, 2017). Current research might guide marketers how those subjects could be used to explain virality in terms of #challenges for a non-profit purpose. Nevertheless, by examining existing research on #challenges one could conclude that the current literature does not provide any clarity about the related issues in other social platforms than Facebook, and thus there is a gap regarding how it could be applied on TikTok. In addition, while gamified participation clearly motivates participation in #challenges, it remains unclear in what ways. Memetic’s influence on viral spread is also difficult to grasp as a marketer due to the fickle nature of culture. Lastly it remains unclear what it truly is that motivates participants to engage in #challenges.

2.4.3 Impact of User-generated Content

In order for marketers to use UGC as a marketing tool, research has been conducted on the topic. UGC encompasses several areas, which makes the research somewhat hard to compare. However, the majority of research conducted on UGC falls within a few categories. These are: UGC of written and evaluative nature, such as reviews (Diwanji & Cortese, 2020; Halliday, 2016), the impact that source has on perceived credibility of UGC (Chu & Choi, 2011; Chu & Kim, 2011; Hautz et al., 2014), UGC's effects on brand attitude and -loyalty (Busser & Shulga, 2019; Kamboj et al., 2018; Kim & Johnson, 2016) UGC's impact on brand equity (Christodoulides et al., 2012) and UGC's effect on purchasing intentions (Diwanji & Cortese, 2020; Hutter et al., 2013; Mayrhofer et al., 2019).

Drawing on previous literature, researchers seem to conclude that content generated by peers is seen as more trustworthy and credible than content created by brands (Chu and Choi, 2011; Chu and Kim, 2011). Hautz et al., (2014) illustrates this by showing that UGV are experienced to have a higher degree of credibility and expertise than agency created content. In turn, this increased credibility seems to generate greater potential to influence attitudes towards a brand, spark eWoM behavior, brand engagement and long-term consumer-brand relationships (Busser & Shulga, 2019; Diwanji & Cortese, 2020; Kim & Johnson, 2016). A majority of researchers also argue for UGC's effect on decision making, highlighting that a positive relationship exists between UGC and purchasing intentions (Hutter et al., 2013; Kim & Johnson, 2016). Mayrhofer et al., (2019) argues that UGC leads to higher purchase intentions than branded posts since consumers' coping mechanisms to resist persuasive content of advertisements fails to be triggered by content created by peers. This relation is however contradicted by researchers such as Diwanji and Cortese (2020), showing no significant impact on consumer purchasing intention based on the use of branded UGC. Some inconsistencies regarding UGC's effect on purchase intentions therefore remain. Drawing on the findings brought about by previous researchers, UGC has been acknowledged as a lucrative tool for marketers to use, whether the aim is to establish long term consumer relationships or try to push for potential sales. If the same findings are applicable on TikTok remain unknown.

2.4.4 Motivations of creating User-generated Content

UGC is central to TikTok, and thus it is important that marketers understand the underlying motivations for UGC creation, so that the phenomenon can be utilized. A third theme identified in previous research on the topic of UGC recognizes this and examines motivations for participating and creating brand related content. This research is highly relevant, as it provides the basis for what this study will examine. A majority of previous researchers seem to agree that the construction of one's identity and self-concept seems to be one of the most prominent motivating factors behind the creation of UGC (Christodoulides et al., 2012; Fox et al., 2018; Muntinga et al., 2011). Researchers state that some of the main driving forces behind the creation of UGC therefore is 'Self-expression' (Daugherty et al., 2008), 'Self-actualization' (Shao, 2009) and 'Self-enhancement' (Nikolinakou & Phua, 2019). That is, users engage in brand related activities as it provides them with outlets to express their thoughts and identity, and because it may provide them with desired recognition and fame. Narcissism is therefore singled out as a motivating factor (Fox et al., 2018) which represents the need to present a positive self-image and to gain attention by others on social platforms (Bergman et al., 2011).

In addition to be a way to construct one's identity, the creation of UGC is also seen to be driven by 'educational purposes', which is the desire to learn and improve skills (Dahl & Moreau, 2005) as well as the emotional needs 'safety' and 'control' (Muntinga et al., 2011; Nikolinakou & Phua, 2019). These represent the needs to feel protected as a customer, as well as altruistic values, where users try to protect others through the making of UGC such as product reviews (Poch & Martin, 2014). Moreover, pure entertainment purposes, such as it being fun and relaxing to create UGC, seem to motivate users (Dahl & Moreau, 2005). Accordingly, Muntinga et al., (2011) states that *"creating brand-related content appears to be driven by enjoyment alone"* (p. 37). In addition, they highlight 'Empowerment' to be a motivating factor behind the creation of UGC. Empowerment represents the opportunity to impact other people's perceptions through the making of UGC. However, Christodoulides et al., (2012) contradicts this, saying that empowerment does not have significant influence over the decision to create UGC. Whether or not 'empowerment' is a significant driver for UGC-creation, therefore remains debatable.

Reviewing the literature thus far, mainly intrinsic factors have been highlighted to be driving forces for UGC-creation. However, a study researching extrinsic versus intrinsic motivating factors argues that users are actually more driven by extrinsic rewards, such as economic incentives, when deciding to create content (Poch & Martin, 2014). Researchers have also identified the desire to gain attention to be a main driver to create UGC (Berthon et al., 2008; Dahl and Moreau, 2005). Lastly, multiple researchers also identify social factors, such as connecting and conversing with others (Muntinga et al., 2011; Nikolinakou & Phua, 2019), as well as the sense of community that arises when sharing and creating content with others (Christodoulides et al., 2012; Dahl & Moreau, 2005; Daugherty et al., 2008) to be prominent motivating factors. These findings suggest that users are likely to be driven by a collection of both intrinsic and extrinsic factors when choosing to create content.

UGC has been described to be "*the lifeblood of social media*" (Obar & Wildman, 2015, p.746) since it represents the foundation upon which many social platforms are built, where users are the ones responsible for the majority of content produced (Daugherty et al., 2008). As various studies show that users create brand-related content on their private communication channels on a voluntary basis (Kapoor et al., 2013; Christodoulides et al., 2012) UGVs present an opportunity for businesses. The #challenge for companies is, however, to understand how to best integrate their marketing efforts with the content created by users (Daugherty et al., 2008). UGC is therefore a highly relevant topic of investigation, as it may allow for a broader understanding of user engagement on these various sites, which has the potential to result in a co-branding phenomenon where the company and customer refine a brand's identity together (Berthon et al., 2008; Christodoulides et al., 2012; Halliday, 2016). Even so, gaps in literature remain. Up until this point the topic of UGC has been examined in connection with various platforms such as Facebook and Wikipedia (Crowston & Fagnot, 2018; Moran et al., 2019), however is yet to be examined in connection with the platform TikTok. After reviewing existing literature on motivating factors behind UGC, it also becomes evident that even though a lot of research has been done, the findings do not provide a general consensus. In order to conduct structured research on the highly convoluted topic of motivations behind UGC creation, the researchers of this study have decided to examine whether the UGT may work as a guiding framework. An examination of the theory and its applicability to the study at hand will therefore follow in the subsequent section.

2.5 Uses and Gratification Theory

UGT has its origin from the 1940s and has since been used to explain individual's media behavior (Wimmer and Dominick, 1994). The term "Uses" refers to different ways of using media outlets, such as watching or creating a video, and the word "Gratifications" refers to intrinsic social and psychological needs, which individuals attempt to satisfy through the engagement with various media outlets (Ruggiero, 2000). UGT has been applied to explain the motivations behind the use of media to fulfil one's individual needs and emotions (Rubin, 1984). The theory assumes that users choose actively to engage in certain media behavior (Ruggiero, 2000). In addition, Park (2010) argues that motivations are a key area to examine to understand an individual's behavioral intentions and actual media use. The theory has been considered to be an axiomatic theoretical approach and it is argued to explain all types of media communications, both traditional and interactive (Luo & Remus, 2014). Thus, UGT has been used to explain various media such as, newspaper (Elliott & Rosenberg, 1987), radio (Luo et al., 2011), television (Rubin, 1983) and the internet (Flanagin & Metzger, 2001). Additionally, the relationship between social media platforms and UGT has been researched where the likes of Facebook (Alhabash et al., 2014), Twitter (Han et al., 2015), WhatsApp (Aharony, 2015) and YouTube (Hanson & Haridakis, 2008) have been examined. Moreover, Elliot and Rosenberg (1987) argue that researches have relied on UGT to provide clarity when new mass communication technology has become relevant, which has been exemplified by the aforementioned studies. The application of UGT therefore seems highly appropriate when examining motivation behind the usage of a new social media platform, such as TikTok.

When UGT is used, researchers themselves have to identify which motives are relevant to examine in connection to various media usages, since the theory does not provide a framework of motives to examine (Guo et al., 2011). Previous literature has therefore adapted various motives when examining motivations behind media use. Studies which aim to explain motivations behind social media use, illustrates that gratifications associated with '*Entertainment*', '*Information Seeking*', '*Status*' and '*Socializing*' are central (Dunne et. al., 2010; Lee & Ma, 2012; Park et al., 2009). These motives examine how people engage in social media platforms for entertainment purposes, to manage relationships, to gain status as well as to acquire information. Further researchers also identified '*Self-expression*' as a motive for social media use (Florenthal, 2015; Hunt et al., 2012).

That individuals use social media as an outlet for expressing thoughts and opinions, to help construct a self-concept. Studies looking at motivations of other mediums, have in addition to these motives also examined gratifications such as: ‘To pass time’, ‘Interpersonal Utility’, ‘Convenience’ (Papacharissi & Rubin, 2000), ‘Relaxation’, ‘Social information’ (Ferguson & Perse, 2000) as well as ‘Escapism’ (Kaye, 1998). The fact that there are numerous different lenses through which motivation could be viewed from, exemplifies the breadth of factors that may affect motivations.

After a thorough examination of existing literature, the various gratifications examined by previous researchers have been gathered and summarized in Table 1 (appendix A). From this, the researchers notice that most studies on UGT examine the following gratifications: *Information seeking*, *Socializing*, *Entertainment*, *Status*, *Pass time*, *Convenience* and *Personal Identity*. According to Gallego et al., (2016) ‘*Entertainment*’, ‘*Socialization*’, ‘*Information seeking*’ and ‘*Status*’ are considered some of the key motives to take into account when studying social media. These key motives in combination with ‘*Personal Identity*’ and ‘*Convenience*’ will be used for this study. In the following paragraphs, a brief explanation of each motive will follow.

2.5.1 Information Seeking

The motive ‘*Informational Seeking*’ looks at how social media use may be driven by its ability to satisfy users’ informational needs (Lee & Ma, 2012). That is, how well a site or a social media platform in this case can provide helpful information to the user (Lou, 2002). A study examining young people’s use of social networking sites online found ‘*Information seeking*’ to be a key driver, showing how individuals’ media use was motivated by the desire to stay up to date on what everyone was doing (Dunne et al., 2010).

2.5.2 Entertainment

The motive ‘*Entertainment*’ considers how individuals’ social media use may be driven by entertainment purposes such as it being fun and interesting to use. This also entails social media’s ability to provide relief from stress/anxiety, relaxation as well as a way to pass time and escape reality (Lee & Ma, 2012). Existing research has shown that there is likely to be a positive relationship between high entertainment value and frequent social media use (Luo, 2002).

2.5.3 Socializing

The motive '*Socializing*' refers to the extent to which social media use is driven by the need to satisfy social needs, such as maintaining relationships through interactions online. Research conducted by Dunne et al., (2010) highlight the socializing motive as a key driver for using social media sites. In agreement with this, Park et al., (2009) also identifies socializing as a motivating factor for participation on online social media sites.

2.5.4 Status

The motive '*Status*' refers to how social media use is driven by the possibility of gaining recognition or popularity amongst surrounding peers. This refers to the desire to feel important and to be admired, which originates from individuals' need to form good self-esteem and self-confidence. '*Status*' has, among other things, been shown to positively affect the willingness to share news online (Lee & Ma, 2012) showing a correlation between desire to gain recognition and intentions to participate on online platforms. Previous researchers have also assumed that individuals which are in the process of constructing their identity, find '*Status*' more important (Gallego et al., 2016).

2.5.5 Convenience

In the context of the internet, the motive '*Convenience*' relates to the ease-of-use and ease of access of online sites (Kaye, 2005). One way in which this is embodied, is through the increased ability to communicate with peers, easily and without financial cost (Papacharissi & Rubin, 2000). In line with this, Florenthal (2018) adds that '*Convenience*' is associated with applications which are both free of charge and free of technical mishaps. Previous research has established a positive correlation between '*Convenience*' and intentions for continued media use (Gallego et al., 2016).

2.5.6 Personal Identity

Lastly, the motive '*Personal Identity*' refers to the extent which social media sites are used by individuals to construct their identity and self-concept. That is, how social media platforms present a way to reinforce values, beliefs and attitudes through self-expression (Ruggiero, 2000). Previous researchers have identified self-expression as a driver for social media use (Hunt et al., 2012). One

study, looking at participation on LinkedIn, showed that students were driven to use self-promotion on their LinkedIn page in order to develop an online identity (Florenthal, 2015). The same study also emphasized that users found it highly important to create and manage their online identity.

The aim with applying the Uses and Gratification theory to the study at hand, is to bring further clarity concerning what motivates Gen Z users to participate in #challenges on the platform TikTok. With this objective, and previous research of both looking at motivation of UGC and UGT in mind, the aforementioned motives have been selected to be examined as they are seen to have the highest applicability and relevance to the study.

2.5.7 Pros and Cons of Uses and Gratification Theory

Researchers have argued UGT to be the “...*most effective paradigm for identifying motivations underlying media use in mass communication studies*” (Halaszovich & Nel, 2017, p. 122). Academics have further praised the theory for its ability to succeed in staying relevant. This is exemplified in how the theory has adapted new communication technologies to provide clarity to marketers for almost a decade (Dunne et al., 2010; Ruggiero, 2000). The UGT allows research to explore specific motives, relevant to targeted media outlets since it lacks a finite set of motives for media usage (Guo et al., 2011). This constitutes why the theory is relevant when looking at user motivations in terms of media use.

However, the UGT has also been challenged during its existence. Gou et al., (2011), argues that UGT has experienced criticism for not considering the specific content in the communication by relying too heavily on subjectivity in terms of mental states. It has also been criticized for assuming that media choice is based on fully conscious decisions and ignoring the social implications. Furthermore, the theory has also been questioned for not providing academics with a well-defined framework, lacking in accuracy in prominent concepts, not being clear enough and failed to include perceptions from the audience in terms of media content (Ruggiero, 2000). However, despite flaws, the history of UGT being used to explain motivation behind media behavior will be essential to examine Gen Z’s motivation to their participation in #challenges on TikTok. Earlier research has shown the theory’s importance as a guiding tool for researchers in providing clarity to the

complex issue of motivation in the context of new media, and thus will be used throughout this paper.

2.6 Gaps in Literature

In reviewing the main findings of the frame of reference, the literature illustrates that while there is substantial research on virality, the argument whether one can create a 'recipe' for a successful TikTok campaign remains to be investigated. As a result of the platform's infancy, little academic research has been made about the inner workings of the platform. Given the explosive growth of the nascent platform, its use for marketers remains generally untapped. While content on TikTok garners millions of impressions, the gaps present the problem; organizations are not sure of how to mobilize the platform's users for their own gain. This study intends to contribute to existing literature as well as provide practical implications for marketers. Further, the literature review highlights that even though extensive research has been done on motivations behind the creation of UGC, no such research exists in connection to TikTok and #challenges. The gap in literature on TikTok, motivations for creating UGC on TikTok, and how marketers may use the platform, presents an opportunity whom the investigation will guide.

3.0 Methodology & Method

The research methodology and -method the researcher chooses, directly affects the validity and generalizability of the study, which obviously plays a key role in the practical implications sought to generate (Yang et al., 2006). Therefore, the subsequent section explains and justifies how the research has been conducted. The following headings which will be discussed are: Research Paradigm, -Approach and -Design as well as an explanation of sampling approach, Data Collection and -Analysis. Lastly, research Ethics is discussed, highlighting measures taken to ensure a study of high quality.

3.1 Methodology

3.1.1 Research Paradigm

Research paradigm is the philosophical essence of how research is to be conducted. The two most frequently used are positivism and interpretivism (Collis & Hussey, 2014). In the pursuit of relevant answers to the research questions, it has been decided to utilize an interpretivist research paradigm. Interpretivism argues that the context for which people exist cannot be separated for independent study. That is, reality is the way it is as a result of our highly subjective lens. The chosen paradigm will allow the research team to create impactful and rich understandings of the answers given by participants about why TikTok-users participate in #challenges. Responses are expected to be highly subjective, dissimilar and complicated, as is expected with an interpretivist research philosophy. Thus, it is apparent that the research team deliberately separates themselves from a positivist paradigm, as this study focuses on a phenomenological approach rather than a traditionalistic one to seek meaning (Collis & Hussey, 2014).

3.1.2 Research Approach

Sprung from an interpretivist point of view, the data to be gathered will have an abductive approach. An abductive approach uses data to *"explore a phenomenon [...] to generate a new or modify an existing theory..."* (Saunders et al., 2019 p.160). While abductive reasoning creates theory, the researchers do not intend to create a new theory, instead, aim to build upon the UGT (Gregory & Muntermann, 2011). According to Gregory and Muntermann (2011), abductive reasoning utilizes theory building based on observations from inductive inferences, as well as theoretical viewpoints that are deductively inferred. In line with the researchers' goal, this research aims to analyze what factors and categories of motivation influence people to participate in #challenges on TikTok through the lens of UGT. Since the research intends to provide practical implications for marketers of how to mobilize such a social platform for their own gain, using an abductive approach has been deemed most appropriate mainly due to its flexibility, which allows the researchers to explore and understand the research problems using a combination of primary data and a prior existing theory.

The overall research approach was outlined as follows: First, the motives for participating in #challenges based on the UGT framework were identified. Second, analysis and comparison of findings with theories introduced in the frame of reference were conducted. Lastly, practical implications for what elements companies could use in structuring #challenges were created.

3.1.3 Research Design

The design of the research plays a key role in answering the research questions. For this exploratory study, a qualitative research approach has been chosen in order to understand the motivations of individuals who participate in #challenges on TikTok. As the investigation is targeted towards understanding a complex phenomenon and its underlying reasons, a quantitative study would be unfit. In contrast, a qualitative approach lends the researchers the ability to use interviews to generate a deeper understanding of underlying motivations. However, it limits the generalizability, as primary data is based on highly subjective findings from a smaller sample size.

Further, the research design has been inspired by grounded theory. The aim with grounded theory is to build theory based only on the empirical data gathered for the study to provide clarity to an undiscovered field (Collis & Hussey, 2014). In this study, UGT is used as a foundation for understanding the findings, which will in turn build upon the theory. Thus, the study may merely be described as inspired by rather than based upon grounded theory, since it also depends on priori theories. Drawing on grounded theory-design allows the use of semi-structured, in-depth interviews to fully discuss opinions, emotions and thoughts which will help bring clarity on the matter examined.

3.2 Method

3.2.1 Primary Data

As the research stems from a qualitative framework, the research team have aimed to create meaningful answers from empirical findings through individual, in-depth interviews with a total of 16 participants. The chosen method of interviews invites deep discussions and allows the researchers to make sense of the motivations amongst users on TikTok. Prior to the implementation of the interviews into the study, one pilot interview was conducted. The pilot study allowed the

researchers to test and tweak their interview to obtain the most relevant answers to the study. After having conducted a pilot study, the researchers deemed their questions and structure highly applicable and relevant, and thus only minor tweaks were made before conducting the final interviews.

3.2.2 Sampling Approach

Participants were chosen based on the three following characteristics: using TikTok, Gen Z, and being born in Sweden. Because the target population had defining characteristics, the sampling approach did not allow for the use of random sampling techniques. Therefore, a non-probability purposive sampling approach had to be applied. The identified target group is the most representative group that the researchers may draw practical implications for.

Due to the Covid-19 pandemic, the sampling approach became affected. The initial plan was to visit schools in order to obtain a larger sample of participants in the form of focus groups with the required characteristics. However, due to the outbreak of the virus, it was deemed both inappropriate and impossible to get a focus group while people were in quarantine. The final sample for the study was therefore obtained by using each researcher's network to track down participants. Thus, a combination of sampling approaches such as snowball sampling, voluntary sampling and convenience sampling was used to obtain the most representative sample possible given the circumstances.

3.2.3 Semi-structured Interviews

In accordance with the aforementioned, video-conference interviews were chosen as the second-best option, as it would still allow researchers to get a holistic response as they could still identify non-verbal cues. While interviews may lead to a smaller breadth of answers than focus groups, it allows for the researchers to gather much deeper and richer responses and subjective qualitative data that will be used to draw meaningful connections to the research questions. As the nature of a phenomena is difficult to understand in its entirety at a glance, the researchers guided the conversation by asking semi-structured open-ended questions to allow the conversation to transpire beyond the superficial.

The interviews were held in Swedish as younger participants may not be able to fully express themselves in English or to understand concepts in a foreign language. As mentioned, 16 interviews were held with people between 12-24 years old. The interviews ranged from 45-60 minutes long. Prior to the start of the interviews, the participants had relevant concepts explained to them, the relevance of the research was explained, and verbally signed the consent form sent out prior (appendix B). The participants were also sent a worksheet containing links to a few TikTok #challenges that were watched together and a list of UGT motives previously listed to rank after the interview (appendix C). The researchers had small talk with every participant prior to the interview to establish rapport, as to once again give the participants the understanding that they are in a safe space. They were continuously made aware that they would remain anonymous and that anything they say stays with the researchers. In addition, if they felt uneasy, they knew they had the right to withdraw at no cost.

3.2.4 Interview Questions

The main purpose of the interview questions was to discover the underlying motivational factors of why Gen Z's participate in #challenges on TikTok. The questions were developed to answer the gaps in the research discussed in the literature review. In an attempt to minimize subjectivity and bias, the interview started with broader open-ended questions about motivations in order to allow the participants to speak freely and for the researchers to obtain deeper insights. Thereafter, UGT provided the researchers with a basic framework for how motivations apply to social platforms. In combination with the theory, the existing gaps in the literature were used to develop questions from the theory's application to a new social platform. While the interview followed a formalized list of questions, the researchers chose to make the interviews semi-structured, as to better understand or explore concepts participants might brush over that may be highly relevant to the research. This allowed the researchers to interject into the discussion in order to get participants to elaborate on their thought processes or open up the conversation towards underlying motivations that may have not otherwise been discovered. To ensure fruitful findings, the participants were asked to elaborate further, by using probing questions. Furthermore, in order to distinguish between old and trending #challenges during the interview, examples of famous #challenges were used. "Mannequin challenge" were used to depict old #challenges while "Plank-challenge" represented a current trend. The interview was concluded by the participants explaining their

reasoning behind their rankings of the motives previously sent out. For a full list of the questions, see appendix D.

3.2.5 Data Analysis

In order to analyze the empirical data gathered through the interviews Content Analysis was used. Content Analysis allows researchers to sift through dense and rich data to identify themes and meaningful interpretations (Erlingsson & Brysiewicz, 2017). This was deemed essential when conducting qualitative research, based on its complex and subjective nature. Thus, the research-team followed the systematic steps of Content Analysis in order to interpret what was said during the interviews, to grasp and understand the underlying motivations behind the participants' answers. Firstly, the recordings from the interviews were transcribed. This was done in Swedish to avoid valuable meaning to get lost in translation. The transcripts were also kept on the researchers' computers, out of reach from others, to fulfill and respect the anonymity and privacy rights of the participants. Following this, the researchers read and re-read the transcripts independently and noted down first impressions of each interview. During the next step, researchers highlighted relevant or interesting information found in the transcripts and developed 'meaning units' by summarizing the relevant information to a shorter sentence. Descriptive labels, also referred to as codes, were then created for each meaning unit. When coding, the researchers attempted to summarize the idea behind the meaning unit into one or two words, to facilitate generalization. The researchers made sure to develop meaning units before coding, in order to minimize the risk of starting to interpret the data too soon, and thereby losing the essential meaning behind a statement. An example of what the coding tables looked like can be seen in Table 2 (appendix E).

During the next step of the analysis, the researchers attempted to group similar codes into overarching categories. Once these had been established, the researchers compared and contrasted the categories derived from the empirical data with prior literature and the established categories from the UGT. The similarities and differences helped identify general themes and a deeper understanding concerning what motivates Gen Z to participate in #challenges on TikTok. By including key passages, quotes and ideas from primary data comprehensive depiction of findings were created. Deriving from these findings, a revised UGT for the context of TikTok was

developed, which may serve as practical implications for marketers based on the connections between the primary data and frame of reference. The researchers were open-minded to the fact that the model might change, as the nature of the model is different depending on the platform.

3.3 Ethics

The ethical aspects of all research is important to consider to ensure the highest degree of quality of a study. Thus, the researchers have taken precautions to increase the reliability of the findings by working with: Anonymity & Confidentiality, Credibility, Transferability, Dependability, and Confirmability.

3.3.1 Anonymity and Confidentiality

Securing the anonymity and confidentiality of the participants was a given, as it encourages freedom of expression and open discussion without the need for participants to feel as if their responses can be traced back to them (Collis & Hussey, 2014). Instead, if the researchers needed to highlight an individual's response, the participants instead received an individual number, so that researchers are able to shed light on specific opinions where necessary. The participants were informed of this. The anonymity of the participants was also ensured through the use of consent and confidentiality agreements (appendix B). This encourages increased response rates, establishes an open and honest environment free of judgement. The forms were sent out to participants in advance so that they would feel no pressure to rush through the information. They then verbally agreed to the document, which was recorded. Moreover, anonymity may have affected the participant's response negatively, by depriving the participant of recognition. This may lead to participants feeling as if their contributions are insignificant and thus contribute minimally. This limitation is hard to respond to, because it's a natural step towards ensuring an environment where they feel safe to contribute but may also negatively affect their responses as mentioned.

3.3.2 Credibility

The Credibility of a study is directly tied to the trustworthiness of research. Quality indicators for increased credibility consists of validity, reliability, and consistency (Golafshani, 2003). To give the data and findings the best chance to be able to stand up to close scrutiny, the sample size of 16

individuals might not give an accurate representation of all users on TikTok, however, it may lay a foundation for research to come. As previously discussed, the platform lacks research, and thus it is hard to guarantee replicable results when the researchers are pioneering a new area of research. Moving on, Saunders et al. (2019), stated that the credibility of the interview may be enhanced by providing the interviewee with meaningful information and themes regarding the interview. Thus, the interviewers highlighted the relevance of the research to participants before the interview started.

For example, due to the occurring pandemic the interview candidates were mainly gathered based on the researchers' network, to find appropriate candidates for the study based on the different criteria discussed earlier. The researchers had a relationship to nearly all candidates, if not directly, indirectly. This might have affected the credibility in the answers, based on a pre-assumed willingness to contribute to the study. On the contrary, not having a relationship with the researchers in advance may have contributed to candidates not feeling comfortable enough during the interviews and thus answered in a way they thought would be most appropriate. In general, since some of the questions are very personal, participants may cop out by not revealing personal information in an attempt to save face. Besides the 16 individuals who constitute the basis of the empirical material may not provide an accurate representation of the general user motivation on TikTok. This is partly due to their difference in age, where the youngest interviewee was 12 and the oldest 25. The researchers strongly believe that investigating the full spectrum of Gen Z's is the most appropriate way. However, to do so, a sample consisting of 16 individuals is assumed to not be big enough. Lastly, examining underlying motivation is complex and the researchers experience that some of the questions might have been hard to answer, especially for the younger candidates. To respond to the shortcomings of the younger participants' limited vocabulary, the researchers also included a simplistic version of the question in order for the participants to fully grasp what the researchers were asking.

3.3.3 Transferability

Transferability describes the degree to which empirical findings may be applied to similar contexts (Collis & Hussey, 2014). A high transferability of a study allows for generalization across contexts. As qualitative studies tend to use small sized samples, as done in this study, a highly specific

context will negatively affect the generalizability. As previously discussed, since the researchers are pioneering a new area of research, this limitation is hard to address. While this is a common limitation of pioneering research, it is important to consider. Furthermore, all participants were Swedish, which also affects the transferability towards other population's motivations. The researchers cannot guarantee that individuals from a different country and culture have the same motivations. While the researchers employed open-ended general questions about the participants' motivation, the fact that many of the questions were based on the theoretical framework of UGT directly affects the transferability of the study. In addition, as motivations are understood in the light of UGT on the platform TikTok, the transferability of the findings become limited in terms of transferability. The findings may only be viewed for what they are and in the context they have been placed in.

3.3.4 Dependability

Dependability has been referred to as the stability of findings over time in previous research (Bitsch, 2005). Dependability investigates if the research process is systematic, rigorous and well-documented (Collis & Hussey, 2014). To be dependable, one needs to involve participants to evaluate the findings, interpretation and the recommendation based from the empirical data gathered. This is done to ensure that the findings are supported by the source of information used (Cohen et al., 2011; Tobin & Begley, 2004). To establish dependability, integral processes needs to be implemented as an audit trail, a code-record strategy, stepwise replication, triangulation and peer examination (Ary et al., 2010; Chilisa & Preece, 2005; Krefting, 1991; Schwandt et al., 2007). To increase the dependability of the research, all interviews were recorded and transcribed. As discussed in the data analysis approach, the data was initially interpreted individually by each researcher to later be able to triangulate the findings with one another and the participants of the study. Peer examination was done by utilizing other researchers during the process to ensure probing of all parts of the research. During each step and meeting of the research, meeting minutes were taken in a document only visible to the researchers to ensure the existence of records of activity. As discussed in the frame of reference, the nature of social media is that they rapidly change, thus the dependability of the findings may be difficult to guarantee over time. The merger of Douyin and Musical.ly speaks to this, one cannot guarantee that the essence of the platform will be the same over time. However, given its lifetime as 'TikTok', not much has changed, and may

not for the foreseeable future. Additionally, the newness of the platform, and the associated importance in user's life will most likely change gradually and thus the users of tomorrow may see a greater acceptance towards behavior that may not be socially accepted today.

3.3.5 Confirmability

Baxter and Eyles (1997), refers to confirmability as to which degree the results of a study could be confirmed, i.e. be trusted by other researchers. Korstjens and Moser (2018) discussed the importance of securing the inter-subjectivity of the data and thus letting the interpretation be grounded in data and not the researchers own viewpoints. Confirmability has as a general purpose to establish the understanding of the findings not as parts of the researcher's imaginations, but solely derived from the gathered data (Tobin & Begley, 2004). Yet again, to avoid the researcher's interpretation bias, any interpretation or conclusion were confirmed with the relevant participant to make sure that any extrapolation was not based on the researchers own viewpoints. Previous research as Bowen (2009), Koch (2006), and Lincoln and Guba (1985) claims that confirmability is accomplished by utilizing an audit trail, reflexive journal and triangulations. These three were all systematically implemented by the researchers. Triangulation does also affect the confirmability of the study, and thus it was deemed of high importance that the researchers proceed with the initial independent analysis of the findings to prevent personal biases.

4.0 Findings

The following section will present the empirical findings gathered through interviews. Initially a brief background of the participants is presented followed by a comprehensive presentation of their motivation to participate in #challenges on TikTok.

4.1 Participants' Background

The average age of participants was 20 years old. A majority of participants used the app regularly and spent approximately 30-40 minutes on the app each day, in the afternoon and evenings. 13 out of the 16 participants used TikTok mainly to scroll the For-You page, to like other users' videos, to share fun videos with their friends on other platforms and to follow fun accounts. For a complete list of participants' engagement frequency and demographics, see Table 3. No participants had a

specific goal with their usage other than using it for entertainment purposes. A few of the participants had also participated in #challenges themselves, some publicly and some on their private accounts. The reason for not participating was connected to not having a social network on the platform, and thus feeling too old for the platform stating that “*TikTok has gotten some sort of label that it’s for a younger audience*” (P9). 9

Table 3: TikTok Usage-data collected

| Participant | Age: | TikTok experience (month): | Daily usage (min): |
|-----------------|-----------|----------------------------|--------------------|
| 1 | 20 | 4 | 15 |
| 2 | 24 | 2 | 60 |
| 3 | 23 | 6 | 60 |
| 4 | 19 | 4 | - |
| 5 | 22 | 4 | 45 |
| 6 | 23 | 6 | 30 |
| 7 | 16 | - | 30 |
| 8 | 18 | 6 | 30 |
| 9 | 24 | 6 | 15 |
| 10 | 23 | 4 | 60 |
| 11 | 18 | 8 | 30 |
| 12 | 15 | 21 | 45 |
| 13 | 22 | 6 | 20 |
| 14 | 12 | 6 | 30 |
| 15 | 12 | 21 | 45 |
| 16 | 24 | 4 | 30 |
| Average: | 20 | 7 | 36 |

4.2 Motivational Factors

Using Content Analysis, the researchers coded the transcripts of the open-ended questions. An example of a few recurrent codes was ‘Usage frequency’, ‘Community’ and ‘Awkward’ (appendix E). The codes were grouped based on similarity and it became evident that the general categories of motivation found were in line with the UGT framework. A few categories, however, stood out. Examples of these were “Structure”, “Appearance” and “Purpose”. After reviewing the categories, a second time, some were merged due to similarity in topic. The final categories representing the findings became: ‘*Entertaining*’, ‘*Socializing*’, ‘*Convenience*’, ‘*Status*’, ‘*Information Seeking*’, ‘*Personal Identity*’ and ‘*Structure*’.

In the final part of the interview, participants were asked to rank the importance of already established categories of UGT which was used as a compliment to the researchers’ interpretations

in the analysis. These findings resulted in a scoring table (Table 4) which may give researchers a general interpretation of the order of importance for each motivation. A low score is associated with a high impact. The scoring sheet illustrates: ‘*Entertaining*’ is the most influential factor, followed by ‘*Convenience*’. Thereafter ‘*Socializing*’ and ‘*Personal Identity*’ were rated as equally influential. ‘*Information seeking*’ followed subsequently, and finally ‘*Status*’ was deemed the least influential category. A review of these categories including ‘*Structure*’ follows. As categories have been found to be incredibly intertwined, many of these themes permeate each other, thus the seeming same topic is brought up multiple times, but from the lens of the perspective of the motivational factor.

Table 4: Ranking competencies.

| Participant | Entertaining | Socializing | Information Seeking | Convenience | Status | Personal Identity |
|---------------|--------------|-------------|---------------------|-------------|--------|-------------------|
| 1 | 1 | 2 | 3 | 4 | 6 | 5 |
| 2 | 1 | 2 | 3 | 4 | 6 | 5 |
| 3 | 4 | 2 | 3 | 1 | 6 | 5 |
| 4 | 3 | 4 | 6 | 1 | 5 | 1 |
| 5 | 1 | 4 | 6 | 2 | 3 | 5 |
| 6 | 2 | 4 | 6 | 5 | 3 | 1 |
| 7 | 1 | 5 | 4 | 3 | 6 | 2 |
| 8 | 3 | 1 | 4 | 2 | 5 | 6 |
| 9 | 1 | 2 | 4 | 5 | 6 | 3 |
| 10 | 5 | 4 | 2 | 6 | 3 | 1 |
| 11 | 1 | 3 | 4 | 2 | 6 | 5 |
| 12 | 2 | 4 | 5 | 3 | 6 | 1 |
| 13 | 1 | 4 | 5 | 2 | 6 | 3 |
| 14 | 1 | 4 | 3 | 2 | 5 | 4 |
| 15 | 1 | 5 | 2 | 4 | 6 | 3 |
| 16 | 1 | 3 | 5 | 2 | 6 | 4 |
| Score: | 28 | 51 | 62 | 44 | 78 | 49 |

4.2.1 Entertainment

Findings show entertainment to be a primary motivator for the use of TikTok. Numerous participants describe the reason for even having and using TikTok as a form of entertainment. Participant #1 describes their view of TikTok as an “*easy source for entertainment*”. In line with entertainment at the forefront of their usage, participants describe the criteria for wanting to create a #challenge to be fundamentally entertaining. Building on this, P2 states: “...*It's probably that I see something on TikTok, and think ‘damn that looks like fun’, therefore do it*”. It is also highlighted in participants' responses that while ‘fun’ is an important aspect of motivation for creating videos, how ‘fun’ actualizes is different. For some, the content needs to be entertaining, others it is fun if it is simple. Some participants also describe the characteristics of a challenging #challenge to be a

fun motivator. In addition, findings showed that participants also used the app to pass time, as another expression of entertainment.

In line with the social aspect, many participants describe creating #challenges together with someone as a boost in motivations based on elevated entertainment. Building onto this idea, seven participants highlighted the increase in fun based on simply doing a #challenge with another person. For P15, the competitive aspect of doing a #challenge with someone adds a ‘competitive fun’ element to the participation. As for the relevance of #challenges, P4, P6 and P15 said that they do not really mind if a #challenge is trendy, old or requires an investment, what matters is if the #challenge looks fun, thus for some participants, the factor of fun supersedes the importance of relevance.

The researchers also wanted to discern the difference between the process of creating content being entertaining or watching the content being entertaining. While many participants wanted the #challenge to be entertaining to create to even consider, it was also highlighted in a few interviews that the two are not mutually exclusive, but rather that something that is fun to create is fun to watch. However, the initial was a bigger motivator towards creation while the need for the latter was associated with other motivators such as ‘*Personal Identity*’ and ‘*Socializing*’. Creating content with the primary goal being that it was entertaining to watch, was often seen as a bit off-putting as it was seen by P7 as an attempt to ‘become famous’:

“I don't want to become famous on TikTok, and then it's more important that it is fun to do, because otherwise I don't have any motivation to participate. Otherwise you are doing it for views, and I don't go for that level”

4.2.2 Socializing

TikTok has shown to be present in the majority of the respondent’s social life, as it is often used to share videos with friends. The app was mainly downloaded due to curiosity of its presence in their social circle. Furthermore, the majority of the respondents also said that if a friend had participated in a #challenge before, it would be an integral motivation to engage themselves. For this group, four themes were identified: not feeling undisclosed, easier to participate, social

competitiveness, and those who agreed without leaving any specific cause. However, the effect a friend has in motivating is somewhat contradictory since one person says that it has the opposite effect and three people said that it could contribute, but not be the prominent motivator. Although, if a #challenge would include friends, the majority claims that the motivation to participate would increase, since it becomes less embarrassing. Additionally, it was found to become more motivating if a #challenge engaged a group of friends.

Furthermore, TikTok has been expressed as a platform where the elder spectrum of the Gen Z feels like they do not really belong. This is exemplified by P5: *“I think that it is like I’ve said, our generation does not belong on TikTok, but it would feel more okay if I did a #challenge with a friend. The social risk would decrease”*. Participant 3 further elaborates on how the platform's reputation of being cringe and loaded with embarrassment increases the need of socializing with others, as a way to create social security. While social security is increased when you are with friends, its roots lie in the personal identity of the users and shall thus be attributed as such. Participant 12 says that she does not feel secure enough to produce and publish content on the platform. Socializing has thus become an integral factor in conquering her demons, exemplified by:

“Yes! Because for me, who is a pretty insecure person, I would like to do things with others who are more confident than me. Then it would be more fun for me. I feel safer when I have someone with me, than if I were to do something alone”

There were some contradictory opinions regarding if a trendy #challenge leads to greater engagement than an old. Participant 1 claims that ‘trendiness’ creates sort of a community which can decrease the mentioned embarrassment that is correlated with TikTok as a platform. Staying up to date on trends was a way for participants to stay socially relevant and not be left out in the community. Additionally, P11 claimed that if a #challenge would have been trendy at the time it would decrease her/his motivation to engage in a #challenge, unless it was a trend in her group of friends.

4.2.3 Information Seeking

On the same note, findings show that people have acquired the app in order to stay up to date with what is trending and what is new. Participant 13 stated *“When I noticed that TikTok was gaining traction and wasn’t just a short trend, I felt like I had to download it and see what it was [...], and how it is used”*. In line with this, P1 described TikTok as *“It’s a pretty good platform to see what people from the rest of the world are doing and what is trendy”*. Apart from staying up to date of general trends of social media usage and global trends circling the internet, P12 also explained their TikTok-use as a way to keep up with close friends’ activities. However, a large set of participants contrasted this, arguing that the main motivating factor to participate in #challenges are for entertainment, rather than trendiness. Participant 4 expressed this view saying, *“I am motivated by entertaining #challenges, and not really trendy ones”*. Additionally, P8 explained that it was more motivating to participate in a unique #challenge, rather than a common one. Participants 2 and 3 did not have a clear preference regarding trendy versus non-trendy #challenges, however, were open minded to the fact that a higher degree of exposure might affect which #challenges they would choose to join.

Secondly, educational purposes were identified as a motivating factor to participate in #challenges. Many participants found ‘learning something’ to be a motivating factor to join a #challenge as it provided a clearer purpose, especially if it was within an area of interest. This was portrayed through a statement by P12: *“Learning dances would be more motivating. Something that is in line with my interests”*. Adding to this, P4 and P10 underlined that only things which seem relevant to learn, may work as motivators. Half the participants highlighted that challenging elements of #challenges may motivate them, as that too contributes to learning something. The connection between challenging oneself and learning from it is portrayed by P2 who states *“I think it’s fun to challenge myself [...], that I do not have the skillset now to complete it but that I can learn. I feel satisfied after I’ve learnt something”*. However, succeeding to participate in a challenging #challenge has, apart from it providing knowledge, also been acknowledged to have a connection to a certain “coolness factor” which touches upon the theme of ‘Status’ which is presented below. In summary, even though multiple participants was found to identify educational purposes to be a motivating factor, multiple interviewees, stated that *“It’s secondary if I learn something”* (P11)

highlighting that it is not the prime reason for participating in a #challenge, rather a positive side-effect or bonus.

4.2.4 Convenience

When asked the question what attributes a #challenge should have in order for participants to be motivated to join, many identified “simplicity” as an important aspect. This aspect was continuously highlighted in further questions during the interview. The majority (10/16) participants stated that in order to be motivated to join a #challenge, it has to be simple to create in the app. In line with this, P13 stated “*The easier technically, the more motivated I would be*”. Even though the majority of participants deemed technically easy #challenges as more motivating, it did not matter for some participants. This was illustrated by P15 who said that “*I think that I'm more motivated if it is easier, but if you get attached to a #challenge and think that it is really entertaining, then it does not really matter*”. Here, the mere fact that the #challenge was fun was more important than the level of technical effort that had to be invested. Two participants saw the technically challenging aspect of a #challenge as a motivating part. Participant 5 mentioned “*Personally, it would motivate me more to do something complex, because I already do that privately and at work. If it is too easy, then everyone can do it*”. Hence, users with an interest and aptitude for editing might find technical elements motivating. However, as understood by the findings collected, this did not apply for the majority of the interviewees.

Along the lines of convenience, seven of the participants also stated that if a #challenge required them to invest time (i.e. going to a specific venue) or money (i.e. purchasing a product) it would decrease their motivation. This was explained through statements such as “*I don't really value creating videos on TikTok that highly, so to spend money or unnecessary time isn't something I would really like to do*” (P4). Most participants also seemed to have a bigger issue with investing money, than time. Some TikTok-users did not see investments as an obstacle, and instead argued that as long as the investment required is reasonable it does not matter and that it is more important that the #challenge is fun. This was exemplified through a statement made by P8 who said, “*If I wanted to create a video, then getting somewhere or purchasing something wouldn't really affect me*”.

4.2.5 Status

The findings suggest that even though a lot of the older segment within Gen Z has TikTok, they will not disclose that they do to their friends as they think it is awkward. A majority of respondents will not create or post content on TikTok because it is cringe, even though they think it looks like fun. Status becomes important in the context as the maintenance of one's social status prevents users from engaging in the public creation and posting of content. It is seen as a lame or cringe activity and thus a threat to their social status. However, if participants were to post a #challenge, a majority of participants strongly prefer to take part in a trendy #challenge rather than an older one as P16 stated *“If you are two weeks late, you will be seen as a loser”*.

Furthermore, being part of a #challenge where one may put their talents on display greatly increased one's motivation to participate in a #challenge. Participants highlighted that it became a ‘flex-thing’, where it becomes socially acceptable to ‘show off’, because your intentions are hidden behind the participation of a #challenge. Participant 10 even said that, *“I might not even care about the #challenge in and off itself. If it allows me to show off my piano skills, I can show that I am amazing at piano without seeming smug”*. Besides enhancing social status, utilizing a competence could be used as a shelter to conquer social pressure, hateful comments and how it strengthens one’s general self-esteem portrayed by respondent P7:

“Then I would be more motivated, because I wouldn’t be ashamed. If I am really bad at dancing, then it becomes awkward. If you’re good, even if people throw hate, you still know yourself that you are good. Then you have something to protect yourself with”.

4.2.6 Personal Identity

Findings show that a #challenge which has a purpose as in showing one's personality, values or opinions, increases motivation. Participant 11 said that in order to engage in a video it would have to be connected to a greater purpose, e.g., the environment as P7 describes it as:

“...if one could somehow gain something from participating in #challenges. It could both include happenings in the world, where one could take a stand against something like on Instagram

where you can share something as 'give the medic-care hearts' etc. #Challenges that can affect something. You want to voice your values”

This brought up the discussion about creating content ‘for a greater purpose’. Many participants who were reluctant to participate in the first place said that they were more likely to contribute if there was an identified greater purpose. For example, to spread awareness for a cause, such as the IBC. Some referred to the COVID-19 Pandemic and said that if there was a #challenge going around to spread helpful information, they would be likely to participate. Participant 9 confirms this by saying:

“To share information or knowledge first and foremost, for example the ALS Ice Bucket Challenge. A similar cause had probably increased the chances of me participating in a #challenge. For example, if there were any #challenge in combination with Corona, where one could spread information in a fair way would increase my motivation. Or a #challenge that shed light on violence in close relationships, #challenges with a genuine and important purpose”

The majority (11/13) of the respondents said that if a #challenge would feature a competence; it would increase their motivation as it increased their confidence. Respondent 16 agreed with this statement: *“I have danced my whole life [...]. I think it is so fun with advanced dance choreography, because it is something that I master [...]. It would definitely increase my motivation if it concerns something that I am good at...”*.

Moving on, there are different opinions whether or not the respondents preferred to be in the picture or not. However, the majority said that being in the picture while doing a #challenge would be the preferred option. Participant 16 said: *“Oh lord, then I want to be seen. 100%. If doing a #challenge [...] I believe one should go all in and do it for real”*. The commonality the respondent had was that they believed it would be more fun, if participating in-front of the camera. Furthermore, one respondent said that she has noticed greater response on content when she is present. However, three respondents said it depends on the situation, the specific #challenge and the message of it. Participant 4 said that the message is the prominent decision maker: *“If it is something one isn't comfortable with, but wants to share the message, I would participate without*

filming myself. However, if I would be comfortable with it, I would rather be in the picture”. For those answers that responded negatively to be in the picture, the commonality concerned being insecure in social contexts or not wanting to show themselves on the platform. Participant 13 claims that participating in a #challenge is associated with the risk of embarrassment: *“If I am not in the picture, I am more willing to participate based on the fact that it becomes less personal and thus one’s exposure is lower. The risk of embarrassment is lower”*.

Furthermore, when asked about the difference in motivation if a #challenge was created by a company, the opinions varied. Participants 8 and 13 took a more cynical approach, stating that they would become less motivated as they thought *“You won’t get me this time, I’m not falling for that”*. However, a majority of participants said that it does not really affect them, as long as the company was an organization they could relate to, have an interest in or have purchased products from. Hence, sharing fundamental values between a company and a user seems to create engagement. Participant 11 said:

“Yes, it would affect me, it depends on if I would like the company or not. If I post a video, the company will naturally gain more exposure and if it is a company that does things I cannot support, I wouldn’t want to give that exposure. So, which company it concerns would have a huge role”

Participants also found it to be motivating to take part in a #challenge if a company they thought were “cool” created a #challenge. Contrasting this, a company that went against the participants’ moral compass or were morally controversial companies such as casinos had the opposite effect. While the coolness and relatability of a company were posed as a positive motivator, it was not a definitive motivator, while morally controversial companies were an absolute negative motivator. Users did not want to align themselves with those companies. Additionally, the interviewees also found it somewhat difficult to at times even identify if a #challenge was made by a company or not.

Participants also highlighted that they were more likely to participate in a #challenge in line with their interests. Participant 12 was more willing to participate in a dance-challenge highlighting the

connection between motivation and personal interest. In similar fashion, two participants emphasized that they would not be motivated to join a #challenge at all, if it lacked connection to their interests. Participant 12 said that he/she would be less motivated to join if it “*touches upon things I am not interested about*”. Participant 2 also exemplified this, saying:

“...there are those make-up videos, and I am completely uninterested in makeup or beauty in general, so I wouldn't be interested. But, training videos like the plank challenge would have been awesome. It needs to be in-line with my interests”

As for demotivating factors towards participation, appearance was mentioned. Participant 1 states that if one needs to be ‘sexy’, she/he would not have engaged in a #challenge. This is further elaborated by P16: “*Yes, if you needed to be lightly dressed. That would have been very weird and embarrassing [...] if one should be in underwear and do something [...] I would never have done that, it would just be super embarrassing*”. It appears that appearance evokes the feeling of embarrassment and as P16 said, it would make her feel horrible. Furthermore, P3 adds that the #challenge cannot be dangerous, include alcohol, or contribute to something she does not stand for. Additionally, she also says that one needs to think of their image, in regard to future employers, when deciding in which #challenge to participate in. Participant 4 further states that it is about who started the trend, and it needs to be someone who shares the person's values.

4.2.7 Structure

There were numerous ways in which participants debated the importance of structure as a motivator. Structure included music, competitiveness, prize (monetary & physical), opinion leaders and the commercialization of a challenge. Therefore, it is included as its own category to highlight its importance.

While a competitive aspect to a #challenge was generally seen as a positive motivator, the reason behind the motivation differed. Some wanted a competitive element in order to participate in a #challenge better than their peers, some wanted to compete for a prize, and some just wanted a goal. Participant number 3 even highlighted competing for a prize as one of the most important factors.

The ambiance of TikTok videos were also discussed, many participants found the music and sounds to be integral to the platform. Participant 3 exemplified the importance of famous songs on TikTok in the following quote *“It is the factor of recognition, that you can recognize viral sounds and thus look for others using it, [...] the same sound appears again and then it naturally attracts your attention”*. While it remains unclear to what extent music and sound-effects motivate the creation of content, it definitely is a motivator towards the consumption of content.

Findings showed that if a company’s #challenge was seen as very commercial, it would greatly decrease their motivation for participation, because *“Otherwise TikTok would lose its thing, I love the videos where your everyday-joe does things without any specific purpose. I believe that is the essence of the platform, it should not contain lots of short ads etc.”* (P13), this was also highlighted by P1 and P11.

The influence celebrities and influencers had on respondent’s motivation to create content varied greatly. The majority identified themselves as not affected by celebrities or influencers, as what was important to them was if the #challenge itself was fundamentally entertaining. Some argued that they may be influenced, but the extent was not as great as if a friend were to engage in a #challenge. Participant 13 identified that the participation of a public figure may even decrease her/his motivation. She/he wanted to be unique, and thus a public figure taking part in a #challenge would make the #challenge part of the general public and thus deter her/him. Participants were also discouraged to participate in a #challenge if an influencer they did not like were part of a #challenge. Contrasting this, a few participants identified an influencer or celebrity as a positive motivator for taking part in a #challenge, exemplified by P12: *“I believe my motivation would be affected positively, if it's a person I follow and admire”*.

5.0 Analysis

The following paragraphs aims to create a deep analysis of the findings brought up as the key takeaways from this study. The table presented in the beginning of the findings has been used as a

basis for quantifying the respondents' opinions and in combination with empirical findings and secondary data provided a foundation for the researcher's analysis.

The primary data suggests entertainment to be the absolute motivator for the participation in #challenges. These findings are in line with Muntinga et al., (2011), who suggested that “*creating brand-related content appears to be driven by enjoyment alone*” (p. 37). Put into the perspective of “Gratifications” in UGT, an individual's intrinsic social and psychological needs for entertainment are therefore attempted to be satisfied through the engagement in TikTok. In line with findings in this study, previous studies examining motivations behind social media use have identified ‘*Entertainment*’ to be central (Dunne et. al., 2010; Lee & Ma, 2012; Park et al., 2009). This begs the question, with entertainment as the prime motivator, does that mean that the purpose for engaging in UGC on TikTok is only for entertainment? Even though participants identified entertainment to supersede other motivational factors, the findings suggest that there are a multitude of factors involved, and that one is not an absolute determinant. The practical implication for marketers is therefore to tailor one's campaign with an emphasis on the concept of entertainment.

Research conducted by Dunne et al., (2010) and Park et al., (2009) also found socializing to be a key driver to participate in social media. This is in line with the findings from the study at hand, showcasing a higher degree of motivation to join a #challenge if a friend had done it previously, or if the #challenge were to be conducted in a group as it increased the element of fun and decreased the element of embarrassment. The participants were more motivated to join trendy #challenges as a way to become a part of the TikTok-community. The importance of this is supported by previous research which identifies community (Christodoulides et al., 2012; Dahl & Moreau, 2005; Daugherty et al., 2008) as well as the need to connect and converse with others (Daugherty et al., 2008; Muntinga et al., 2011; Nikolinakou & Phua, 2019) to be motivational factors to want to participate in Social Media. The correlation between previous research and the findings thereby underline socialization as a prominent motivating factor to want to participate in #challenges on TikTok. This finding implies that participants' need of inclusion in a community is transferred to TikTok. Furthermore, TikTok being a new platform, seems to increase the importance of

belonging to a community anchored in one's existing social life. The researchers therefore suggest marketers to create #challenges that include socializing elements, such as a “group-challenge”.

Moving on, previous literature showed that celebrity public referrals were an important part in making people engage in the IBC (Kwon, 2018). In contrast to this, this study's findings show that the majority of participants were not affected by the involvement of celebrities/influencers, highlighting an inconsistency. When discussed, P11 said “*I don't think it would have affected me at all*”, but then added “*...well, if Greta Thunberg would have done a #challenge [...] that is probably the only person who would have motivated me to join a #challenge*”. Statements such as this open up for a discussion whether the people who said their motivation would not be affected by a celebrity, actually have the potential to be influenced if it's a person they admire. At first glance the findings seem to clash with previous research, however the influence may be different when participants are faced with a real-life scenario. In literature, the use of non-celebrity public referrals has been referred to as the most important factor to motivate participation in the IBC (Kwon, 2018). This is in line with the findings showing that participants were more influenced to join a #challenge if a friend had done it previously, rather than a public figure. This is supported by previous studies by Chu and Choi (2011), Chu and Kim (2011) and Hautz et al., (2014) showing how content created by friends is seen as more trustworthy and credible than content created by agencies or brands, causing users to question celebrity-public referrals. This, together with previous findings showing a strong connection between credibility and brand engagement (Busser & Shulga, 2019; Diwanji & Cortese, 2020; Kim & Johnson, 2016), therefore highlight non-celebrity public referrals between friends as a key way to increase motivation and thereby participation in #challenges. Another important finding from this study is that trendy #challenges are more likely to engage participants than older ones. The fact that a recipe for a trendy #challenge does not exist leads to difficulties in securing the viral spread sprung from a trendy #challenge. While divided opinions on celebrity public referrals exist, one suggestion might be to seed content to opinion leaders to increase the trendiness of a #challenge since it is hard for marketers to target ‘friends’. The researchers believe that the key to this strategy from a marketer's point of view is finding the right public figure.

Moreover, in relation to ‘*Status*’, findings showed that older #challenges might negatively affect one’s status and thus the motivation naturally diminishes. This is exemplified by P16 who said: “*If you are two weeks late, you will be seen as a loser*”. This is supported by the existing research by Gallego et al., (2016) arguing that status is important when constructing one’s identity online. One could argue that the elder spectrum of Gen Z has already constructed their identity online, and TikTok as a platform does not align with that identity. This was exemplified in older participants’ description of TikTok as “*not for me*” and “*only for the kids*”. Thus, the misalignment of one’s identity may negatively affect one’s status and motivation to participate in #challenges. Furthermore, it has also been established that participating in #challenges can be used to ‘subtle flex’, i.e., showing off a competence one has. The researchers interpreted this as an additional argument that status might have a bigger impact than respondents were willing to confess since it was ranked as the least motivated factor (Table 1). Marketers could thus benefit from adding an element of showcasing a skill to engage an audience. Showcasing a skill or utilizing a competence has further shown to conquer social pressure users might feel in participating in #challenges. The findings suggest there is a difference between how status is perceived based on age, which might motivate one to engage in #challenges or remain unaffected. For example, the two youngest participants in this study did not consider status being a motivator. However, because of the limited sample-size, it is difficult to extrapolate how many users these two opinions represent in a real-life scenario. Status is therefore an area that could be further examined to give marketers additional guidance and clarity in its motivations on TikTok.

The previous literature regarding ‘*Personal Identity*’ discovered that one’s identity and self-concept was one of the integral factors in motivating one to contribute to the creation of UGC (Christodoulides et al., 2012; Fox et al., 2018; Muntinga et al., 2011). The empirical findings from the study support this, since the researchers can establish the correlation between an individual’s willingness to participate in a #challenge when it has a purpose, showing one’s personality, or opinions. In addition, this is supported by Florenthal (2015) and Hunt et al. (2012) who argue that individuals use social media as an outlet for creating a self-concept, by sharing opinions and thoughts. The primary data showed that the majority of respondents wanted to participate in front of the camera over being excluded in the picture. The researcher sees the correlation between this and the literature saying that the main driving force behind creation of UGC is ‘Self-expression’,

‘Self-actualization’ and ‘Self-enhancement’, and should be treated with that in mind. Additionally, this was shown in the primary data by participants who responded negatively towards #challenges that included sexual-elements, danger or alcohol, since it did not align with their values. This may tie back to Fox et al.’s (2018) study highlighting narcissism to be a motivating factor in content creation. In this case, the need of maintaining one’s positive self-image may deter users from participating in a challenge even though it is entertaining. Thus, highlighting another critique of ‘*Entertainment*’ as an all-superseding factor. Yet again, this demonstrates the complex nature of what is being investigated and offers a simplified version of reality.

When discussing #challenges made by companies, the researchers can establish that the type of company did matter in one’s motivation to participate. The researchers found that personal interest in companies enhances the motivation to participate in #challenges. The valuable insight from this is that an organization or a marketer should put their focus on utilizing the existing fan-base already integrated with the company to boost the initial viral spread. This is based on the idea that some engagement might be demotivated by a company that does not share the same fundamental values as the user. On the other side, this means #challenges by companies that do not reinforce a user’s value demotivates their participation (Ruggiero, 2000). This might give marketers general guidelines that if a company operates in a heavily polarized business, such as in the casino-, tobacco- or alcohol industry, a #challenge may be met with resistance. Polarized industries may therefore think twice before marketing themselves on the platform in the form of #challenges. However, if a #challenge entailed a greater purpose such as a charitable cause, then participants who may not even considered participation were able to set aside factors that usually demotivated them for the sake of the greater good. Thus, marketers may include a charitable element in an effort to boost engagement. Whether or not a charitable challenge created by a polarizing company affects engagement remains to be investigated. However, the findings seem to suggest that the connection between the values of the user and the #challenge seems to be an important element in affecting engagement.

Previous research has identified participation on people’s Social Media to be driven by desire to learn (Dahl & Moreau, 2005) and to stay updated (Dunne et al., 2010). While P12 agrees on the latter, stating TikTok to be a good way to stay updated on trends/friends, the former statement is

not fully supported by the findings in this study. While a large portion of the participants found learning fun, they expressed it more as a positive side-effect and not the main driver to participate in a #challenge. Hence, the study somewhat disagrees with previous research in viewing learning-elements in a #challenge to be a bonus, and not a prime motivator. This difference may be due to the fact that TikTok is primarily seen as an entertaining platform, as illustrated by the findings. Learning-elements' function on other platforms does not seem to have the same function as it does on TikTok. On TikTok, learning-elements are not as crucial in the motivation for the creation of content, but rather a bonus, underlining this study's contribution to future literature.

The findings further highlight some participants to be motivated by extrinsic factors, such as a prize to be won. This finding is supported by Poch and Martin's study (2014) highlighting extrinsic factors as drivers for content-creation. The findings support this, with one exception. However, there are inconsistencies in the extent and type. While it remains unclear what type of prize was best suited to motivate participants, the findings still suggest a general increase in motivation to participate. Thus, further research into a better understanding of gamified-elements of #challenges may provide value towards better understanding the motivations for creating content on TikTok. Marketers may therefore strive to include a gamified element in #challenges such as a prize. The focus of this thesis has been on intrinsic factors that affect participants in challenges and their superseding order. However, as extrinsic rewards have come up in discussion, it is clearly relevant. As it is unclear whether or not extrinsic rewards can supersede intrinsic inhibitions, further research is required to better understand how they work together.

5.1 Revised Model of Uses and Gratification Theory on TikTok

As discussed previously, the ambiguity of whether or not one can create a 'recipe' for a successful Viral Marketing campaign remains. While the researchers set out to be able to present one, the pioneering research opens up the door of the complex nature of marketing on TikTok. Since there are more factors that are involved in the co-creation of #challenges than discussed, presenting a 'recipe' at this stage is impossible. However, the researchers believe the creation of a strong guiding framework is possible with more research. The researchers have presented elements of what may lead to the motivation to participate in a #challenge, but further research is needed to better understand other factors at play as well as the minute mechanics of each factor presented.

For example, many participants highlighted the importance of music and sound-effects as vital parts of any TikTok video. Thus, further research of its impact on motivation and its shaping of perception may provide useful towards the goal of a recipe. Morgan (2011) described the future of the industry as “marketing *with* people and not *at* them”. Much like UGT’s applicability in academia, campaigns on TikTok needs to be looked at for what it is, and the form needs to fit the audience. In fact, the researcher noted that within the generation, opinions and personalities differed and thus further segmentation is required to effectively engage the intended audience. For a marketer who is not part of Gen Z to create a campaign that is entertaining presents a different set of challenges. A marketer from a different generation may not understand Gen Z’s perspective. It should also be noted that since many participants outright would refuse to participate in a #challenge if it was ‘too commercial’, the researchers want to emphasize that in the creation of one’s campaign, the company may need to surrender many aspects of a traditional campaign in hopes to create a campaign that motivates the target audience enough to create a viral engagement.

UGT argues that each platform is unique and needs to be studied independently. In review of the analysis and secondary data many categories have been found to be similar, however, the importance of the categories clearly varies. UGT has been critiqued of presenting a simplistic view of complex behaviors (Ruggiero, 2000). The researchers can support this by highlighting that different types of engagement have different sets of motivational factors, even within the same platform. For example, ‘*Learning Something*’ was deemed an important aspect for scrolling, but not in the participation of #challenges. A majority of studies contribute with the understanding of what motivations are key, however, they lack the representation of an order of importance. Thus, not only is the research contributing to the application of UGT and understanding of a new social media platform but also providing researchers and marketers with an understanding of their order of importance. This may guide future academia towards what is of most importance to research in this context. Based on the score from the ranking system presented, the *Motivational Hierarchy Model* is presented below. While this shows a superseding motivational order, it should be noted that one motivation does not need to be fulfilled in order for the following to also motivate the participation in #challenges.

*The figure reads from most motivating from the top to least motivating in the bottom.

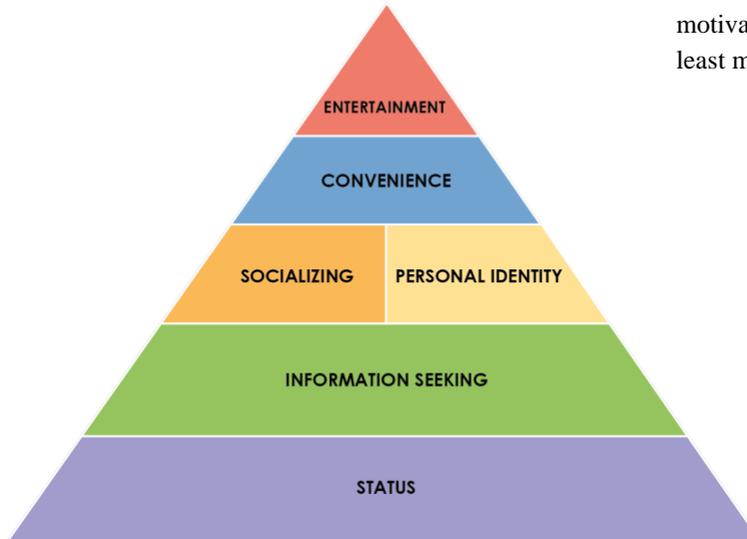


Figure 1. Motivation Hierarchy Model

However, since qualitative data is rich and complex in its nature, in order to transpire beyond the superficial, researchers cannot simply use a ranking system as a definitive answer. Thus, after a thorough analysis that encompasses the nuances of the participant's answers, a gap between the ranking and the researcher's interpretation has been identified. In many cases, the ranking was contradictory to what was discussed in the interview. Therefore, a revised model was created to highlight this. The new order was determined based on the researcher's interpretation of the participant's statements of what categories supersede one another. Noticing that many of the categories are intertwined, the order of importance for categories such as '*Personal Identity*', '*Socializing*', '*Status*', was somewhat hard to determine. They were therefore placed to follow each other based on frequency of overlap. The motivational element of '*Structure*' was added, as it showed to be equal to factors already discussed. '*Information Seeking*' was placed at the bottom of the hierarchy since it was attributed to mainly motivate the use of TikTok and not the creation of content. Learning things was seen as a positive side effect of engaging in #challenges, but not a main motivator. Based on the score from the ranking system presented at the beginning of the findings, the frame of reference, and interviews, the researchers propose the forthcoming figure to be a revised model of UGT on TikTok that marketers should use when creating a TikTok campaign.

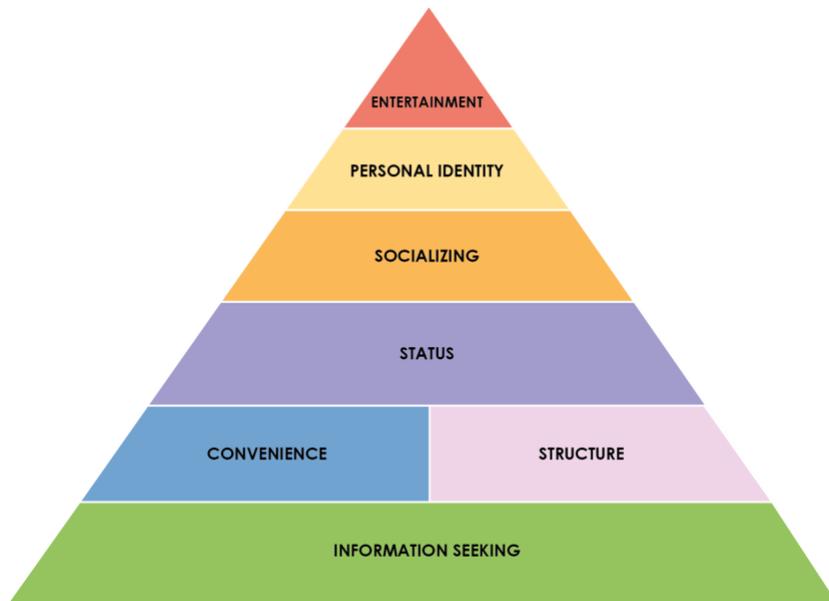


Figure 2. Revised Motivation Hierarchy Model

6.0 Conclusion

The purpose of this study has been to examine what motivates Gen Z users to participate in #challenges on TikTok, in order to provide marketers with practical implications and contribute to future research. The research set out to answer the research questions, and the conclusions from the analysis follows as such:

RQ1: *What motivates Gen Z users to participate in #challenges on TikTok?*

While previous literature has generated a lot of research regarding the motivation behind participating in UGC, UGC in the context of TikTok has been neglected due to its newness. Thus, this paper proposes the 6 categories: ‘*Entertainment*’, ‘*Socializing*’, ‘*Personal Identity*’, ‘*Information Seeking*’, ‘*Convenience*’, and ‘*Status*’ of UGT to be applicable motivators in content creation on TikTok. Additionally, this study contributes with an additional category: ‘*Structure*’. In combination with this, a potential superseding order of motivational factors has been presented (Figure 2). Out of these, *Entertainment* should be highlighted as the key motivating factor, as previous literature suggests (Berthon et al., 2008; Muntinga et al., 2011).

RQ2: *How can companies utilize Gen Z's motivation to participate in #challenges, to structure their own #challenges on TikTok in the pursuit of virality?*

With the findings of RQ1 in mind, the motivations have been translated into practical implications for marketers to use when structuring #challenges. While these may not constitute a recipe, they may provide marketers with elements to include in a #challenge to reach a greater audience on TikTok, which can lead to virality. These implications may provide guidance in an area of operation that previously lacks understanding.

#Challenges which are likely to engage users may include a combination of the following: An element of entertainment, values and interest in-line with the company's demographics, a campaign connected to a 'greater purpose', involve the user(s) in the video, a group-participation element, seeded content to appropriate spokespersons, light editing or investments inside users ordinary activities, allows a showcasing element, a competitive parameter, feature trendy music and sounds effects. The use of superseding categories provides marketers with guidance of which categories that should be focused on in the pursuit of engaging UGC. The combination of these depends on a company's demographics: Get to know them.

7.0 Discussion

7.1 Contributions

By providing clarity to the research questions, this study contributes to the existing body of literature in multiple ways. Firstly, this study adds to the understanding of what motivates TikTok-users to participate in #challenges. This is done by investigating the applicability and validity of UGT on TikTok. The proposed revised model of the theory based on primary data allows future researchers to further investigate the complex nature of motivations to participate. Secondly, the study adds to the body of literature by exploring UGT's applicability in a new context. The prominent theory's application into a new context generates a better understanding of how different social media platforms are and works. Lastly, the study adds to the literature through

expanding the academic understanding of what a #challenge is and can be. A majority of research is focused on #challenges in the context of charity. However, this research has placed #challenges in other contexts than charitable #challenges, and thus has shed light on new aspects and situations in which #challenges may be used.

7.2 Practical Implications

Firstly, through the use of the revised framework, marketing practitioners may be able to direct their efforts into activities that generate meaningful engagement rather than waste valuable resources. This may cause marketers to understand the value that can be captured from the platform, which results in both more academic- and business anchored activities.

Secondly, this research has anchored the mythical and convoluted understanding of Viral Marketing in motivational elements that may provide marketers with strategic tools. These tools may help marketers in the goal of creating a viral TikTok campaign strategy.

Thirdly, marketers do not understand the platform to the extent that it can be utilized with confidence to generate reliable and successful outcomes. As participants mentioned, users highly oppose #challenges perceived as commercial, and thus, providing marketers with tools runs the risk of flooding the platform with too commercial material. Since entertainment is the most prominent reason for using the platform, the commercializing of the platform may not be welcomed.

Lastly, TikTok is known to attract minors. This invites for the ethical and legal discussion of how marketers should approach the platform. #Challenges have shown to attract the whole spectrum of Gen Z; thus, marketers cannot guarantee that unintended users are not targeted as a bi-product.

7.3 Limitations

Firstly, since this research is pioneering the study of motivations to participate in #challenges on TikTok, the researchers are limited by the amount of prior academic research in this field. This means that the study drew from other related fields such as Viral Marketing, Word-of-Mouth, and

UGC, since both #challenges as a subject and TikTok as a platform are built upon the premise of these fields.

Secondly, the study was limited by demographic and geographical factors, since the primary data was only collected from Swedish Gen Z'. This means that factors such as nationality, gender, and age influenced the findings. Since the study has been conducted on Swedish participants, the findings may not be applicable outside of Sweden. It should also be noted that due to the COVID-19 pandemic, the researchers were unable to pursue their original plan of research, and thus research methods and questions were tweaked to attempt to uphold the highest degree of quality. The pandemic directly affected the sample size and interview format as discussed. In what ways the pandemic actually affected the results remains unclear.

Thirdly, as many of the questions pose imaginative scenarios, the estimate of one's judgment may vary from theoretical to practical, and thus this should be taken into consideration in the findings and analysis. On the same note, since the majority of users were relatively new to the platform, respondents may not have had the time to reflect on the underlying motivations that were discussed. Thus, the answers might change as users become more integrated with the platform.

Lastly, the use of UGT as a foundation to derive interview questions created complications. This could arguably have created an initial bias, as it may have prevented the researchers from seeing the platform without presumptions. This bias was attempted to be overcome by including general questions such as "*What motivates you to participate in a #challenge?*" in the beginning of the interview, allowing participants to reflect freely, without a set framework.

7.4 Future Research

Since this study is one of the first to research TikTok, the avenues for future research are endless. Sprung from the literature and findings of this study, the research team proposes the following directions for future research with regards to motivation-research on the platform:

1. Building on the limitation of only using participants that were from Sweden: It would be of value to survey the motivations on a global level to determine whether the motivations and their hierarchy of importance are the same across cultures.
2. The researchers identified '*Entertainment*' as a key category for motivation, which often showed to supersede other forms of motivation. Thus, further research should dig deeper into the importance of different types of Entertainment and then juxtapose them to be able to further tailor campaigns.
3. The researchers also think that investigating marketing strategies, other than #challenges used by companies on TikTok may be of value to better understand what marketing strategy is superior on the platform and create a potential 'recipe' for success on the platform.
4. Finally, it would be of value to research how content and culture on TikTok leaks to other social media.

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9. Appendices

9.1 Appendix A

Table 1 - Summary of UGT-Gratifications used by previous researchers

| Author: | Area: | Gratifications: | Author: | Area: | Gratifications: |
|--|--|---|--|---|--|
| Lee and Ma (2012) | news sharing in social media | information seeking, socializing, entertainment status seeking | Bela Florenthal (2018) | Motivation to Participate via Mobile Technology | knowledge acquisition and learning expression of self and others; interaction, engagement, and enjoyment; convenience; annoyance |
| Diddi and LaRose, (2006), Rubin, (1986) | | information seeking, entertainment, social interaction, escapism | (Florenthal, 2015) | Users of social media websites | Convenience, relationship formation, entertainment, self-expression, communication information seeking |
| Lin, Salwen, and Abdulla (2005) | online news | entertainment, interpersonal communication, information seeking, information learning. | | | |
| Dunne et al. (2010) | social networking sites. | entertainment, information search, peer acceptance, relationship maintenance | Choi, (2016) Hunt et al., (2012) Zhang et al., (2011) | Social media | self-expression, recognition, surveillance |
| Park et al. (2009) | social media use | information seeking, socializing, entertainment, self-status seeking. | T. Charney, B.S. Greenberg, B.K. Kaye, Z. Papacharissi, A.M. Rubin | Motivations of using the Internet | convenience, information seeking, interpersonal utility, to pass time, entertainment, escapism, peer identity social interaction |
| Kuehn (1994) | interactive capacity of computer-mediated communication | convenience, diversion, relationship development intellectual appeal. | Papacharissi and Rubin (2000) | Internet usage motivation | entertainment, to pass time, interpersonal utility, information seeking, convenience |
| Thomas E. Ruggiero (2000) | motivations to use the Internet for communication purposes | diversion social utility personal identity surveillance --- social identity, interpersonal communication, parasocial interaction, companionship, escape, entertainment, surveillance. | Ferguson & Perse, 2000), (Kaye, 1998) | Internet usage motivations | entertainment pass time [sic], relaxation, social information |
| M. Dolores Gallego Salvador Bueno Jan Noyes (2016) | | entertainment socialisation, status seeking, information seeking. ----- convenience entertainment socialising status seeking Information Seeking Sharing Experience Continuance Intention | | | |

9.2 Appendix B

Interview Consent Form

Research aim: Understanding the motivations behind the participation in challenges on TikTok and draw practical implications for marketers to use in marketing activities on TikTok.

Researchers: Johannes Ahlse, Felix Nilsson, Nina Sandström

Information:

- The interview will take 30-60 minutes
- Since your participation is voluntary, you may interrupt the interview at any moment or withdraw from the research.
- The interview will be recorded and transcribed
- You will remain anonymous as participants and will therefore be given a number for if you are to be referenced directly.
- We may contact you after the interview to clarify any statements said under the interview

By signing this document, you accept the following terms:

1. I volunteer to be part of this project. I understand I do not have to take part, and that I can withdraw at any moment.
2. The transcribed interview or excerpts from it may be used in the thesis
3. I will not be compensated for this interview
4. I can request a copy of the transcript of my interview and make any adjustment I deem necessary to maintain the integrity of my answers
5. I am entitled to ask the researchers anything about the researchers during the interview and thereafter
6. I have read and accepted the information-leaflet

9.3 Appendix C

TikTok Interview -Worksheet

Part 1

#BeautifulPeople

https://www.youtube.com/watch?v=GziFjVL-kps&feature=emb_title

#ArtChallenge

<https://www.tiktok.com/tag/artchallenge>

#DNAtestchallenge

https://www.youtube.com/watch?time_continue=74&v=jnKGyFWC75U&feature=emb_title

#GuacDance

<https://www.tiktok.com/@brentrivera/video/6717324567502703878>

#PlankChallenge

<https://www.tiktok.com/music/PlankChallenge-6549202998130643983>

Part 2:

Rank these factors that you think would motivate you to participate in a future challenge. That a challenge is:

- Entertaining
- Convenient
- In line with how you see yourself and your values
- Socializing
- Affects your status
- You learn something

9.4 Appendix D

Interview Questions

Hello! First and foremost, we want to thank you for joining us today. We are very grateful! We thought that we could start with explaining how this interview will be done. Soon we will present ourselves, so that you know who you are talking to. We will therefore go through the topic we are researching and the purpose of this interview. The main part of the interview will then be divided into two parts: We will first ask questions in general about TikTok, and then go more into the underlying motivation to participate in TikTok.

Presentation about us: age, occupation, and where we are from

Presentation of topic: Alright, we are currently writing our bachelor-thesis, which is our last major work at the University. Since we are all studying marketing, for our thesis, we have chosen to look further at TikTok, as you're aware of. Therefore, we are investigating motivations for Gen Z's participation in #challenges on TikTok. Are you aware of what #challenges are?

- #challenges challenge the user to do pretty much anything, for example a dance, sing, or a skit. We thought we would start by looking at a few challenges
- Talk about (#BeautifulPeople, #ArtChallenge, #DnaTestChallenge, #GuacDance #PlankChallenge)

What we are looking to investigate is if these “#challenges” is something that marketers can use to reach out to your generation. Therefore, we have chosen to find out why people participate in #challenges. That is, what motivates people to record when they dance, sing or do any kind of #challenge. If one can understand these motivations, then as a marketer one can structure a #challenge based on that knowledge. For example, if we find that people want to participate in a challenge if your friend does it, or because it is fun, then challenges can create a challenge that is fun and make it together with someone to generate more engagement. It doesn't really matter if you have participated in a challenge before, what we are trying to see is what would motivate someone to participate in this phenomenon. Do you have any questions thus far?

Ground rules: To make sure that everything is done the right way, we will now go through how we are going to handle your information. First and foremost, you will remain anonymous in this report. This is done so that you can feel comfortable in your answers and answer freely. Those answers that we are given

now will only be saved until we have been graded (the end of summer), and will thereafter be erased. To make sure that what we interpret is correct, we might also confirm our findings with you, is that okay?

Because of the COVID-19 circumstances, we won't be able to see each other face to face, and thus video-chat was deemed the second best.

Your participation in this interview is voluntary. However, if you want to conclude the interview, you of course have the right to do so. You are also more than welcome to interrupt us for questions whenever you want to or if you need clarity. Lastly, we are just wondering if it is okay that we record this conversation so that we can use this in our thesis? We have sent a consent form to you, that contains all of this information, and would need you to approve it before we can proceed.

Interview part 1

Alright, let's get started! We thought we would start with a few easy questions about, and then later talk more about your motivations behind your TikTok usage.

- So, can you start by telling us your age and how long you've had TikTok.

Basic Questions

1. How much do you use TikTok on a daily basis? Any specific time on the day?
2. How do you use the platform? (Scroll, like, comment etc)
3. Why do you use TikTok?
4. Do you have any specific goals with using the platform? (become famous or viral, being funny etc.)
5. Have you ever participated in a challenge on TikTok before? If yes, which? What did you think?
Did you receive any feedback?
 - a. If yes, is there any specific thing you want to communicate with your TikTok? (humor, to learn something, dance)
 - b. If not, why?
6. Does TikTok appear in your social surroundings?
 - a. If yes, do your friends participate in challenges?
7. Do you recognize any challenges?

Motivation

The following questions will ask you about your motivation. We're aware that those questions are a bit broad, therefore we kindly ask you to take your time before answering, and really think of what that actually motivates you associated with the topics that are brought up.

8. What would motivate you to do a video on TikTok? Why?
9. What would motivate you to participate in a challenge on TikTok? Does it differ from participating in a video?
10. What elements should a challenge include to attract you? Why?
11. How would your motivation to participate in a challenge differ if a friend had participated in the same challenge before?
 - a. How would your motivation differ if a celebrity/opinion leader had/had participated in the same challenge?
 - i. If Yes, what type of celebrity/opinion leaders? Personal relation/big celebrity
12. Would you be more willing to participate in a challenge if it includes your friends? In other words, that you do it together, in that case, why?
13. Would your motivation to participate in a challenge differ if it was easy and quick to perform in the app, or if it was complicated and demanded extensive editing? Elaborate.
14. On what grounds would your engagement be affected if it demanded an investment in the form of time- or financials? Elaborate?
15. Would you be more willing to participate in a challenge if you learn something while doing it? Why is it important/not important?
16. How would your motivation to participate differ if the challenge was trendy or not? (Harlem shake vs Microwave challenge)

17. When deciding if you want to participate in a challenge, what is the most important: that it is fun to watch or fun to do? Why?
18. Would your motivation to participate in a challenge differ if you could win something? Explain.
19. In what way would your motivation to participate in a challenge be affected if it showcased a competence you have?
20. Would you be more willing to participate in a challenge where you were in the video or one where you did not need to be in it?
21. Would your motivation differ if it was created by a company? Ex. GuacDance
22. What type of reaction would you want if you participated in a challenge?
23. Would it be important to receive feedback if you participated in a challenge?
 - a. How would it feel if a company behind a challenge re-posted your video?

Part 2

- a) Now that we have discussed your underlying motivation for participating in a challenge, we would like you to rank the factors that you think would motivate you the most in a challenge on TikTok in the future.

That a challenge is:

- Entertaining
- Convenient
- In line with how you see yourself and your values
- Socializing
- Affects your status
- You learn something

- b) Is there anything else that would motivate you to participate in a challenge on TikTok?
- c) Is there anything that would diminish your motivation to participate in a challenge on TikTok?

9.5 Appendix E

Table 2- Extract from coding table

| Question | Text | Meaning Units | Codes |
|---|--|--|------------|
| Would your motivation to participate in a #challenge differ if it was easy and was quick to make in the App or if it required a lot of editing and was complex? | Yea, I actually went, I think I said this to you, that there was a time where me and my friend thought that we should make a video together for fun and post it privately or something. But we didnt get it so we gave up. Så yea, if it is easier for my small brain, that would. | Becomes too complex, then you dont get it. It should be easy. | Easy to do |
| <i>So if it feels like an important thing, would you then want to participate? If it was easy to do?</i> | Yes, exactly. Otherwise, I don't really have any motivation, if I don't get it. | Lose motivation if complex | Easy to do |
| <i>In what way would your engagement be affected if it required an investment to participate in a #challenge? Either financial or timely</i> | If I really wanted to, I don't think it would affect me if I were to get somewhere or buy something small for it to work. No, it does not matter. But then again,I don't really want to make videos so I dont know if it would be a factor | If really wanted to participate in a #challenge, then dont matter if its a small investment. | Investment |
| <i>Is there any difference if you have to buy something or get somewhere?</i> | It depends on what sum. If its a lot of money, then I wouldnt make a video like that. But something like a bottle would be fine | The sum of the investment plays a role | Investment |
| <i>Would you be more willing to participate in a #challenge if you learnt something? Why or why not?</i> | Yes it would... I think if its exciting and you can learn something. Like connecting them, that would be awesome to do. That would be motivating | More motivated to learn,but important to combine with fun | Learning |