

CREATING CONTENT

A study of community-building on TikTok

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Data sheet

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Abstract

English

TikTok has grown into a massive social media platform since it rolled out on iOS and Android in 2017 quickly becoming popular for its unique design focusing solely on content discovery and never-ending individualised feed. TikTok's For You Page is built around their discovery algorithm which, in real-time, calculates your next videos based on the interest signals you are showing. With content creators and businesses alike wanting to increase their following on this platform, the question becomes centred on the best ways to do this. This thesis attempts to answer this question by combining an array of theoretical- and empirical knowledge into a five-step model that highlights the key elements creators should follow in their effort to become a mainstay on the platform. Our thesis takes a 'funnel' approach to its research by starting with a wide array of academic articles and subjects and combining their knowledge into a more concise area of knowledge, finally culminating in the design of our model. Subjects such as postmodern aesthetics, the evolution of Web 2.0, an introduction to TikTok as a platform and a presentation of the term *virality* help structure our problem area, while subjects such as *social media literacy*, investigations into why we share content, *remixing* and *memes* as well as *participatory culture* leads to an understanding of content creation and how to make the best content possible for TikTok.

The five key elements found are platform literacy, establishing a presence within relevant communities, designing your content around the 'internal language' of these communities, staying consistent and authentic in regards to your content and community engagement and finally converting your audience from TikTok towards more commercial sites. Our model is designed to not be used chronologically, as you consistently should evaluate current content to ensure your future content is of the highest quality and relevance to your audiences.

Further, the study investigates whether virality or community-building is best for growing popularity

on TikTok and finds, that TikTok functions best as a community-building platform, with converting your community to other, more commercial platforms later on is the best way of utilising this specific social media platform. Finally, we reflect on our process and how a future approach to this model and investigation could be centred around a more practical approach by working together with content creators and having them actively use the model to test its impact on their professional lives.

Dansk

TikTok er, siden den rullede ud på iOS og Android i 2017, vokset til en massiv social medieplatform og er hurtigt blevet populær for sit unikke design, der udelukkende fokuserer på indholdsopdagelse og uendelig individualiseret feed. TikToks For You-side er bygget op omkring deres opdagelsesalgoritme, som i realtid beregner dine næste videoer baseret på de interessesignaler, du viser. Med både content creators og virksomheder, der ønsker at øge deres følgerskab på denne platform, bliver spørgsmålet centreret om de bedste måder at gøre dette på. Dette speciale forsøger at besvare dette spørgsmål ved at kombinere en række teoretisk og empirisk viden i en fem-trins model, der fremhæver de nøgleelementer, skabere bør følge i deres bestræbelser på at blive en grundpille på platformen. Vores specialestilgang til sin forskning kan ses som en 'tragt', ved at starte med en bred vifte af akademiske artikler og emner og kombinere deres viden til et mere kortfattet vidensområde, der til sidst kulminerer i designet af vores model. Emner som postmoderne æstetik, udviklingen af Web 2.0, en introduktion til TikTok som platform og en præsentation af begrebet *virialitet* hjælper med at strukturere vores problemområde, mens emner som *social media literacy*, undersøgelser af hvorfor vi deler indhold, *remix* og *memes* såvel som *deltager kultur* fører til en forståelse af content creation og hvordan man laver det bedst mulige indhold for TikTok. De fem fundne nøgleelementer er platformskompetence, etablering af en tilstedeværelse i relevante fællesskaber, design af dit indhold omkring det 'interne sprog' i disse fællesskaber, at forblive konsistent og autentisk med hensyn til dit indhold og fælleskabs-engagement og endelig at

konvertere dit publikum fra TikTok til mere kommercielle sider. Vores model er designet til ikke at blive brugt kronologisk, da du konsekvent bør evaluere nuværende content for at sikre, at dit fremtidige content er af højeste kvalitet og relevans for dine målgrupper.

Yderligere undersøger vores speciale, om viralitet eller community-building er bedst til at øge populariteten på TikTok og finder, at TikTok fungerer bedst som en community-building-platform, idet at konvertere dit community til andre, mere kommercielle platforme senere er den bedste måde at udnytte denne specifikke sociale medieplatform. Til sidst reflekterer vi over vores proces, og hvordan en fremtidig tilgang til denne model og undersøgelse kunne centreres omkring en mere praktisk tilgang ved at arbejde sammen med content creators og lade dem aktivt bruge modellen til at teste dens indflydelse på deres professionelle liv.

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Introduction

Connection to our Masters

Interactive Digital Media is a Masters study at Aalborg University, focusing on learning to design and coordinate the development of digital products and services that make use of many types of content, such as images, sound, speech, video, games, etc.

You learn about the theoretical background for the design of and communication via interactive media, just as you work on both critical understanding, as well as being able to construct practically via digital technologies.

Content creation and consumption for social media both in terms of brand equity, and marketing, as well as content creation as a career, is a massive industry within interactive media thus providing ample reasoning for conducting research within these subjects.

Likewise, TikTok being such an interesting content platform in how it is changing the discovery method of social media from community discovery to an algorithm-based discovery system, built around machine learning and interest signals provides a good basis for our investigation.

Personal Motivations for this Study

As both avid users of TikTok and digital-media-interested people in general, we have several motivations for wanting to conduct this investigation in our thesis:

1. TikTok is reaching its peak of diffusion with the late adopters (namely businesses wanting to use the platform for marketing purposes) starting to increase their content creation for this platform. However, TikTok's audiences and ways of discovery function very differently compared to what many businesses are used to. So, without the proper knowledge, many will fail to reap any mentionable benefits from the resources spent on content. We want to a) increase our knowledge of this and b) provide an overview and a model of the necessary knowledge to create a working strategy when creating content for TikTok.
2. TikTok is facing controversies and consequences to these controversies, unlike any previous social media company, whilst reacting to these with unprecedented steps to regain their standing. This aspect of the potentially complete banning of an app that could be considered the 'perfect' app for current content consumption, leads us to believe that if TikTok disappears, an almost identical version of the platform will emerge and the knowledge will be equally applicable to this potential future version.
3. Knowledge of how to create viral content on a platform that can instantly give you a reach of millions can be useful knowledge both for independent content creators as well as brands wanting to increase their brand equity. Knowing how to manoeuvre high-tier content creation as well as community building can help new, and current, profiles increase their views and engagement massively.
4. As we both are interested in working with branding and marketing in the future, we believe that gaining a deep understanding of this area can help us in this regard

Introduction to our thesis

Social media has become a massive industry with content creation for the different social media platforms divided into two separate, yet intertwined, industries; marketing and entertainment. Independent creators have opportunities to utilise social media both as creative outlets and full-time jobs, with the largest creators earning millions of dollars and some going on to create their own large-scale production companies while others stay as an individual with only a few employees to help manage the workload. On the other hand, businesses are using social media content to advertise their products and are creating their own content for this, as well as hiring influencers to promote their products on their own channels. The newest addition to the pack of massive social media platforms, TikTok is changing the way discovery is utilised to feed its users a constant wave of content and, where other platforms use networking and connections for their discovery feeds, TikTok is entirely driven around their discovery-algorithm and interest-signals from users to provide users with unique For You Pages of content. This different structure compared to other platforms has made figuring out how best to take advantage of this algorithm one of the most interesting questions in the social media field, as businesses tend to struggle on TikTok if they are not quick enough to adapt.

Through our study, we are aiming towards granting an overview of TikTok and how to work with its algorithm instead of against it. We begin by introducing TikTok as a platform as well as defining the term *virality* to set our problem area and contextualise it.

We will, through an understanding of media, social media, content creation and consumption collect a range of key elements that we can combine into a five-step model that content creators can use to improve their knowledge of the best methods of increasing

their Following on TikTok. Our thesis provides an overview of relevant theoretical knowledge that has been chosen to best grant a deep understanding of the best practices for content creation on TikTok and knowledge surrounding this that can help you navigate this industry. Besides the theoretical research, we have conducted four interviews with successful content creators, both individual and corporate, whose experience we will use to further our understanding of the problem area as well as combine with the theoretical knowledge towards the creation of our model. Finally, we will present some reflections on our own process, as well as some of our chosen subjects which all present relevant studies for future research projects which, if conducted, can further this problem field and potentially improve the foundations of our model.

With our problem field introduced, we can move on to introduce our problem statement as well as the research question we have used to guide our study.

Problem Statement

What are the key elements of content creation on TikTok? And how might an understanding of these help creators in growing their presence?

TikTok is reaching peak diffusion, with businesses seeing its marketing potential and many new players trying to figure out how to create viral content to build, and maintain, their presence. In our research, we aim, through a collection of previous literature as well as our own interviews with large content creators, to construct a model with the key elements to grow a community on TikTok.

Research questions:

Why is TikTok a relevant medium?

How can creators build a following on TikTok?

How does discoverability function on TikTok? And how does this differ from other social media platforms?

Why is community important for audience engagement?

How can virality help creators establish a presence?

What content should creators strive for on TikTok?

How can users become professional content creators on TikTok?

What is the relevance of authenticity in online communities?

How can creators engage or inspire participatory culture?

Introducing our two main problem areas: TikTok & Virality

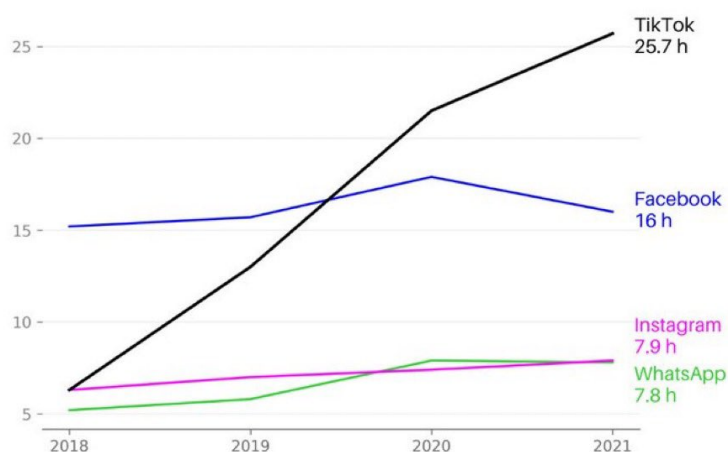
TikTok

While we will also focus on social media in general, our primary focus will be on TikTok, and content creation for TikTok. In this section, we will present a range of reasons for why we have chosen to specifically focus on this platform both in terms of content creation as well as the controversies that seem to follow TikTok, and why keeping up with these is important for both independent and corporate content creators.

TikTok is one of the most prevalent content sites, with its engagement rising faster than most of its competitors (Figure 01). The platform is continuously improving its e-commerce elements and creating a \$1 billion 'Creator Fund' to incentivise content creators to create on TikTok (Brandon Doyle, 2023).

TikTok engagement keeps going up

Average monthly hours spent per user



thenetworkec.com

Figure 01: Platform users' monthly use (Doyle, 2023)

The level of engagement on TikTok highlighted in Figure 01, shows us that TikTok is doing something better than its competitors in terms of keeping its users on the platform for longer periods of time, spending more than a day on the app every month on average. Besides their algorithm, we will highlight two elements that help TikTok retain its users: Keeping users scrolling and the popularity of vertical video. TikTok's primary focus on these two is undoubtedly one of the reasons why its platform has grown and continues to grow so fast.

In her article *Getting acquainted with social networks and apps: it is time to talk about TikTok*, Katie Anderson (2020) gives us an introduction to TikTok's history, user interface and its safety, privacy and security elements. Anderson points out, how TikTok is by no means the first of its kind (as in a platform focused solely on shorter, vertical videos), as both Vine and Musical.ly had hundreds of millions of users (Yuyu Chen, 2017; Viktor Hendelmann, 2022) until they both disappeared; Musical.ly was bought by Bytedance and later merged with TikTok (Anderson, 2020) and Vine, which was owned by Twitter, was shut down due to lack of monetisation and advertising options (Hendelmann, 2022). Anderson describes these apps' similarities:

When Vine was shut down, many users moved to Musical.ly, and it is not surprising that after the merger, TikTok has been compared to Vine, though some Vine enthusiasts will disagree that it is a viable replacement. The memes, challenges and trends that appear on TikTok make it into the mainstream in similar ways that they did from Vine. While there certainly are differences in the platforms, TikTok seems closer to Vine than to the stories of Instagram, Facebook and Twitter as a place for creativity and experimentation. (Anderson, 2020, pp. 6-7).

Anderson describes how this enablement of creators' creativity gives the app

(...)a creative chaos present in the app that is further deepened by an element of uncertainty. As one swipes up, it is difficult to anticipate what will appear, and several swipes can bring up an astounding variety of content that can be described as sincere, ironic, cringy, wholesome, offensive, make-believe, authentic, ridiculous, confusing and everything in between. (Anderson, 2020, p. 8).

This is exactly what, both as users and someone who enjoys content creation, makes TikTok so engaging, entertaining to use, and interesting to investigate in terms of its sheer possibilities when looking at using the app from a branding and marketing perspective. TikTok's chaos, as Anderson calls it, falls under a cultural mentality some have taken to call *metamodernism*, described by Timotheus Vermeulen and Robin van den Akker (2010) as "(...) characterized by the oscillation between a typically modern commitment and a markedly postmodern detachment." (Vermeulen & van den Akker, 2010, p. 2), and this "(...) jarring contrast and pendulous swinging between poles (...)" (Anderson, 2020, p. 8) is both what allows TikTok to keep entertaining us after hours of scrolling but also what can confuse those either new to the app, or to this "(...) metamodern structure of feeling." (Anderson, 2020, p. 8). This is one of the elements that distance TikTok from its competitors and what specifies the type of content e.g. businesses can create for the platform if they want to successfully use the app as a branding and marketing strategy. Another of TikTok's elements that are unique compared to the other social media platforms, is how TikTok is content-driven not creator-driven meaning that the main use of the app is its For You Page and not its Following Page (Anderson, 2020). This allows someone with practically no following to quickly gain traction with a single viral video, as engagement on the video is what spreads it to others compared to people actively having to share it to their network.

Another aspect of the For You Page and TikTok's algorithmic focus is how it "(...) has the potential to alter previously seen models of self-making on social media." (Bhandari & Bimo, 2022, p. 2). Aparajita Bhandari & Sara Bimo argue that what makes TikTok truly different from its competitors is how, on TikTok, the entire user experience is centred around the algorithmic For You page, while on other platforms the algorithmic feed is only part of the experience. In their article, Bhandari & Bimo investigate how social media has allowed us to have a *networked self*:

This understanding of a 'networked self' posits that social media sites (...) are relatively neutral stages, or tools, for individuals to engage in these processes of identity management and representation. Interaction and curation are ostensibly self-directed; despite the growing prevalence of algorithmically directed feeds, for example, these sites at least claim that the content that users consume is essentially within their control and is ultimately chosen by the user through their conscious choices: the site thus provides a space for free self-representation. (Bhandari & Bimo, 2022, p. 3)

This understanding of the networked self is a big part of self-making. As users, we construct our identity through the visual media created and posted by others (Bhandari & Bimo, 2022). While Bhandari & Bimo show how others have argued that the meeting between algorithms and networked self gives the algorithms the agency of controlling users' identities by putting them into specific groups (Bhandari & Bimo, 2022). Ultimately, Bhandari & Bimo found that what makes TikTok so unique is that:

TikTok users occupy the precarious position of dually engaging with an external and internal entity; they engage with versions of themselves, as mediated through the algorithm. [...] on TikTok the user interacts most heavily with the personalized

algorithm which repeatedly confronts them with various aspects of their own personas. This model of sociality can perhaps be termed the ‘algorithmized self’—an extension and complication of the previously discussed ‘networked self’ (...). (Bhandari & Bimo, 2022, p. 9).

However, they do also find that other platforms, such as Instagram and Facebook, have begun to increase the use of algorithmic-based content to keep up with the competition but that this is diminishing their identities as they have not been created around this use of algorithmic delivered content (Bhandari & Bimo, 2022).

Vertical video (portrait mode)

One of the key elements behind the success that Vine, Musical.ly and now TikTok has seen, not forgetting YouTube Shorts and Instagram Reels, is the current popularity of vertical videos. As most traffic on social media comes from mobile devices, close to all smartphone users use their device in portrait orientation and over half of the user-generated videos are shot on mobile devices (Aram Movsisyan, 2021), it is no wonder that vertical videos have become so popular these days. Vertical video has not always been popular though. In their article, *Mobile Framing: Vertical Videos from User-Generated Content to Corporate Marketing*, Dave Neal and Miriam Ross (2018) investigate the vertical video’s journey from being seen as “(...) inelegant, amateur and to be avoided (...)” (Neal & Ross, 2018, p. 152) by professionals in the early 2010’s to gain increasing traction as its popularity increased six-fold between 2010 and 2015 (Neal & Ross, 2018). Neal & Ross describe how in 2014, celebrities who participated ALS Ice-Bucket challenge helped what we can call a *vertical revolution*:

(...) the vertical framing and the low resolution of the Ice Bucket video footage emphasised a personal, authentic moment in which the celebrities' own mobile devices were used to capture them undertaking an activity that was performed in the same way by millions of people around the world. (Neal and Ross 2018, p. 152).

When the app Snapchat started focusing more on advertising in 2015, its CEO coined the term *3V* for *vertical*, *video* and *views* and how everything on Snapchat is built from the ground up for mobile use (Neal & Ross, 2018). Neal and Ross describe the normalisation of vertical content:

This suggests that the content is designed to match the pre-existent technological function of the mobile phone that increasingly encourages the user to hold the screen in a portrait orientation rather than follow the aesthetic norms of audio-visual media traditionally displayed on fixed horizontal screens. (...) This type of embodied 'normalisation' of vertical framing counteracts arguments that moving-image content should only be framed horizontally while also registering a causal explanation, building on a platform of user-generated content: it suggests that Snapchat follows the users' needs and that human-centred desires drive a technological infrastructure. (Neal & Ross, 2018, p. 154).

Neal & Ross argue that one of the major challenges, especially for corporations and professionals looking to monetise their use of these vertical apps, is the difficulty in using content created for a more traditional and landscape-oriented platform on a vertical-oriented platform and vice-versa. Not only is framing, and re-framing, a major challenge here but reusing content between platforms often requires re-editing as styles between platforms are usually hugely different.

Controversies

As we are working on this thesis, TikTok is having a lot of controversies and legality issues throughout Europe and the United States. In this section, we aim to follow this news and keep an overview of what is happening, as TikTok is still in a position of potentially being banned completely from use in the US.

Data privacy and 'Big Data' have been controversial topics for some time, especially after the Cambridge Analytica Data scandal and Mark Zuckerberg testified in front of the US Senate. In his paper *Big data and the Facebook scandal: Issues and responses*, Michael Fuller (2019) highlighted the issue surrounding Big Data:

As one commentator has observed: 'Collectively, data footprints and shadows [information about individuals generated by others] provide a highly detailed record of an individual's daily life: their patterns of consumption, work, travel, communication, play, interactions with organisations, and their thoughts and interests.' All these data can be stored, and subsequently used, by those organizations which have enabled their generation; and, in a marked departure from past practice, the purposes behind such storage and use increasingly relate to the exploitation of data for economic purposes, rather than for the pursuit of 'pure' research— data have come to be seen 'primarily as an economic asset, not as a research one'. (Fuller, 2019, p. 15).

With how much detailed insight our data gives into our lives, concerns over who has access to our data is not only personal but political as well - and with several large-scale media companies breaking the US Federal Trade Commission's (FTC) data consent decree, this specific issue has attracted more attention than ever before. So why is this relevant to us? While social media in general, and all the platforms themselves, have seen a lot of

controversies, especially regarding mental health and data privacy, none have been a target in the same way that TikTok has been, since it exploded into popularity. So what is the difference between TikTok and established platforms like Google and Facebook? The main difference, and the main source of all the controversies against TikTok, is that TikTok is owned by ByteDance - a Chinese company. Yumei Zhu (2020) echoes this discourse, writing:

TikTok is simply a technology corporation, providing similar services like Facebook, Twitter, and Line (Japan), but it is obvious, the others never experienced similar prejudice as TikTok has. A widely held belief is that the US market is one of the freest markets to do business within the world, alongside democracy rooted in their DNA. However, a Chinese technological company finds groundless political intervention, an unstable playfield for companies wishing to do business in North America. (Zhu, 2020, p. 146).

In another article, *Beyond Huawei and TikTok: Untangling U.S. Concerns over Chinese Tech Companies and Digital Security*, Robert D. Williams (2020) investigates the unfriendly relationship between the US and China, and how this affects TikTok's place in the US:

This paper traces one aspect of the 'securitization' of technology policy in U.S.-China relations. It seeks to identify and disaggregate the main challenges facing policymakers who are troubled by China's growing technological power as expressed through the actual or potential effects of Chinese technology companies doing business in the U.S. market. Their concerns can be broadly categorized along (at least) two dimensions: (1) risks inherent in the nature of emerging technologies, and (2) risks related to the nature of China's governing system. (Williams, 2020, p. 2).

When combining the security concerns around data privacy with security concerns around China, it makes sense that technology companies like TikTok receive higher repercussions

than corporations based in the US or the EU. In 2019, the Committee on Foreign Investment in the United States (CFIUS) opened a “(...) national security investigation (...)” (Williams, 2020, p. 29) into ByteDance, TikTok’s parent company, due to the platforms censorship practices (removing content not aligning with the Chinese government's directives) and collection of users’ private data (Williams, 2020). In August 2020, then-President Trump issued an executive order that would force ByteDance to divest itself from TikTok, an action they officially have taken as of June 2022 (Albert Calamug, 2022), working with Oracle to solely place all US-based data with Oracle’s cloud service (except the backup servers, being based in Singapore), thus easing TikTok’s operations in the US. This was not the end of TikTok’s issues in the US and Europe, as several countries including the US, the United Kingdom and Canada have prohibited the download of TikTok on official government devices (Catherine Thorbecke & Brian Fung, 2023). Denmark has joined these countries in banning TikTok from government devices, and Denmark’s Center for CyberSecurity (CFCS) has advised the general population to be very careful and critical about downloading apps from developers they do not have full confidence in (CFCS, 2023).

In the journal article *Viewing personalized video clips recommended by TikTok activates default mode network and ventral tegmental area*, Su, C., Zhou, H., Gong, L., Teng, B., Geng, F., & Hu, Y. (2021) investigates how “(...) user-specific recommendations may satisfy users’ needs to obtain intended information, some users may develop a problematic use pattern manifested by addiction-like undesired behaviors.” (Su et al., 2021). From their testing, they concluded that their results “(...) suggest that the recommender algorithm is able to discover contents to up-regulate the activity of a set of DMN subregions and VTA to reinforce video-watching behaviour.” (Sue et al., 2021, p. 9).

In short, this means that TikTok's algorithms manage to activate the Default Mode Network in our brain, which "(...) may play a pivotal role in self-referential, allocation of attention, and social cognition during the high-level processing of video perception." (Su et al., 2021, p. 8), and the Ventral Tegmental Area, one of the major dopaminergic areas in the brain (Neuroscientifically Challenged, 2016). Their findings show how TikTok, through its algorithm and *continuous scrolling-based* user interface, has managed to create an app that keeps its users' attention through a continuous release of dopamine, something that would explain how TikTok users' average time spent on the app is so much higher than other platforms (Doyle, 2023).

TikTok CEO Shou Chew on Its Future — and What Makes Its Algorithm Different | Live at TED2023

TikTok is certainly aware that its reputation at the moment is quite troublesome, maybe not for the everyday user but for sure in politics around the US and Europe. As mentioned, bans on officials' phones have been rolling out, and there are still talks about a total ban on the platform. Due to these controversies and potential ramifications, TikTok is currently undergoing several large-scale operations to rebuild its reputation in the West, with the most mainstream event being in March, when TikTok's CEO, Shou Chew, testified before the US Congress to defend the company (Kari Paul & Johana Bhuiyan, 2023). Here, Chew highlighted TikTok's focus on protecting children who use the platform, denying that the CCP (Chinese Communist Party) have any control over TikTok or any access to its US data and that TikTok is working on *Project Texas*, an operation that will relocate all US data to servers in the US, operated by Oracle and deleting all US legacy data in Singapore (Paul & Bhuiyan, 2023).

In late April, Shou Chew appeared in an interview on TED with Chris Anderson, the head of TED. TED describes the interview as:

TikTok CEO Shou Chew dives into how the trend-setting video app and cultural phenomenon works — from what distinguishes its algorithm and drives virality to the challenges of content moderation and digital addiction. In a wide-ranging conversation with head of TED Chris Anderson, he tells stories about the TikTok creators he loves and digs into thorny issues like data privacy and government manipulation — as well as speaking personally about his commitment to inspiring creativity and building community. (TED, 2023).

This interview gives an excellent insight into both TikTok as a corporation and as a content platform and having this knowledge as either a content creator or a brand can help in growing one's profile and community; knowing both the controversies around a platform as well as the platform's actions towards redeeming these controversies can help creators avoid ending in a controversy themselves as being well-informed as a content creator (where audiences, especially outside your community are often very critical) better lets one defend oneself in such an instance.

Shou Chew starts the interview by talking about the birth of TikTok, and its mission and visions. 10 years ago, two engineers presented an idea to Chew: a platform that recommended content to its users, not based on who they knew (which was the norm at the time) but based on what they liked. This is the idea that TikTok is built around and part of what distances it from its competitors:

TikTok unprecedentedly centers algorithmically driven feeds and algorithmically driven experiences. On TikTok, unlike on other platforms, the user experience is obviously, unambiguously, and explicitly driven by what is commonly called the 'For

You’ algorithm (Xu et al., 2019). While algorithms are becoming increasingly prevalent across the social media landscape, on other platforms, they are still ostensibly only an “element” (or enhancement) of an otherwise user-driven experience. (Bhandari & Bimo, 2022, p. 2).

TikTok has clearly succeeded in creating a new social media experience, one that has centred its user experience around its recommendation algorithm more so than which content creator (or friend, family or peer) whose content/posts you choose to follow. Chew mentions how the rise of 4G, short-form video and the rise of smartphones, led to the birth of TikTok; as we saw with Vine and Musical.ly, TikTok was not the only one of these short-form vertical video-centric apps but by far the most successful of the three, albeit ByteDance merged Musical.ly and TikTok so that is a more difficult comparison (Anderson, 2020).

TikTok’s mission and visions

From the conceptual idea behind TikTok, Chew moves on to its mission and visions: “The mission is to inspire creativity and to bring joy” (TED, 2023, 02:56-03:00) and how having a mission as a company is vital in keeping the product’s goal in mind through all projects regarding this product. This mission, solely based on inspiring creators and bringing joy to users, helps TikTok focus their work when adding elements to their platform. This mission is expanded into a vision, aimed at providing three key things to their users:

1. A window to discover. This is where their discovery algorithm is key, in letting anyone have a chance of being discovered and discovering new great creators and content.

2. A canvas to create. Besides the creation affordances that TikTok already provides, Chew is excited about what the future of technology, such as AI, can do to help anyone bring their creative ideas to life.
3. Bridges for people to connect. TikTok has a number of ways to connect people on their platform. Besides the algorithm helping users discover creators within their interest spectrum, elements such as *Duets*, *Stitches*, *video replies*, and the chat feature, let people connect both through creating follow-up content to others' content but also directly chat to their *mutuals* (people that you follow who also follow you) (TED, 2023).

This mission, and these visions, give us a clear understanding of what the purpose of TikTok is from the points of its creators, an understanding that can aid you in understanding what type of content would best be suited to create for this platform and why attempting direct sales as a business will not be the best way to use TikTok: your content should, in essence, spread joy. It also gives us an understanding of the principle that their discovery algorithm is built upon. Speaking of how discovery works on TikTok, Chew describes how the evolution of discovery has gone from the era of *search* (apps being built to ease users' information search) to the era of *social graphs* (apps being built around connecting people and their followers) and lastly what TikTok has done:

Now what we have done is that we are, based on our machine learning algorithm, we are showing people what they liked. And what this means is, that we have given the everyday person a platform to be discovered. If you have talent, it is very very easy to get discovered on TikTok. (TED, 2023, 04:04-04:20).

This ability for anyone to be discovered will echo in the interviews we did with NotEasyBeinWheezy and CraigNotCreg, two content creators who got their start on TikTok.

They both attributed TikTok's algorithm to their being discovered and mentioned how they both trust that the algorithm will send their videos to those interested, more so than actively trying to spread their videos to that same audience. As an example, Chew mentions Khabane Lamé, the most followed person on TikTok. Lamé being the creator with the most followers on TikTok really proves this ability for anyone to be discovered. Lamé has overtaken otherwise massive creators such as MrBeast and Charli D'Amelio (the previous most-followed creator). Lamé started creating content on TikTok after he was fired from his job during the Covid-19 pandemic in 2020 and became the most-followed account on the platform a little over two years later - and has signed a multi-year deal with Hugo Boss (Atalia Chua, 2022). Lamé's videos mainly consist of simple, silent, videos mocking *Life Hack* videos with a, now iconic, shrug. These simple and funny videos go to show that a) anyone truly can be discovered and become a massive creator on TikTok with the right idea and b) as Guadagno et al. (2013) found, we are more likely to share funny videos with the people in our lives thus yielding these a higher chance of going viral - an element that truly worked for Lamé.

So how does TikTok's algorithm actually work? Chew simplifies it a great deal when he mentions it, but explains it as simple maths (TED, 2023). We have structured his explanation of the algorithm into a flowchart to visualise the basic functionality of the recommendation engine (Figure 02). Basically, if persons 1, 2 and 3 all like a lot of the same videos they will be recommended videos that the other people also liked, as the algorithm assume you will then also like these videos - "And you can think about this repeated, at scale, in real-time across more than a billion people" (TED, 2023, 06:17-06:23).

TikTok's Algorithm

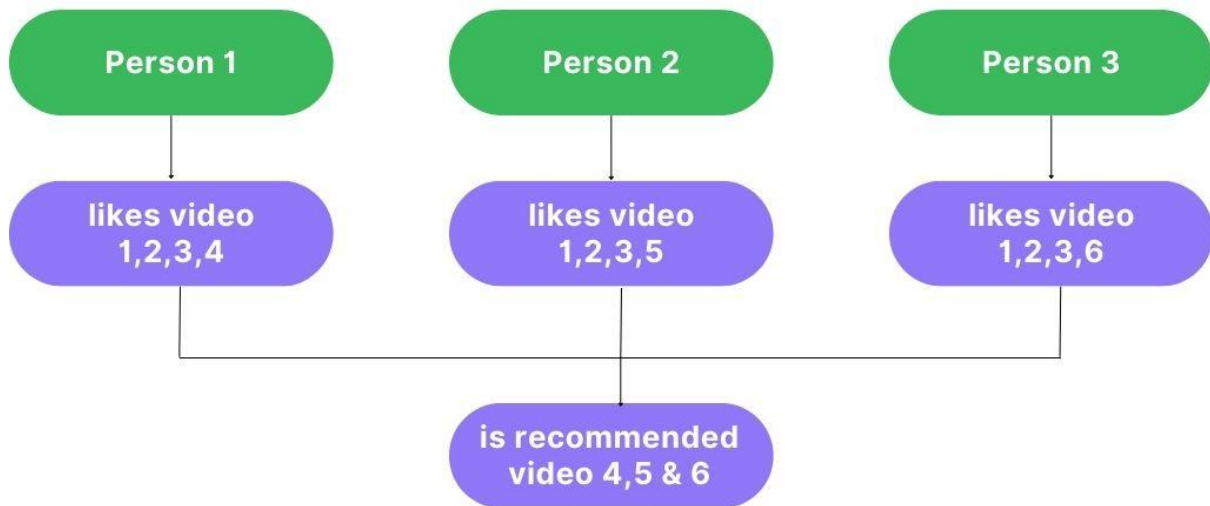


Figure 02: TikTok's Recommendation Algorithm visualised by us

Chew attributes the progress in AI and machine learning to allowing their algorithm to make these calculations in real-time to give their users the best experience possible - "It learns the interest signals that people exhibit very quickly and shows you content that is really relevant for you in a very quick way." (TED, 2023, 06:33-06:44). These *interest signals* are communicated from the user to the algorithm via "voting with your thumbs" (TED, 2023, 07:25) We do this type of 'voting' when we watch videos, swipe on our screens, press the like, share and save buttons and by commenting on the videos - these are the interest signals we show to the algorithm so that we can continue to discover relevant content. In terms of virality on TikTok, Chew argues that

You have got to have a message, that resonates with people, and if it does, then it will automatically have the virality itself. That is the beauty of user-generated content. It is not something that can be engineered or over-thought. It really is something that has to resonate with the audience, and if it does then it goes viral. (TED, 2023, 12:47-13:05).

So *resonation* is a factor that you need to have in mind when you are creating content for TikTok, and social media in general. With this comes knowing your audience and committing time to understand the humour and messages that your audience resonate with, and the difference in audiences on different platforms, so that you can hone in on these and better build your community across social media.

Reactions to controversies

As mentioned, TikTok are well aware that they are currently facing large-scale, global controversies and are currently a) committing to large-scale changes (such as Project Texas) and b) increasing the communication and focus on all the areas where they are combating the things, that people are upset about (i.e. having CEO Shou Chew appear in interviews to highlight these). Chew presents how TikTok combats a range of controversies:

1. Addiction to the platform: As will be mentioned throughout this thesis, TikTok has managed to create a platform that keeps users engaged extremely well, landing TikTok much higher in terms of average hours spent on the platform compared to its competitors (Doyle, 2023). TikTok's perspective on this is that, as a business, it is better in the long term to have a healthy relationship between their users and their platform:

As a company, our goal is not to optimise and maximise time spent. It is not. In fact, in order to address people spending too much time on our platform we have done a number of things. (...) if you spend too much time on our platform, we will proactively send you videos to tell you to get off the platform. (TED, 2023, 20:40-21:04).

2. Dangerous challenges going viral: TikTok is actively combating these by suppressing tags and videos regarding such challenges.
3. Mental health: Especially concerning teenagers, TikTok proactively redirects searches regarding mental illness towards helpful messages and how to get help if you need it.
4. Project Texas: The undertaking of deleting all current legacy data tied to US TikTok users, and storing current, and future, data in Oracle-run servers in Texas so that Americans can be sure that the Chinese government cannot interfere with their data. TikTok is currently planning a similar project in Europe with all our data.
5. Regarding transparency towards these controversies, TikTok will let 3rd parties review and monitor TikTok's source code so that they can ensure that China cannot, through TikTok, control e.g. US elections.

This interview helps us gain insight into both TikTok as a company and as a social media platform. Understanding their mission and visions provide an idea of what kind of content fits best on this platform as well as what the platform offers in terms of content creation affordances depending on your personal video-creating skill level. The fact that the most followed person on TikTok is a 'normal' content creator who has reached massive success and managed to translate his success into high-profile work outside the platform gives any

aspiring content creator the proof, and hope, that they too have the ability to create a career no matter how simple their content might seem.

Defining the term 'Virality'

The word *viral* is an adjective conjugation of the Latin word *virus*, meaning “(...)poison, sap of plants, slimy liquid, a potent juice(...)” (Etymonline, 2015) and gradually evolved into the medical and scientific “(...) agent that causes infectious disease (...)” (Etymonline, 2015) throughout the 17,- and 1800s.

The term *viral marketing* was first used by Draper Fisher Jurvetson, an American venture capital, in 1997 (Mills, 2012) to describe how Hotmail used to put adverts on the bottom-out outgoing e-mails as a method of promoting their free e-mail service. This version of the word 'viral' does not have one single definition, with some calling it a technologically improved version of the classic word-of-mouth, with others likening it more to the original meaning of 'viral' and its infectious meaning (Mills, 2012). In his article *Virality in social media: the SPIN Framework*, Adam J. Mills investigates virality from a marketing perspective and proposes his SPIN Framework, which suggests four key factors for creating successful social media marketing campaigns. In his introduction, Mills presents what he defines as viral marketing:

I align my understanding of the concept of viral marketing more with this latter definition that viral marketing is far more than a form of word of mouth for two primary reasons. First, the term 'viral' connotes infection: rapid spreading across individuals and communities, growing exponentially with each cycle. The key to such rapid and successive spreading is that the virus is contagious and therefore distribution is both self-propelled and exponential. Second, 'going viral' most often

refers to the spread of a thing—particularly in the context of social media—more so than information. (Mills, 2012, p. 163).

Mills' definition of viral marketing points to how a piece of content is 'released into the wild' like a biological virus, and how, after its release, it spreads independently of its creator. Mills then presents his own definition of the term:

I offer a definition of viral marketing here as the strategic release or seeding of branded content into the socially networked online consumer ecosystem, followed by the potentially multiplicative spread of the content through the ecosystem as hosts (consumers) receive the content and are motivated to share the branded content with other consumers. (Mills, 2012, p. 163).

While Mills' definition of virality comes from a marketing perspective, its elements are still applicable in a more general definition of virality, namely that the content needs to motivate viewers to interact with the content, especially to share it, so that the content spreads to as many as possible.

Another article that presents some definition of virality is *Going Viral: Factors That Lead Videos to Become Internet Phenomena* (West, 2011). While West mainly investigates what elements lead to videos going viral, he does use Jean Burgess's argument that "(...)a viral video is born when user-led distribution causes a clip to become wildly popular." (West, 2011, p. 77), an argument that echoes Mills but does not itself offer any deeper definition of virality, an issue that Jeff Hemsley (2011) pointed out as a widespread problem in the literature surrounding virality:

Do these authors mean the same thing when they claim to be looking at viral information diffusion? Are they measuring the same thing? How can we compare these studies or understand how their knowledge claims may be related without a

clear definition of virality? (...) As I show later, another problem is that this body of literature seems to have settled on a definition of Viral Marketing, but not on virality, or the viral process. (Hemsley, 2011, p. 2).

Hemsley, like Mills, investigates how the general understanding of viral marketing has evolved from being seen as nothing more than an improved version of word-of-mouth into a deeper understanding:

As we can see, in more recent work authors seem to have converged on the idea that viral marketing is a strategy that includes the concepts of speed, fidelity of message, and reach, where reach suggests the ability to target niches in a network. (Hemsley, 2011, p. 4).

Hemsley argues that while viral marketing has become a well-understood concept, the word *viral* itself still lacks a clear definition in research. In his paper, Hemsley aims to cover what he defines as the three main elements of virality, namely: word-of-mouth, speed and reach. Through his research, Hemsley ends up presenting his own definition of virality, which reads:

Virality is a word-of-mouth diffusion process wherein a message is actively forwarded from person to person, within and between multiple weakly linked personal networks, and is marked by a period of exponential growth in the number of people who are exposed to the message. (Hemsley, 2011, p. 13).

With *weakly linked personal networks*, Hemsley points to how:

Suppose that I broadcast a message, say a link to a video, in my personal network. Everyone in my network is potentially exposed to the item, but only a subset will be interested in viewing the video, and only a subset of those will forward the link on in their own network. (Hemsley, 2011, p. 10).

Hemsley illustrates this point in his paper (see Figure 03) with *A* being the one who posts a video, *i* being those who are interested and will watch the video, the orange *i*'s are ones who share the video and finally, the blank circles are those not interested in the video (*immunes*).

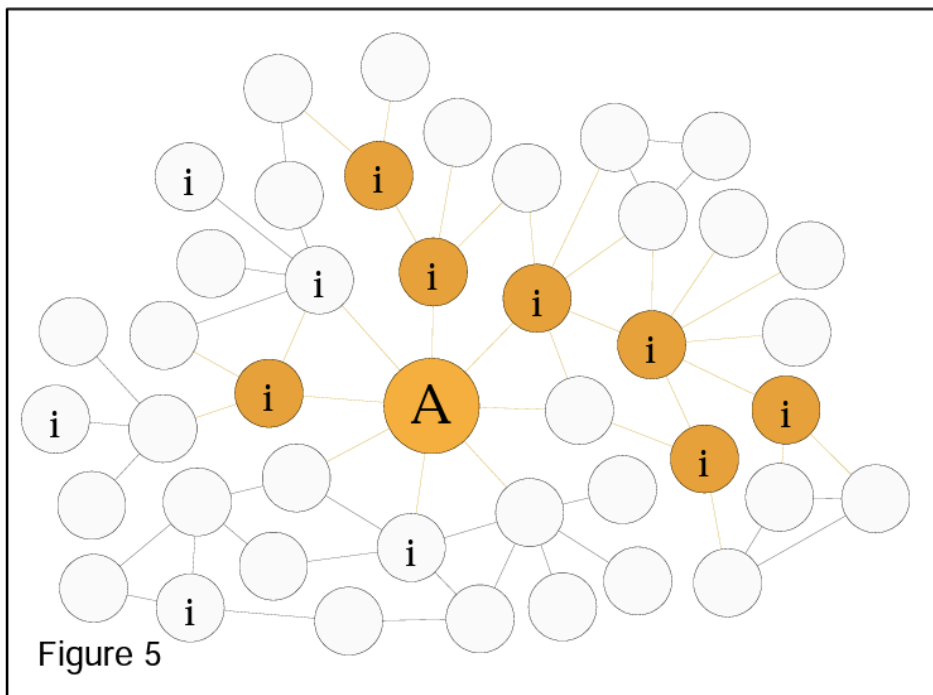


Figure 03: Personal Networks (Hemsley, 2011, fig. 5)

Hemsley points out how some of the people who would be interested in watching the video will not see it as the video will not be forwarded to them, as the immunes stop the sharing process; thus creating a *weakly linked network* where timing and interest connections can be key drivers in content reaching its potential virality.

Our understanding of virality lies close to Mills' and Hemsley's definitions but as both their papers are a decade old, we are adding the updated perspective from the 2020s where you are not only being forwarded content from your friends but directly from different social media platforms through so-called *For You* pages such as seen on Twitter, Tumblr,

TikTok and Instagram (on Instagram it being called the explore page). Thus, algorithms based on your preferences, interactions and view time on different content lets the platforms feed you content you are more likely to watch and interact with, and in turn, keep you on their platforms longer, increasing watch time and helping pieces of content being pushed to more people, increasing their chance of going viral.

In their journal article *A commentary of TikTok recommendation algorithms in MIT*

Technology Review 2021, Min Zhang and Yiqun Liu echo this, writing:

On the 'For You' feed, TikTok mixes videos of both internet celebrities and newcomers, encourages high-quality creative content according to page views, and promotes new bloggers to share videos with users. The unique aspect is that anyone has an opportunity to spring into fame on the feed. Through TikTok's recommendation algorithm, videos are continuously recommended to users with similar interests or attributes as video bloggers. This 'targeted catering' approach has strongly boosted the number of views of videos, allowing for the rapid spread of high-quality content. (Zhang & Liu, 2021, p. 846).

While Zhang and Liu are focused solely on TikTok, and it's For You Page, the overall functionality they present translates to the other platforms' For You Pages as well. This argument does prove how vital algorithms are to include in your consideration of virality, as you are no longer only being presented with new, relevant content from your network but from the social media platforms themselves.

What causes virality?

With our understanding of the term virality in place, we can now begin to delve into what causes a piece of content to go viral in an effort to extract key elements that creators can

utilise to increase engagement on their content. *What makes a video go viral? An analysis of emotional contagion and Internet memes* by Guadagno, Rempala, Murphy and Okdie (2013) examines the question, by asking “What qualities lead some Internet videos to reach millions of viewers while others languish in obscurity?” (Guadagno et al., 2013, p. 2312). Guadagno et al. (2013) define *contagion*, in this context, as a “(...) rapid spread of influential information among people (...)” (Guadagno et al., 2013, p. 2312) and that the increased ease of spreading information online increases contagion (Guadagno et al., 2013). Further, *emotional contagion* is defined as merging your emotional state with the emotional state of those you are watching:

Whereas a dyadic interaction can produce emotional contagion directly, forwarding existing information to another person also can involve shared emotion indirectly.

That is, when people watch Internet video clips, they may experience the same emotions as the people in the clip, and by forwarding that clip, they anticipate that the receiver will experience similar emotions. (Guadagno et al., 2013, p. 2312).

So, here we have the first element behind sharing content with your peers: sharing the emotions that a certain piece of content gives you; whether that be in humouring your friend or showing them a cute video of a cat, emotional contagion can be a strong motivator in forwarding content.

In their study, Guadagno et al. (2013), looked into what types of reactions were aroused in their participants after watching five different emotional categories: funny, cute, angry, disgust and a set of control videos. Through this, they found results indicating an *arousal hierarchy*:

(...) videos evoking positive emotion are most likely to be forwarded, videos evoking diffuse arousal are more likely to be forwarded than negatively arousing or non-

emotional videos, and videos evoking negative emotion are more likely to be forwarded than non-emotional videos. (Guadagno et al., 2013, p. 2318).

Guadagno et al. (2013) conclude their study with a few key points:

1. Content that generates a strong affective response is the most likely to go viral, as people mostly share content with friends, and often want their friends to experience the same positive reaction that they did themselves.
2. The easier sharing of content is, the more likely contagion is, and the more potential reach is available.

In terms of this second point, sharing content on social media has only become easier since Guadagno et al. wrote their article in 2013. With all social media platforms a) having a mobile app, and a large percentage of the world having smartphones now and b) having a 'share' button alongside the other engagement buttons on each post, sharing content with your friends is rarely more than two clicks away.

Having introduced our problem field, our problem statement and their relevance, we can now move on to our methodological approach and literature review. Our methodology will set the stage for our approach to this entire study and shape how we have conducted our research throughout our entire process.

Methodology

This chapter will present our methodologies in terms of the scientific theories we utilised in crafting our problem area and research questions. We will start by introducing the scientific theories that we have been educated in during our masters, and then highlighting which one we have followed in our research as well as other methodologies that we have utilised. M. Williams (2016) help us gain an understanding of how *theories* more precisely can be described, as well as an understanding of how to use them:

The word 'theory' comes from the Greek word *theoria*, which means 'looking at'. In everyday use, in natural and social science, it has come to mean a propositional statement. (...) In natural science, despite the influence of logical positivism (see **positivism, empiricism**), theory has always played a central role in reasoning about phenomena and providing a structure for investigation. (M. Williams, 2016, p. 219).

Pragmatism

William James defined the *pragmatic* method as being: "(...) primarily a method of settling metaphysical disputes that otherwise might be interminable. (...) The pragmatic method in such cases is to try to interpret each notion by tracing its respective practical consequences." (James, 2004, p. 134). This, albeit abstract, definition captures the key element of pragmatism: finding the practical effect of an answer; finding the *practical* difference between arguments to find the right answer (James, 2004).

James describes how a pragmatist:

(...) turns his back resolutely and once for all upon a lot of inveterate habits dear to professional philosophers. He turns away from abstraction and insufficiency, from

verbal solutions, from bad *a priori* reasons, from fixed principles, closed systems, and pretended absolutes and origins. He turns towards concreteness and adequacy, towards facts, towards action, and towards power. (...) It means the open air and possibilities of nature, as against dogma, artificiality, and the pretense of finality in truth. (James, 2004, p. 136).

With this knowledge of how a pragmatist works as well as the meaning of the pragmatic method: “No particular results then, so far, but only an attitude of orientation, is what the pragmatic method means.” (James, 2004, p. 137). We can begin to gain an understanding of how working with this approach would function. In his book *Key Concepts in the Philosophy of Social Research*, M. Williams (2016) helps us gain a further understanding of pragmatism and how “The focus is on what practical difference an object, action, thought and so on makes in the world. (...) in pragmatism the reality of the world is constituted by our practical orientation to it.” (M. Williams, 2016, p. 172). To sum it up, pragmatism is a way of looking at the subjective *truth* of a certain matter; in our case: the truth of content creation,- and consumption on TikTok.

Following this pragmatic approach would present us with the goal of finding the truth in what makes some people ‘explode’ in terms of views and engagement, while others obtain a fraction of the potential viewership.

Empiricism

Dewey defines *Empiricism* as “(...) things—anything, everything, in the ordinary or non-technical use of the term ‘thing’—are what they are experienced as. Hence if one wishes to describe anything truly, his task is to tell what it is experienced as being.” (Dewey, 2004, p. 189). Dewey allegorizes empiricism with a sound that frightens you; empirically, the sound is

frightening because of the experience it gives you, but when the experience of the sound changes - so does your understanding of the sound. Following this Immediate Empiricism would present us with the goal of looking at the knowledge gained through the *experience* of content creation- and consumption. Williams (2016) explains to us how pragmatism and empiricism share the characteristic “(...) that is, we cannot claim to know anything outside of experience. (M. Williams, 2016, p. 172)”.

We can follow these theoretical approaches by looking at content on TikTok and asking questions such as:

- Do I find the creator likeable?
- Am I engaged in the story being told? (Or the product shown)
- Why am I engaged in this video? Is it the creator's looks? The story being told? The product shown?
- What knowledge can we gain from looking at the *practice* of professional content creators?

Or, as we did in our interviews, ask working content creators about their experiences regarding content creation and what they have learned through their time:

- What do you think attracts people to your content?
- What have you learned about content creation throughout your journey? And further - what have you learned about viewers' preferences in terms of content consumption?

Integrating Theory and Research: Starting with Questions

In the first chapter of *An Integrated Approach to Communication Theory and Research*, Stacks and Salwen (2019) introduce us to how the ultimate purpose of our thesis is

“(...)more than simply to master the content. It involves learning via a mode of conceiving and conceptualizing in which hypotheses or research questions are derived from theory.”

(Stacks & Salwen, 2019, p. 3) This is where these methodologies can aid us: by knowing what questions to ask - and how to ask them, we can better find the relevant research and theories to help us a) construct our problem area and b) convey the answers to this problem area in the best possible manner based on our obtained knowledge.

Stacks and Salwen (2019) describe the ‘journey’ of the research process as:

1. The Communication Process: The first step is beginning with a good question or hypothesis. In our case, this question was *What is it about TikTok that makes it so engaging?*. Then, research and theories advance the question and further advance the theory behind the question, refining the research process.
2. The Research Process: This process begins by asking several research questions relating to your larger problem area. These can be either deductive or inductive; that is: either derived through common sense or a deeper, more logical approach. Letting these two challenge each other can serve in getting the best results, as straying too far in each direction can lead to detrimental results.
3. Asking Questions: All the way throughout your theory and research process you should be asking questions. Questioning the research you are reading, the relation between theories, what each new piece of information adds to your problem area, how these readings influence your hypothesis etc. helps you push your investigation towards your ultimate answers and helps you stay connected to your initial problem area all the way through these processes (Stacks & Salwen, 2019).

We have followed this way of working throughout the work on our thesis, by often sitting down and asking where our current research has been taking us and how this may have

affected our line of questioning, our understanding of our problem area as well as where our thesis ultimately is heading. Of course, we have not massively changed directions, but we have learned several things through our work that has changed how we view the goals of content creation on TikTok. The main example here would be how we have realised, that having a video go viral is often not the goal for creators; instead, they mostly focus on creating communities around their channels, as communities' engagement helps massively in the platform's algorithm spreading your content to new viewers as well as enabling the creator in converting TikTok viewers to other, more monetisable, platforms (YouTube, Twitch, Business site).

Literature Review

In this section, we will present our process through a review of our literature. We will do so chronologically to better outline and explain our process.

We started out this process with a focus on TikTok and how to successfully use the platform to garner a Following. This choice was based on our common interest in social media platforms and their culture. After crafting an initial problem statement of "How to create successful content on TikTok" we began the first part of our research process.

Finding relevant literature

First, we brainstormed certain key subjects in relation to our own understanding of TikTok and came up with four important elements:

- Viral
- Social media

- Marketing
- Content creation

We then took these four subjects and wrote down related terms to each of them:

- Viral – popular, share, trend, meme, engaging.
- Social media – Online, friends, network, TikTok, influencer.
- Marketing – Business, brand, advertising, influencer.
- Content creation – video, viral, smartphone, entertainment.

By using these four subjects and their related terms as search words we started our exploration of relevant sources. By mainly using Google Scholar and Aalborg University's own library catalogue we found four relevant sources of relevant theory.

- Virality in Social Media: the SPIN Framework by Adam Mills (2012)
- Social Media: A Critical Introduction by Christian Fuchs (2014)
- The “so-called” UGC: an updated definition of user-generated content in the age of social media by Marcelo dos Santos (2021)
- Understanding Social Media by Sam Hinton and Larissa Hjorth (2013)

These sources were primarily selected for their relevance to our initial problem statement.

However, they did also adhere to the following criteria:

- Being peer-reviewed.
- Being based on other established theories and studies within our problem framework.

- Presenting models and theories for a fundamental understanding of social media affordances and culture.
- Having credible authors with relevant backgrounds and previous academic works.

With our primary literature selected, we began the investigation of the theoretical framework.

Reviewing the literature

Virality in social media: A SPIN Framework by Mills (2012) presents social media, viral marketing and how their relationship affects brands. He argues how viral marketing can be utilised to positively impact your business, like giving your brand a positive image in consumers' minds, as well as used to negatively impact your brand, as seen in smear campaigns or if someone working for your business does something negative in public, and a video of it goes viral (Mills, 2012). Mills seeks to present a definition of *virality*, as the term at the time was mainly seen as 'advanced word-of-mouth' and he argued it to be more than that, due to its contagious nature. Further, Mills argues that there has been a lack of tangible frameworks in this subject, and thus presents his SPIN Framework, which consists of Spreadability, Propagativity, Integration and Nexus (Mills, 2012). Mills' Framework should not be seen as a finalised concept, but more as an attempt to further the academic understanding of virality.

Understanding Social Media by Hinton and Hjorth (2013) is an examination of social media themes and principles based on a collection of previous studies. It introduces key aspects of understanding social media and its developments and how these have affected the cultural and social practices of online participatory cultures. Hinton and Hjorth (2013) also present

real-life examples making it easier to understand the different terms and concepts.

However, the theoretical framework is also very focused on political and ideological elements of social media and it could be argued that some of the presented theories and examples are somewhat outdated having been written a decade ago. This literature helped us gain a foundational understanding of social media and introduced a wealth of new authors that we have since used for further theoretical research such as Malcolm Parks (2010), Kate Crawford (2011), Geert Lovink (2012) and Tim O'Reilly (2012).

The "so-called" UGC: an updated definition of user-generated content in the age of social media by dos Santos (2021) attempts to create a concrete description of user-generated content as he sees it as the centre of social media, but argues that it is being taken for granted academically, leading to a loss of clarity in the term's usage. dos Santos' method is a large literature review of an array of academic articles on this subject, from which he collects their different uses, and definitions, of UGC to create a singular consolidated definition. His final definition focuses on how UGC is anything posted by users of online systems that yields a communicative reaction either on an individual or a combined level (dos Santos, 2021).

Social Media: A Critical Introduction by Fuchs (2014) presented many of the same subjects and themes as Hinton and Hjorth (2013). Fuchs (2014) however had a more critical approach to social media involving a focus on social media commercialisation and business models and how these relate to ethical and political issues such as exploitation, Marxist theory and capitalist approaches. Fuchs' framework provided a great contrast to Hinton and Hjorth's viewpoints however some of his key themes were almost too critical and touched on ideological discourse that we deemed to be outside of our problem statement's

framework. Fuchs did however also introduce some of the same relevant sources as Hinton and Hjorth such as O'Reilly (2012) and Lovink (2012) further validating their importance while also introducing new authors namely, Henry Jenkins, Sam Ford and Joshua Green (2013)

All four of these sources presented us with a foundational understanding of social media and its different aspects. We used these texts as the framework for finding further theories and insightful sources. These four primary sources all more or less were consistent in their approaches to social media which would prove to be a theme throughout our process. Many of the findings between our different sources corroborated and expanded upon each other. The only gap we experienced was that much of the literature was written at the start of the 2010s and therefore had some outdated examples, however many of their theoretical approaches could still be applied to the contemporary media landscape.

Our chosen literature has been picked to cover a wide array of subjects regarding media history, social media history and current social media understandings as well as some sociological aspects of these. We chose these subjects as they give us not only a deep understanding of TikTok as a social media platform, TikTok's place in social media usage as well as how communities on TikTok function and how they differ from other platforms. Our ultimate aim with this study is, through our model and findings, to improve the academic understanding of content creation, how the subject of communities on social media might be changing and how content creators can utilise academic understandings of these subjects to improve their craft.

Further process

From the beginning of our process, we knew that we wanted to use professional content creators as our empirical data and that we would use this data to heighten our theoretical findings. The creation of our model, based on a pragmatic theoretical approach led us to work from a heavy theoretic base, making this thesis quite theory-loaded.

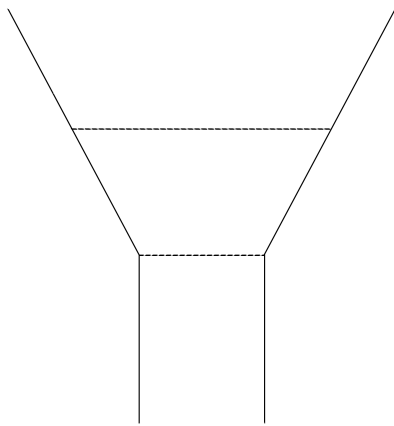


Figure 04: Our 'funnel' process

Because of our reliance on theory, we chose to start out exploring the subject of social media as widely as possible. Our approach here was to find as much relevant theory as possible which we would then end up boiling down through analysis and discussion to an easy-to-understand model that would answer our problem statement. To visualise this process we created a very simple funnel (see Figure 04) to guide and structure our approach throughout our process. The funnel indicates our approach of starting with a wide array of theories and using these to guide us through our analysis and discussion, narrowing our field further and further. The striped lines in the funnel are meant to symbolise each of our three main chapters, theoretical research, analysis and discussion.

Theoretical Research

In this chapter, we will present a list of literature that covers a wide range of subjects surrounding general media theory, social media, content creation, content consumption, virality and other relevant subjects to our investigation into creating viral content. We will take each piece of literature, explain their point of view, research and findings and relate it to our own investigation and how each finding ultimately can help us in the creation of our model for viral content. Here, we will cover media literature throughout the last decades to gain an insight into the evolution of media understanding as well as note the vital elements we find throughout to best create a model that aids in creating viral content and building a community on your channels.

Diffusion of Innovations

In our section on defining virality, we talked about diffusion in relation to *virality* being called a 'word-of-mouth' diffusion (Hemsley, 2011) but we also want to look at the *diffusion of innovations* to understand how this might have an effect on a social media platform's growth.

Rogers et al. (2019) define *diffusion* and *innovation* as:

Diffusion is the process by which an innovation is communicated through certain channels over time among the members of a social system (Rogers, 2003). An

innovation is an idea, practice, or object perceived as new by an individual or other unit of adoption. (Rogers et al., 2019, p. 415).

They add that diffusion often comes from both mass media and interpersonal communication and that the Internet and cell phones (now more than ever with smart devices and 5G) represent fantastic tools for diffusion (Rogers et al., 2019).

Rogers et al. (2019) present two major case studies in the history of diffusion research:

1. The Iowa Hybrid Seed Corn Study: this 1938 study by Ryan and Gross and Ryan especially is credited as one of the major researches in the forming of the paradigm for researching the diffusion of innovations (Rogers et al., 2019). Ryan and Gross had a very pro-innovation approach to their study; a bias that still characterises diffusion theories today (Rogers et al., 2019). According to Rogers et al. (2019), Ryan and Gross's main shortcoming was their avoidance of sociometric questioning in their data, even though diffusion is "(...)essentially a social process(...)" (Rogers et al., 2019, p. 420). Ryan and Gross ultimately found that the channels that introduced them to this new type of corn and the channels that convinced them to adopt it were different: salespeople mostly introduced the new product while their social circle mostly convinced them to adopt it. This can be translated to today where mass-media advertising might introduce you to a product but you might find yourself more likely to buy it if recommended by a peer or an influencer that you trust.
2. An Application of the Diffusion Model in San Francisco's STOP AIDS Program: in the 80's and 90's a large amount of the LGBT community in San Francisco was HIV-positive. To combat this, LGBT organisations got together and founded the STOP AIDS Program based on communication theories, namely the diffusion of innovations theory (Rogers et al., 2019). STOP AIDS utilised focus groups to spread awareness and education about HIV; using the theory that if early adopters initiated a new

behaviour, this would diffuse through the community letting others adopt this new, safer behaviour as well (Rogers et al., 2019). The program was a massive success in diminishing the spread of HIV for several reasons, one being a good understanding, and utilisation, of diffusion theory.

In diffusion theory, the rate of adoption of a new innovation has been found to create an 's-curve' (see Figure 05 beneath), showing how "(...)the rate of adoption begins to suddenly increase at an inordinate rate." (Rogers et al., 2019, p. 424).

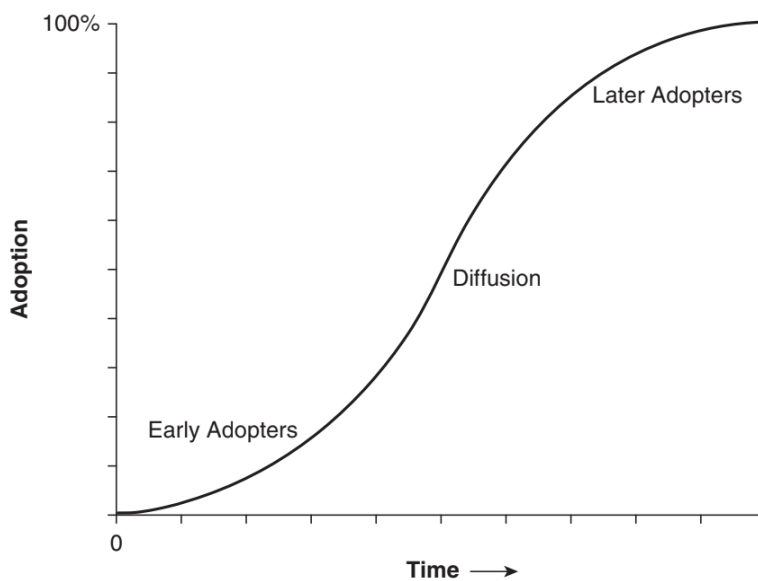


Figure 05: The Diffusion S-Curve (Rogers et al., 2019, p. 425)

In terms of interactive communication technologies, diffusion reaches a self-sustaining 'critical mass' where users of a given technology believe "(...)that 'everybody else' has adopted the interactive innovation. With each successive adopter of an interactive innovation, the new idea becomes more valuable not only for each future adopter, but also for each previous adopter." (Rogers et al., 2019, p. 425) - they give an example of how the telephone would have been useless to the first (and then only) person who had one, but

with each person who acquired one, they would become increasingly useful (Rogers et al., 2019).

When TikTok first started spreading it was seen as a mere dance-video app for children. But when the early adopters started branching out their content, diffusion took place and TikTok's growth increased rapidly and the array of content widened to include almost any interest area you might be a part of. Now, with TikTok having reached a massive user base, the late adopters, such as businesses wanting to utilise the platform for brand equity, are trying to work out how the platform's audiences function and engage, and how best to create content for these new audiences. Like with other interactive communication technologies, the more people who adopt the platform the better the experience will be:

1. More creators on the platform equals more content for consumers to view.
2. More consumers on the platform equals more engagement on the creators' content, all the more reason to continue creating content.
3. More users (both creators and consumers) on the platform equals bigger reasons for the platform to improve functions and monetisation for creators.
4. Better functions and monetisation on the platform equals more reason for new creators to adopt the platform

Web 2.0 – An Introduction

For more than three decades the Internet has grown into a worldwide phenomenon and its use has impacted almost every aspect of our day-to-day lives. A major aspect of the development and convergence of the Internet, and particularly social media, is the counterbalance between the contrasting themes of empowerment and freedom versus exploitation and control. This tension plays out between the colonisation, business

strategies and commercialisation of the Internet by corporations and the activity and social practice of users.

To further understand the tensions and perceptions in the relationships between the experiences of networks and sociability we will in this section investigate the term *Web 2.0* and its development through the 21st century.

Web 1.0 to Web 2.0

In order to understand the term Web 2.0, we will first take a look at what preceded this development of the Internet and social media, namely Web 1.0, to better comprehend and differentiate between the old paradigm and the new. It should be understood that there are multiple diverging opinions and definitions of the terms Web 1.0 and Web 2.0. In this thesis, we will focus on the shared understanding of these terms as presented by Tim O'Reilly (2020) who introduced the term Web 2.0, Sam Hinton & Larissa Hjorth (2013) and Christian Fuchs (2014). It is also important to note that the term Web 1.0 was only coined and discussed after the fact and that "(...) nobody talked about Web 1.0 until the term Web 2.0 emerged." (Hinton & Hjorth, 2013, p. 12).

The interconnectedness of people was one of the fundamental aspects of the rapid expansion in the early days of the Internet. This extreme growth in users inevitably caught the attention of corporations looking to actualise the potential of the medium. For many businesses, the Internet differentiated itself from traditional broadcasting media by being a two-way communication medium that therefore offered incredible new information and insight into its users (Fuchs, 2014).

The first attempts to commercialise the digital space however were primarily based on existing strategies from traditional media. Just like with television and radio, the approach was to capture the attention of audiences in order to sell products and subscription-based services. Businesses quickly realised a flaw in this strategy: Capturing the audience's attention in the online space was rather straightforward but transforming this attention into monetary transactions proved to be a more complex issue (Fuchs, 2014). Audiences were simply unwilling to pay for online services and nearly all efforts to accumulate customers were crippled by an abundance of information and services from competing sites given away for free in order to establish their own user bases.

In spite of this early mistaken approach, businesses developed new strategies to capitalise on the unparalleled growth of the Internet. Thus "Web 1.0 emerged out of a desire to make money from Internet users, or to 'monetise' them (...)." (Hinton & Hjorth, 2013, p. 13).

Instead of making money from the audiences, businesses now tried to commodify the users themselves (Hinton & Hjorth, 2013). Quickly, the audiences became the product and advertising banners popped up on multiple search engines and platforms. This strategy, while initially limited in its success because of slow loading times and bad Internet connections, has since been exceedingly prosperous thanks to technological developments and is today a flourishing enterprise.

As a response to this new commodification of audiences, many businesses created web portals to function as info-mediaries (Hinton & Hjorth, 2013). These sites would congregate users to specific content and control their attention, thereby connecting audiences to the advertisers with the site as an intermediary. Especially web portals with search engines proved to be highly successful in guiding the user's exploration and controlling their

attention. However, businesses still had difficulty profiting even though their user bases grew exponentially.

Another issue with the early business model of Web 1.0 was “(...) an underlying lack of interest in actually attempting to understand how people were using the internet, and how this affected business models that were still treating internet users like TV audiences.”

(Hinton & Hjorth, 2013, p. 14). Commercial websites mistakenly perceive the Internet as a medium to push their content ignoring the potential for user participation and engagement. Instead, audiences flocked to non-commercial websites with open forums, free games, and other online communities.

In spite of these difficulties in profiting from users, both directly and indirectly, more and more online start-ups were created. However, “(...) devoid of proven business models, these businesses led the charge into economic oblivion” (Hinton & Hjorth, 2013, p. 15) resulting in the dot-com financial crises of the very start of the 21st century and later the end of Web 1.0.

Web 2.0

As we noted above there are several notions and definitions of what constitutes Web 2.0. It is generally considered to have started appearing around 2005 with the advent of social media and social networking platforms. It was around this time that the platform Myspace became the most used website overtaking successful search engines like Google and Yahoo. A major factor behind this success can be attributed to new business models and a shift away from treating online users in the same way as traditional broadcast audiences (Hinton & Hjorth, 2013).

In these early days of Web 2.0, Tim O'Reilly (2012) introduced seven key principles to measure a platform's Web 2.0'ness. These principles are not meant to be requirements but rather an indicator of successful features and practices existing within a given platform. It is therefore not necessary to achieve all of the principles as some can be replaced by having strong foundations in others (O'Reilly, 2012).

1. *The Web as a Platform*: The interconnectedness of the Internet should be treated as an extension of the individual platform's features. A Web 2.0 platform should not function with the intent of having "(...) a hard boundary, but rather, a gravitational core." (O'Reilly, 2012, p. 33). An example of this is banner advertisements, a feature that bleeds over from successful Web 1.0 practices. These advertisements should be seen as an early form of a web service which later would be further developed by search engines and web portals. These features serve as a seamless continuation between two websites thereby treating the entire network as part of the platform itself. The criteria for success in this principle are found in the connections between the shared space of the main platform and the content of the destination platform. Social media platforms have further expanded on this principle through algorithms and data management. This enables the user to serve themselves to new content as the service only gets better the more they and other users employ these features which leads directly to the next principle.
2. *Collective Intelligence*: Embracing the capability of the Internet to harness the collective intelligence of users has been a key principle in the success of many major platforms. "Hyperlinking is the foundation of the web. As users add new content and new sites, it is bound into the structure of the web by other users discovering the content and linking to it." (O'Reilly, 2012, p. 37). The connections to content become

stronger through the repeated activity of a platform's users as seen with Google whose algorithm has made them the most successful search engine on the market. The capabilities and insights of collective intelligence can also be observed in the dynamic content creation of platforms such as Wikipedia and Duolingo which employ the shared potential knowledge of all their users to great success. Another example is Amazon who through user engagement and participation such as categorisation of popularity based on views, sales and reviews have made them the most successful e-commerce website today. All these platforms have in common that they have employed the altruistic intentions of user contributions to dominate their market within Web 2.0.

3. *Data Management*: This principle is a direct continuation of the Web 1.0 question of how to commercialise the Internet. Many companies found a new way to monetise users in Web 2.0 by collecting core data like location, calendaring of events, browser activity and user identity. Where before this monetisation happened through randomised banner advertisements platforms could now sell both advertisement space and user information to marketers in order to increase their cash flow. This enabled platforms to be seemingly free to use by not making money directly off users but instead indirectly through their activity. Racing to collect and control user data lead to platforms aspiring to amass users to surpass their competitors. This scramble for control has led to a concentration of users on certain platforms like Facebook and Google who as a result of this have congregated an overwhelming market share of online advertisements. However, this principle of successful business practice in Web 2.0 has also raised questions of ownership, copyright and concerns of privacy violations frustrating many users of the major platforms.

4. *Software as a Service*: A major factor of successful Web 2.0 platforms is the end of software cycles. Many companies have found a successful business model by monetising users as mentioned in the previous principle. As such the new defining characteristic of platforms has been to deliver software as a service rather than as a finished product. Continuing to update and maintain software performativity is a fundamental shift in creating dynamic user experiences. It is therefore vital to treat users as co-developers to reflect on existing affordances and features. This is mostly done by monitoring user behaviour to observe which features are used and which are not and also how and when they are used. In doing this, platforms can optimise, add or remove features to foster increasingly competent users and nourish dynamic systems and practices.
5. *Usability*: A big problem in Web 1.0 was the lack of affordance in user-driven content. Far from the majority of Internet users were skilled in setting up their own websites/blogs. As a result of these difficulties, platforms lacked inclusivity of affordance. However, Web 2.0 features and innovative programming have made content creation more accessible for users without competencies in coding and software design. This principle is extremely important for platforms looking to foster user participation and content creation. A key strategy of this principle is also to consider existing successful features and affordances from other platforms in order to better integrate new users. Examples of this strategy can especially be observed in the way that multiple platforms use button icons such as a gear, indicating application settings, or a bell, signifying notifications.
6. *Software above the level of a single device*: A main feature of Web 2.0 platforms is that it is no longer limited to a singular device. Where applications and platforms in

Web 1.0 primarily were limited to computers they should in Web 2.0 be accessible on all devices. This is probably the principle that has seen the greatest innovation in Web 2.0 thanks to the advancements in smart technology. It has become an industry standard to design platforms to be available to as many different devices as possible whether it be phones, watches, cars or fridges.

7. *Rich User Experiences*: The last principle is somewhat self-explanatory. Creating great experiences for users will ensure their return for more. Furthermore, by creating applications and features such as calendars, address books, locations and e-mail/chat functions platforms can integrate themselves into the user's everyday life. This principle in combination with the previous principle of being accessible on all devices has created a continuous omnipresence of platforms and a new insight into user behaviour and identity on Web 2.0.

These principles should be utilised by platforms as a guideline for good Web 2.0 practice. Being able to check the boxes on all of these principles is a great indicator of a successful platform however "(...) excellence in one area may be more telling than some small steps in all seven." (O'Reilly, 2012, p. 52).

These Web 2.0 principles have, since the conception of the term, been utilised by many different platforms but none more so than the social media networks of the mid to late 2000s. These new platforms have all in some way incorporated the principles laid out by Tim O'Reilly (2012). The change from Web 1.0 to Web 2.0 is sometimes attributed to technological advancements however, the main factor in these changes comes from a new awareness of practices and business models that were not employed in the same way back in Web 1.0.

As such “Web 2.0 doesn’t refer to any changes in the Internet’s architecture. Rather, it refers to the types of software employed and changes at the level of user practices.” (Hinton & Hjorth, 2013, p. 13). This notion is shared by Christian Fuchs (2014) who argues that consumers simply were not ready for Web 2.0 before the late 2000s and that it primarily has been the users who “(...) as a collective intelligence, co-create the value of platforms like Google, Amazon, Wikipedia or Craigslist in a ‘community of connected users.’” (O’Reilly & Batelle, 2009, as cited in Fuchs, 2014, p. 40). The Web 2.0 Internet should therefore not be perceived as a technological space but as a social space advanced by the approaches and engagement of the users.

Successful Web 2.0 businesses have, therefore,

(...) come to understand the internet as a place where people, and organisations, engage with each other in a ‘conversation’. This realisation, which is a central philosophy of Web 2.0, represents an important shift away from mass media conceptualisations of audiences and a re-imagining of the internet user. (Hinton & Hjorth, 2013, p. 9).

Web 2.0 Critiques

It is vital to understand that there are many varied definitions and experiences that surround the use and perception of the Internet in Web 2.0. Hinton and Hjorth explain that “rather than ‘one’ internet, there are multiple, intersecting imaginings and understandings of the internet that are informed by the user’s background and experiences.” (Hinton & Hjorth, 2013, p. 8). The online world of the Internet is neither singular nor separate from the offline world. This is evidently clear in today’s world where mobile technologies have made

the online and offline bleed together and created a perpetual online/offline presence, especially when it comes to the use of social media.

Critics of Web 2.0 argue that the mass commercialisation of the Internet has changed the definition of social media. In the early days of many-to-many communication, it was celebrated for its participatory features that challenged the power structure of traditional broadcast media. However, critics like Geert Lovink (2011) argue that Web 2.0 has run its course and that “The participatory crowds suddenly find themselves in a situation full of tension and conflict (...)” (Lovink, 2011, p. 1). Lovink argues that the new paradigm of participation has been tamed and as such is missing the empowerment that it once had. The social aspect of the Internet has been institutionalised by issues of privacy, copyright infringements and usability and therefore created networks without a cause, where engagement has been reduced to public discourse absent of real political potency and decision-making. Even this public discourse is seen by some to promote a lesser form of user participation due to the radicalised opinions and harsh expressions of users on certain platforms (Fuchs, 2014).

Web 2.0 suffers under “The sheer number of users across the globe and the intensity with which people engage with the Internet (...)” (Lovink, 2011, p. 19). This is a major setback for public discourse and knowledge sharing across Web 2.0 platforms as “Web 2.0 was not designed to facilitate debate with its thousands of contributions” (Lovink, 2011, p. 19) which suffocates any real social change and political activism.

Other critiques of Web 2.0 include the exploitative nature of advertising as a mechanism for turning users into a commodity for the sake of generating capital for platforms. Because the Internet economy of advertising is dominated by a few corporate platforms like Facebook

and Google, it makes it difficult for new platforms and individual content creators to compete (Lovink, 2011). This forces users to mainly create content for the established platforms in what can be seen as an exploitation of free labour. Thus, the content created is controlled and censored by big media platforms which serves their corporate interests (Fuchs, 2014). Web 2.0 is therefore seen by critics as primarily driven by marketing ideology. These practices exclude and discourage users from creating their own content because they struggle to earn a living from it forcing them to at best be part-time creators. As a result of this Web 2.0 users are often passive consumers or so-called lurkers (Crawford, 2011) instead of active and participating creators (Meikle, 2016).

Social Media

Social media have had a growing presence in everyday life for the past two decades. This phenomenon has created new paradigms of thinking, acting and socialising in the 21st century. It has influenced platforms, technology and social contexts with its diverse modes of presence. In this section, we will explore the term social media and how it has evolved and adapted into what it is today.

As the technology and platforms of the Internet matured in the late 20th century, the term social media arose and gained popularity among both scholars and cyberspace enthusiasts. This term would evolve to embody the expanding and unrestrained realm of online media practices. This new movement and the social media presence that followed blurred the lines between what is public and what is private (Meikle, 2016) and created a space where personal and professional identities merged together (Hinton & Hjorth, 2013).

The way we think, experience and practice online activity have all been affected by social

media. What was once seen as a form of socialising and nerd subculture, primarily reserved for young people and technophiles, has now become a vital part of almost everyone's, especially in the Western hemisphere, everyday lives. Most of all, social media has changed the way we engage with friends and family, with work and free time, and with information and politics. However, there are many divided opinions on social media both from academic scholars and from the general public. On one hand, social media has created a public space where freedom of speech, democratic enlightenment and ideas can flourish unhindered. On the other hand, social media has facilitated mass infringement on privacy and unethical gathering of personal data. Likewise, social media have cleared the way for, and promoted, a new form of participatory culture that empowers its users to create their own content (Meikle, 2016). However, this can also be seen as an element of exploitative behaviour where the free labour of users is being taken advantage of to the benefit of large corporations. *"The widely varying ideas, criticisms and exhortations about social media reflect the complex social processes that it engages with."* (Hinton & Hjorth, 2013, p. 3). Hinton and Hjorth (2013) propose four recurring themes that provide a framework for understanding and addressing the issues of the various concepts, theories and discourse that surround social media. These themes are; *Empowerment/Control*, *Offline/Online*, *Local/Cultural* and what they refer to as the *Intimacy Turn*. It should be noted that while the first two themes of *Empowerment/Control* and *Offline/Online* both might individually seem to involve oppositions they should not be seen as such.

- *Empowerment/Control* might present as mutually exclusive dichotomies however they should be used in two different ways within the same theme in which we can critically examine social media or as Hinton and Hjorth put it; *"(...) social media is neither entirely empowering nor entirely controlling. In fact, it is often both."* (Hinton

& Hjorth, 2013, p. 3).

- *Offline/Online* also presents as dichotomies, social media however is never exclusively an online activity as it contains modes of engagement based in the offline/real world. Communication and socialising have, in some way or another, always been mediated, (McLuhan, 1964) even in the offline reality before the Internet. As such the tension between these two worlds of offline and online has created a new synthesis of social interactions, social presence and space both public and private. *"The relationships that people have online are always shaping, and shaped by, the offline."* (Hinton & Hjorth, 2013, p. 3). Traditionally most online friends are based on existing relationships in the offline world. Even the relationships that purely exist online are often based on how we behave and socialise in the offline world. Inversely our relationships and the way we socialise in the offline world can be heavily influenced by interests and activity in the online world.
- *Local/Cultural* presents an overarching theme of the globalised nature of social media. Different socio-cultural attitudes to and contexts of social media affect online behaviour and how we approach subjects like privacy, relationships and public discourse. Furthermore, exposure to other cultures and perspectives inspires reflection on our own socio-cultural practices and assumptions that previously might only have existed as tacit knowledge.
- The *Intimacy Turn* presents an understanding of how the deterioration of the lines between public and private spaces can be explained through the concept of social

intimacy. This deterioration also affects work and leisure as they are slowly bleeding together in contemporary society. Intimacy should here be understood as the way we connect to one another and present ourselves on an individual (micro), social (meso) and cultural (macro) level. *“To put it another way, social media affords certain kinds of social performance that involve making intimacy more public.”* (Hinton & Hjorth, 2013, p. 4). Platforms, like LinkedIn, use social media in an often more professional context where users share their work with peers in a social and intimate context. Other platforms, like Facebook, makes it possible for users to publicly share personal photos and information normally only reserved for close friends and family. Both of these examples have in common that they use a certain level of performance and intimacy that is amplified through social media to break the barrier between private and public.

These four themes can be used to explore and reflect on the nature of the dynamic progression of social media and how its context affects everyday life. We will use the themes in this thesis to understand social media theories and their related topics.

All media is inherently social as it enables communication. Furthermore, all media affects the context and the content of the communication in different ways but as a focal point through which sociability and connection form (McLuhan, 1964). However, even though all media are social not all media can be described as social media. According to Graham Meikle (2016), the term refers to specific developments in Web 2.0 resulting in certain technological affordances, business models, corporate practices, specific organisations and a particular set of cultural habits, practices and expectations (Meikle, 2016). He explains social media as:

Social media are those that allow people: to say or make things; to share those things with others; and to have that saying, making or sharing made visible to still others. Tagging, friending, liking and the personal curation of media material into playlists or channels, or into media streams like Facebook's news feed, are all common activities whose significance is not only that users can and do share them, but that these actions are made visible to others. (Meikle, 2016, p. 4).

This sharing and visibility create a new mode of communication. Pre-Web 2.0 notions saw communication as either personal or public, but in the age of social media, public and personal have merged together. Content posted by users in an online space is addressed to no one in particular. There is no intended receiver but instead is addressed to anyone who might care, understand the context, or even share an interest. "(...) it addresses the general *anyone* of its intended audience as *someone*, without knowing quite who that someone is. The public and the personal converge." (Scannell, 2000 as cited in Meikle, 2016, p. 19). It is personal communication mediated through a platform representing the public space thus extending the user's individuality and thoughts (McLuhan, 1964). Both personal and public communication are happening in the same framework of online interaction, and both are made visible to friends and strangers alike. However, it is also visible to the businesses behind these social media platforms.

Social media carries with it the characteristic of a Web 2.0 database (O'Reilly, 2012) and subsequently, many business models have evolved around this concept. Information is the business on social media and profit is made from selling these databases of user information to advertisers. These databases are formed through the interactions of the user, such as creating profiles, sharing content, searching for materials and communicating with other users, thus continuously adding value to the database. "(...) the term social media was

coined as a marketing tool.” (Meikle, 2016, p. 5). This notion becomes extraordinarily clear when viewing social media in the context of *Empowerment/Control* (Hinton & Hjorth, 2013) and the discussion of exploitation and perceiving users as a commodity.

Social Networks

Social media use is a series of practices and behaviours that in its essence are both cultural and commercial, and is steadily becoming a big part of individual identity, sociability and ideology. These practices can be seen in the interaction between users and platforms. The interaction can range from using social media “(...) to build connections with other people, to stay in touch, to find support and answers to questions, to reinforce common ideas and values, to share news and other information, and to be entertained.” (Hinton & Hjorth, 2013, p. 34). All these different utilisations of social media are great examples of the Web 2.0 shift from perceiving users as audiences to perceiving users as interconnected networked communities. These networks and communities engage mass collaboration between users and offer a voice to everyone who wants to contribute to the shared online space that becomes more than the sum of its parts (Meikle, 2016).

Social media platforms have a variety of features to support socialising. While most platforms have unique features and characteristics to make them stand out there are some universal features across most platforms. These universal social features include profiles, lists of connections, comments and chat functions (Hinton & Hjorth, 2013).

Of these features, profiles have seen the most widespread use. A profile allows the user to identify themselves and create their online presence within the social media space.

Platforms encourage users to share as much information about themselves as possible such as their real name, a photo, an e-mail, date of birth and self-biographical information. This

information is presented as helping the platform in creating the user's network but is often also used to monetise the user and their information. The availability of profiles to other users differs from platform to platform. Some social media profiles are publicly available to everyone, some are only available to other users of the same platform and some profiles are only available to specific users and connections chosen by the owner of the profile.

A list of connections denotes a relationship with other users of the same platform often referred to as friends, followers or a *Following*. This list is used to affirm the link between users and their network of other users and sometimes to create a wider network by connecting friends of friends. Many platforms also include the feature of inviting non-users to join the specific platform through email thereby expanding the platform's user base.

Other features such as commenting, status updates and chat functions enable communication between users. Chat is often purely communication but status updates and comments can both be in the form of either questions inviting responses and engagement from other users or as statements simply to maintain and solidify the user's presence in the online space.

In its most basic form social media practice is about building and maintaining relationships through an online presence. However, the theme of *Offline/Online* in social media always affects each other and online activities can often have either social, economic, political or cultural effects in the context of the offline world (Hinton & Hjorth, 2013). It should be noted that the difference between building and maintaining relationships is that building relationships implies the initiation of a connection between strangers while maintaining relationships implies the strengthening of existing connections.

Different platforms have over time developed different social cultures of relations. A platform like LinkedIn has an inherent focus on building new relationships through shared

work interests and experiences. Here people can connect with peers across a vast network of business potentials and work opportunities. Other platforms, like Facebook and Myspace, do support building new relationships however they have primarily had a culture of reaching out to and maintaining existing relationships. As such these platforms create a greater connection between offline and online contexts. There are however platforms that do not engage with the theme of *Offline/Online* such as Twitter. These platforms have very low levels of engagement between offline and online contexts. The primary social practice of Twitter is to follow and be followed, but contrary to other social media platforms this is not a mutual relationship. A user can follow another user they find interesting but this is not a guarantee that they will be followed back. Platforms like Twitter therefore mainly revolve in the online context and with a focus on content creation instead of relationships. This does not mean that the social aspect is absent from these kinds of platforms but that socialising often happens in the community of an individual creator's Following with the creator as the intermediate.

Some social media platforms are also based around a certain theme in order to attract specific communities (Hinton & Hjorth, 2013). Facebook for example started out as a way for college students to connect but has since shifted their focus to not having a theme, to obtain a more widespread user base. LinkedIn has a business-related theme. Twitch has a theme focusing on long-form livestreaming content. Grindr is a dating app themed around LGBTQIA+. Some platforms focus their theme around certain national identities such as VK, a social media platform predominately used by Russian speakers. Sometimes themes are naturally developed by users without it being the intention of the platform. This can be in the form of generational differences as with LinkedIn which has a much older demographic than Snapchat. Forums like Reddit or 4Chan have different boards and subreddits where the

theme is not depending entirely on the platform but on the subject matter of the individual board or subreddit. The board /b/ for example is also called *Random* which might seem to lack a theme. However the users of /b/ have formed their own theme by distancing themselves from other established Internet cultures and creating their own separate identity as the community *Anonymous* with their own rules and rituals.

It can be detrimental however to follow traditional media models of dividing audiences by too loose demographics. “(...) targeting a particular age/gender demographic needs to be rethought to reflect the more complex social network that surrounds a popular media property, in a way that better acknowledge the value that engaged audiences bring to a media property.” (Jenkins, Ford & Green, 2013, p. 149). As such platforms should consider focussing on themes based on interests and ideas rather than characteristics.

These themes, whether created intentionally by the platform or naturally occurring through the practices of users, are all helping users to identify themselves and other users through shared experiences and interests. Having a theme can also be very strategic as it can give a platform or an online space a sense of exclusivity and create demand (Meikle, 2016).

Perceived exclusivity combined with specific user identities, experiences and interests further enables the formation of communities.

Communities

It is important to note that, while they might colloquially be used interchangeably, there is a vital difference between the terms network and community. A network should be understood simply as the connections between users both offline and online, “(...) each of whom is at the centre of a constellation of their own networks as well as being part of those [the network] of many other people.” (Meikle, 2016, p. 9). Communities however should be

understood as a shared identity between connected users defined by mutual interests or activities. It could also be argued that a community is just a network within a social, cultural or ideological context. In this thesis, we will solely focus on online communities but many of the definitions carry over to offline communities and the main difference between the two is the characteristic of sharing geographical or physical proximity often found in strong offline communities (Parks, 2010).

Social media platforms should not be viewed as a singular community. It could be argued that they create a sense of togetherness and cohesion between avid users, but they mainly function as a social space wherein a variety of different communities can emerge and develop. Instead, communities should be perceived as the ones who embrace new technology and new platforms especially if these offer tools for social and cultural interaction. Many of these communities and participatory cultures have existed long before the platforms and have brought their own experiences, culture and modes of participation to their chosen platform (Jenkins, Ford & Green, 2013).

For many users, social media brings with it expectations of sociability, meaningful connections, affirmation of identity and emotional support from peers (Parks, 2010). It is however difficult to predict or define whether or not these expectations lead to a sense of unity, identity and belonging between users that can be called a community.

An important element of communities is the *ability to engage in collective action* (Parks, 2010). This theme is essential to the functions of a community as “Acting collectively both reflects and reinforces two common requirements for community, namely, that the group think of itself as a community and that the members identify with the community.” (Parks, 2010, p. 108). This can often be observed through users adopting certain internal colloquialisms and lingo as often seen on online forums such as Reddit. Some communities,

especially fanbases and followers of certain creators and media personalities, even adopt a nickname to describe and identify each other thereby demonstrating a *self-awareness of being a community* (Parks, 2010). Examples of this can range from followers of the content creator PewDiePie calling themselves Bro Army, fans of the actor Benedict Cumberbatch nicknaming themselves Cumberbitches to users of the digital art platform DeviantArt referring to themselves as Deviants. These examples of nicknames and internal colloquialisms are by far not the only observation of collective action, but they are however easily observed indicators of a community's ability for more widespread collective action. Another element of communities is to have *ritualised sharing* (Parks, 2010). For a community to be maintained they must engage in consistent and regular sharing of information and content. A good example of ritualised sharing can be seen on the platform Twitch, where communities gather on specific weekdays to enjoy a live stream of an individual content creator or simply to interact with each other. These occurrences of ritualised sharing further help in maintaining communities by creating spaces allowing for *patterns of interaction among members* (Parks, 2010). It is not only important that a community shares information and content but also that the interaction of its members affords a certain level of sociability and cohesion. The interactions and cohesion are not required to involve every single member of the community "(...) but it is generally assumed that the majority of members have personal attachments to at least some other members." (Parks, 2010, p. 109).

The interactions, rituals, collective action and self-awareness of a community will often lead to a certain feeling of *identification, sense of belonging and attachment* (Parks, 2010) in members that make up the core element in the maintenance of a community. These feelings however can be difficult to observe and while they might be considered the

strength of a community, they are also hard to define as they are extremely dependent on the context of both members and the community.

These five elements of *ability to engage in collective action, ritualised sharing, patterns of interaction among members, identification, sense of belonging and attachment, and self-awareness of being a community*, as presented above, can be used as a framework to evaluate whether an online group or a network have the functions of a community (Parks, 2010). However, they can also, to a varying degree, be difficult to observe directly as an outsider of the community. Malcolm Parks (2010) proposes that a supplementary strategy could be to also observe whether the community's chosen platform offers social affordances through its features, themes and cultural context. These inherent social affordances of a platform's features can be measured directly by looking at user activity and engagement with said features to determine how many users take advantage of the social affordances that can be considered essential to building, maintaining and experiencing community.

Social affordances can be divided into three types of affordances: *Membership, Expression and Connection* (Parks, 2010).

- *Affordances of Membership* are a foundational feature in most social media platforms. Usually, there are no restrictions as to who can become a member of a platform regardless of age, ethnicity, sexuality, gender, beliefs, or class. However, some platforms may have allowed users to enable restrictions such as setting their profile to private or public thus determining their online presence on the platform. Affordances of membership can therefore be measured in the degree which users make themselves available through their profile or presence by observing how many users have set their profile to public rather than private. Other affordances of

membership can be directly observed and measured through user activity such as how often users log in and how long they spend per session. This activity can help determine how significantly a platform is part of a user's daily life and to what degree they have a sense of belonging while on the platform.

- *Affordances of Expression* measures the available features of self-expression such as the level of customisation that users have on their homepage or profile. This customisation enables users to express their identity and how they are seen by others by personalising the general layout and design of their profile or by uploading pictures, music and videos to the profile page. Users can especially express themselves through a profile picture which often can be seen by all other users and therefore is the first impression when establishing new connections. The affordance of expression can be measured by observing firstly whether or not users customise their profile and secondly how often they change their profile customisation or upload new content to express and establish their online presence.
- *Affordances of Connection* allows users to build and maintain connections through features such as chat functions, comments, adding friends, following creators and creating groups or forums. A list of connections (Hinton & Hjorth, 2013) would be an easily observable indicator of connection. Commenting and creating forums are other signs of social connectivity and something that could be measured by observing user activity. The social affordance of chat functions however can be difficult to measure due to privacy concerns but the existence of such a feature on a platform can still be considered an indicator of potential social connections.

These three types of social affordances enable users to “(...) experience the involvement, identification, attachment, and sense of belonging characteristic of community.” (Parks, 2010, p. 111). Social affordances can therefore be used when defining whether or not a group or a network have the necessary characteristics and requirements to designate them as a community.

Social media critics argue that online community often can be difficult and even impossible to define especially as offline factors often play a determining role in online communication. Online users with existing offline relationships will usually communicate with each other more than with their purely online networks. However, these offline/online relationships even in larger friend groups are rarely defined as communities (Hinton & Hjorth, 2013).

It would therefore be fair to argue that an online community needs to have elements of building new relations primarily through purely online relationships. This creates a sort of dichotomy where communities can be perceived as having a higher level of sociability but in practice functions as a lower level of sociability than a one-to-one offline/online relationship. This misjudged perception of online communities can lead to users having unrealistic expectations when it comes to the degree of social connection and cohesion on social media platforms (Parks, 2010). Users may even expect that simply signing up for a platform can lead to feelings of belonging and meaningful relationships without the need for participation (Crawford, 2011). This can lead to users feeling disillusioned with social media when it does not live up to their expectations of sociability and therefore result in them not participating in or feeling unmotivated to interact with other users that they do not know (Hinton & Hjorth, 2013).

The lack of social participation creates an online space where the social aspect disappears

from Web 2.0 social media (Lovink, 2011) transforming it into something reminiscent of traditional mass media. This mode of social media lends itself to the idea that some users are seeking theatre (Parks, 2010) or some other form of performativity rather than socialising. As users are becoming more passive in the social aspects of social media it could be argued that these platforms are transitioning into 'social portals' (Parks, 2010) delivering users to content on other platforms focusing more on content creation.

User Participation

The terms user participation and participatory culture refer to the involvement and often a collaboration between users, creators, platforms, and marketers to create content and experiences. Models of participatory culture are often based on the change brought on by the Web 2.0 shift from traditional broadcast media to a more reciprocal two-way form of communication (Hinton & Hjorth, 2013). In turn, the emergence of participatory cultures is what initiated the extreme acceptance and diverse use of Web 2.0 platforms and social media in our everyday life as seen in the last two decades (Meikle, 2016).

User participation does not originate from technological affordability but rather from the social and cultural practices of creators and audiences. Technical features might make it easier to participate and share content but the real motivation for participating comes from engaging an audience through their interests and sensibilities. "We participate *in* something, that is, participation is organized *in and through* social collectivities and connectivities." (Jenkins, Ford & Green, 2013, p. 163). Community and a sense of belonging are therefore essential factors in engaging participatory cultures. Participation is how audiences affect content. Not every user is a creator and not every audience member might not respond

directly to every piece of content that they are presented with. As such “(...) activity and passivity are not permanent descriptions of any individual.” (Jenkins, Ford & Green, 2013, p. 155).

Participatory Listening

Online participation is often talked about in relation to actively contributing to a digital space, either by creating content or by directly engaging with others through comments and likes and “(...) rarely is attention given to other forms of participation(...)” (Crawford, 2011, p. 63). Receiving information, or the concept of listening, while a critical element of online participation, have been overlooked in the discourse surrounding one’s online presence. This concept is negatively conflated with the term *Lurking* in an attempt to describe social media users or online community members who do not engage and as such are seen as burdens to the public discourse or the community (Lovink, 2011). However, when looking at social media we find that a large majority of users mostly engage in very light activity, and even users who do engage more do not stay active at all times. Users will shift between an active and a passive state when using online platforms, where they spend most of the time passively browsing through other users’ content only to actively engage when they find content in their area of interest. It is therefore essential to not confuse passive participants with non-participants as listening is an important part of the online experience. Listening enables users to experience and appreciate others’ content and as such encourages the creators to make even more content.

Passive participants should therefore not be seen as a burden on communities (Parks, 2010), but as a necessary and vital part of engagement and participation in online communities and platforms on the same level of importance as creators and commenters. By understanding

passive and active participation as of equal importance and as modes of engagement that are not mutually exclusive, and in fact often occur together, we can gain a broader understanding of user participation and behaviour on social media (Crawford, 2011). Individual users' mode of passive participation can best be described as *Background Listening* (Crawford, 2011). Social media users have access to a wealth of content that offers advice, entertainment, and shared interests. However much of this content is simply being skimmed through until the user finds what they are looking for or something that they can relate to. The mode of background listening is tuning more out than it is tuning in as content, commentary, and conversations function as a backdrop of the user's overall experience "with only a few moments requiring concentrated attention" (Crawford, 2011, p. 68). In the never-ending flow of information and content only a few catch the attention of the individual user to form a sense of intimacy (Hinton & Hjorth, 2013) and emotional connection. This sense of individual intimacy that springs from the access to other users and their personal details, feelings or interests contributes to the overall feeling of being a part of a community or a platform without the need for any noticeable contribution. It creates a sort of ambient intimacy in the social media space that is unspoken but felt by the content creators through the presence of an audience of background listeners reassuring and encouraging further creation of content.

Listening can also be used as a term when looking at how business brands and public personas, such as politicians, celebrities and professional content creators, participate in social media and online communities and develop their own online presence.

Social media have enabled businesses and public personas to reach a broader group of people to whom they broadcast their ideas, activities and content. Modes of listening are often overlooked when engaging with followers on social media platforms. Many brands

and public personas are using their online presence as a traditional broadcast medium instead of entering into dialogue with their Following. Some do however listen to and respond to comments, direct messages and being tagged in with can be referred to as *Reciprocal Listening* (Crawford, 2011). Publicly engaging directly with followers further establishes an online presence and projects a certain level of accountability and the impression that all responses are being read and considered. Reciprocal listening creates a huge opportunity for brands and public personas who want to seem genuine and authentic (Taylor, 2022) which helps to create the sense of intimacy needed to build and maintain a community around said brands and public personas. When they do not take advantage of this inherent affordance of social platforms, they risk alienating followers who might find them cold and uncaring, resulting in the loss of followers.

Obviously, listening to, and maintaining dialogues with thousands of followers and equally distributing one's attention across multiple platforms and perhaps even multiple profiles on the same platforms can be difficult, or even seem impossible.. Brands and public personas who seek to engage in reciprocal listening often outsource this operation which creates a new mode of listening called *Delegated Listening* (Crawford, 2011). This can often be a necessity, enabling brands and personas to focus on their main functions however it comes with the cost of losing some of the intimacy and authenticity of their online presence.

Delegated listening should be carefully approached as the use of third parties can be too obvious resulting in followers noticing and revealing the presence as fake or manipulative. Especially when it comes to personas who appear as the face of the social media profile, delegated listening can seem apparent invoking a pretence of presence (Crawford, 2011). There are however rare but successful examples of delegated listening such as the Twitter profile of the U.S.-based restaurant Wendy's.

The social media team behind Wendy's Twitter profile set a tone, and an online presence, through a series of tweets that were received as being genuine and transparent in their use of delegated listening. It was apparent that the tweets did not feel corporate in nature but instead felt like an actual person was behind them. Successful delegated listening can as such be achieved by meeting followers with transparency rather than pretence.

These three modes of background, reciprocal and delegated listening are neither singular nor exclusive and can be adopted interchangeably depending on the present need and the intended outcome. Overall, listening as a concept enables a connection and intimacy that can strengthen an online presence and give a new understanding of participation as a passive activity within online communities.

Participatory Distribution and Circulation

User participation enables the sharing of content to serve the cultural, personal, political and economic interests of users and their communities (Jenkins, Ford & Green, 2013).

Sharing is a main element of social media platforms as their business models are built around creativity and innovation of content. It is not enough to just watch, listen and read as platforms are constantly highlighting and pushing their users to share ideas, information, entertainment and content within their networks. But sharing is also perceived as a threat by the very same platforms and established media industries that try to uphold what they perceive as their intellectual property through technological interventions and regulatory models (Meikle, 2016). The term sharing is also used when talking about unethical gathering of user data often as an attempt to undermine the seriousness of such violations of privacy (Fuchs, 2014). Sharing can therefore be seen both as a threat and a benefit for both platforms and users as the meanings of the word converge in the online space (Meikle,

2016).

Within the theme of *Empowerment/Control* (Hinton & Hjorth, 2013) modes of distribution and circulation of content have created a participatory model where users not only function as consumers of mediated content, but as participants “(...) who are shaping, sharing, reframing, and remixing media content in ways which might not have been previously imagined.” (Jenkins, Ford & Green, 2013, p. 2). These activities are done within larger networks and communities and not as individuals further expanding the distribution and circulation of content. As this participatory model has been adopted by platforms new features and communication tools have been implemented affording users the capability of sharing and spreading content online.

Within this new participatory model, two conflicting terms stand out, namely *Spreadability* and *Stickiness* (Jenkins, Ford & Green, 2013). While these two approaches to *Empowerment/Control* within participatory models are at odds they are not mutually exclusive and platforms should employ both in order to successfully mediate their content.

Spreadability refers to the technical and cultural affordance of empowering users to share content on their own terms for their own purposes regardless of copyright and ownership. Spreadability is a resource that circumvents economic restrictions which in turn affords a certain amount of freedom that often can motivate communities and creators to establish links and networks across multiple platforms. The primary tenet of Spreadability is that “(...) anything worth hearing will circulate through any and all available channels, potentially moving audiences from peripheral awareness to active engagement.” (Jenkins, Ford & Green, 2013, p. 7). This approach acknowledges that sociability and connections between users are essential to increase visibility and recognition of a platform and as such an effort should be made to intensify the intimacy (Hinton & Hjorth, 2013) and discernibility of these

connections. This can be done by highlighting and encouraging the use of universal formats making content easier to circulate across a variety of platforms. A prominent example of this is how Youtube provides users with embedded codes to specific videos through sharing hyperlinks or HTML code that allows the display of videos on other websites. Spreadability inspires a mentality in the user to create their own context when sharing content leading them to use, remix and retrofit the content in unforeseen new ways that fit the unique tone and atmosphere of their respective community. Spreadability acknowledges the value of employing users to cultivate interest and attention in certain brands and products as the roles of producer, marketer and audience collaborate and sometimes blur together.

Stickiness refers to “(...) centralizing the audience’s presence in a particular online location to generate advertising revenue or sales.” (Jenkins, Ford & Green, 2013, p. 4). Stickiness is in some form, or another often employed by platforms as it resembles approaches used by traditional broadcast media. This approach employs features that motivate users to spend time and remain on a specific platform. Platforms often aim to apply Stickiness to features and design that can concentrate users in spaces that are easily monitored to measure visits, views and time spent. This can for example be done through a news feed like seen on Facebook. Here the users can scroll through content without having to leave the page and go to individual profiles thus enabling them to primarily monitor the feed for information. Other such features can focus on interactivity in the form of games and quizzes that hold the user’s attention for longer periods of time.

Stickiness asserts a certain level of control in the way that users experience and produce content and is seen by many platforms as an easy way to commodify online users (Hinton and Hjorth, 2013). However, this often restricts the circulation of content and the dynamic experience of users, isolating both and therefore diminishing the potential reach of the

platform. Stickiness can be tempting for businesses as it is easier to count an isolated audience and to draw in people and keep them engaged only with the particular platform. This is often achieved by creating a general experience that reaches as many users as possible but can seem trivial and plain lacking the individuality and personalisation that inspires intimacy and connection (Parks, 2010). Stickiness preserves a traditional mentality of one-to-many communication where most users are seen as a collection of passive individuals and only a few authorised creators and channels are supported as long as they follow laid-out guidelines. As such the roles of producer, marketer and audience are clear as they each have their own distinct purpose in the platform's business model.

To quickly reiterate each approach and its defining opposed elements:

Spreadability:	Stickiness:
The Flow of Ideas	The Migrations of Individuals
Dispersed Material	Centralised Material
Diversified Experience	Unified Experience
Open-Ended Participation	Prestructured Interactivity
Motivating and Facilitating Sharing	Attracting and Holding Attention
Myriad Temporary and Localised Networks	Scarce and Finite Channels
Collaboration across Roles	Separate and Distinct Roles

Figure 06: Spreadability & Stickiness reiterated

While there are contrasting elements of *Spreadability* and *Stickiness* models (see Figure 06) they can be utilised in unison to great effect. Stickiness is an important part of many business models vital for the maintenance and preservation of online platforms. However, Spreadability expands the visibility and popularity of both new and established platforms thus increasing their user base and motivating social and technological progress. Whether or not the circulation of content is deemed as a violation of intellectual property and copyright it still can indirectly benefit social media platforms and brands as a form of free marketing. Under Spreadability platforms will find that users circulating content are multiplying the value and visibility of their intellectual property rather than dividing it (Jenkins, Ford & Green, 2013).

Compared to Spreadability, Stickiness on its own represents a form of monopoly by controlling access to content and limiting participation thereby creating a static presence in danger of withdrawing from public attention and conversation. And Spreadability on its own lacks the commercial aspect of running a business-driven platform.

It can be argued that the success of Stickiness models has always depended on some form of Spreadability as word of mouth has always been seen as an important asset in marketing brands and content. Platforms seeking to create successful business and participation models should endeavour to utilise both approaches by first understanding Spreadability as an encouraged social practice and Stickiness as an inherent trait of the platform's design and content (Jenkins, Ford & Green, 2013).

Remixing content

Mass content is often produced to engage as many viewers as possible. This can lead to generic one-size-fits-all content that does not perfectly fit the needs of any specific

community causing users to modify and adapt the content to fit their preferred context and better serve their interests. User participation enables Spreadability to continuously use, remix and retrofit content as it is being introduced to new communities. This process of remaking content is shifting the barriers between producing and consuming and creating new understandings of how users are contributing to platforms and communities (Jenkins, Ford & Green, 2013).

Social media have caused personal and public communication to combine within online interactions (Meikle, 2016). What was formerly considered public communication, such as news, entertainment, advertisements and political or cultural speeches, have now become part of the personal communication of users who copy, circulate, reposition and recontextualise content on and across platforms embedding new contexts based on the user's online identity and presence (Meikle, 2016). Through this process, users are in turn making their personal communication, such as opinions, feelings, beliefs and identity, visible to other users thus becoming part of the public communication of the online space. These different acts of self-expression are shared as social and communicative activities. It is a performative expression of one's identity displaying personal taste, opinions of others and curated collections of meaningful content. It is an affirmation of the user, their network and their community. These performances through remixing content evoke shared feelings and reactions forming the participatory experience.

Remixing can be done in many different ways by interacting with content such as video, images, text and music. In its simplest form, remixing can be adding a filter to augment a picture remixing the content itself or uploading a Youtube video to LinkedIn to remix the context in which the video is being watched. Each new share opens up for new additions and contexts as new users adopt and adapt content in turn creating further trajectories of

circulation to even more users. Users are adopting and remixing existing content mostly with the goal of entertaining others and promoting their own online presence but sometimes also as a form of online activism commenting, critiquing or participating in political situations. The most popular and utilised form of remixed content online have often been described with the term *memes*. This term can be difficult to ascribe a specific definition as it has many social, cultural and political connotations. However, we will in this section use it as an example to describe content that has been remixed, retrofitted, repositioned or otherwise recontextualised throughout and across specifically online platforms as a unit of cultural transmission (Meikle, 2016).

Memes work as a focal point for creativity and engagement attracting a wide range of participants and communities. “They may not be, quantitatively the ‘most popular’ videos, but they may become more deeply embedded in popular memory through their repetition and variation.” (Jenkins, Ford & Green, 2013, p. 187). The culture created by memes and remixing have over the last two decades placed itself firmly as part of socialising online. They are used as reactions, comments and in almost all forms of personal communication through the format of gifs, videos and images and in some communities, memes almost functions as a language in itself. Memes, or the act of remixing, might at first glance seem as a trivial and meaningless expression of, sometimes humorous, noise and imitation. There is however a very clear element of adopting, adapting and sharing involved in this practice. It could even be argued that the creative strategies behind remixing are an extension of the strategies employed in Modernist genres of art such as Avant-garde, Dada, pop art and art techniques such as collaging and digital sampling.

As a strategy, remixing should be seen as a practice, as something that people do rather than something that is happening. It is the underlying intent that drives the process. This

intent is often overlooked in the circulation of memes with the use of the misconstrued metaphor *going viral*. “Media are not viruses; media texts and images are not viruses; ideas are not viruses. Rather, ideas, images and texts are things that people choose to make and share.” (Meikle, 2016, p. 50). The connotations of *viral* might take away the agency of the creator and the users who spread the content. Different individuals find different contexts in different content and as they share these things with others, they also share a part of themselves making both user and content visible in the online space. The context and ideas of content are not inherently infecting other users; it is voluntarily adopted, adapted and circulated by them (Meikle, 2016). As such when it comes to memes and meme culture it should be understood that there is a dimension of users deliberately joining together in the proliferation and evolution of a meme rather than viral being an inherent trait of the content itself.

Memes have come to be a shared interaction of online participatory culture with its own rules and structures representing the communication practices of the Internet and its particular communities. These rules and structures are often instantly recognised in any specific meme as a form of inside joke or knowledge. The more it is spread throughout platforms the more people become ‘in on the joke’. Memes have emerged and been remixed from many different sources such as;

(...) a photo of an individual (Ridiculously Photogenic Guy, Disaster Girl, Overly Attached Girlfriend), or from a reference to a fragment of popular culture (One does not simply walk into Mordor; This is Sparta; You know nothing, Jon Snow), or from reducing some celebrity or public figure to a single trope (Ryan Gosling won’t eat his cereal, Kim Jong-un looking at things), or from riffs on a repeated animal character (Honey Badger don’t care, I should buy a boat cat, IKEA monkey, Hipster Kitty) or

from many other cultural templates. But in every case, each meme has its own rules and its own grammar [or lack thereof]. (Meikle, 2016, p. 55).

While these specific examples of memes are now somewhat ancient in the culture of the Internet they do all represent the fundamental themes of memes and remixing. Each is a genre in itself and each has an element of play or game that anyone can join in on to remix their own version of the meme. By following the set of basic rules, that is immediately understandable and provides a clear structure for what image, font, colour and grammar should be used, every user can remix infinitely new contexts from a single meme.

Remixing can also take the form of political engagement and cultural negotiation, especially between users and the commercialisation of online spaces. Memes afford a certain subculture activity and an aesthetic that often can seem deliberately amateurish and crude. Using poorly edited images with bad quality, unappealing fonts and colours and bad grammar users and communities distinguish themselves as individuals and more authentic rather than being part of the established corporate media industry and sometimes to even deter commercial appropriation of meme culture (Meikle, 2016). This distancing is part of the larger theme of *Empowerment/Control* as mentioned in an earlier section. Memes can empower users' sense of self and individuality by distancing themselves from corporate or authoritarian structures and institutions through hidden imagery and 'inside meanings'. Political activism with hidden meaning is often used to ridicule people of high status and circumvent censorship such as memes comparing or depicting Chinese leader Xi Jinping as Winnie the Pooh eventually resulting in the censorship of all Winnie the Pooh media or the quote 'Let's go Brandon' being hidden code for 'Fuck Joe Biden' and used as a political slogan against the Biden administration.

Remixing and memes can also be used to describe practices in more established forms of media culture. Popular tropes in film and television culture such as the Wilhelm Scream can be seen as a form of meme being used again and again but each time with a different context. The Wilhelm Scream is an 'inside joke', something that the viewer can recognise thereby creating a sense of connection with other people who recognise the sound effect. And each time a movie director tries to sneak it into their movie it changes meaning depending on whether it is used for dramatic or humorous effect and each time it further increases the circulation and recognition of the sound. Sometimes whole stories are remixed into new contexts such as the setting Romeo and Juliet being remixed into 1950s New York in Westside Story or the characters of Hamlet being 'reskinned' as a pride of lions in The Lion King.

In the video games industry, many users create *mods* by remixing the content of a game to add new features, improve on existing features, remove unwanted features, upgrade the visual quality, create more content and change story elements etc. There is a wealth of activities to remix and so-called *modders* usually do it because they are fans of, or in some way part of, the community surrounding the game. These are even examples of *modders* remixing content to the extent that it is considered an entirely new and different game such as the example of the highly successful game Counter-Strike with its own Following and fan-base being a remix of the game Half-Life.

The practice of remixing and memes have elements of recognition and rituals inspiring a sense of playfulness, creativity and togetherness that are essential in building and maintaining community and also in establishing a user's online presence. Memes are a great indicator of how users communicate on social media and how shared interpretation can

form shared meanings and enable the expression and spread of ideas through collaborative practices. But also, how remixing can lead to seemingly new content expanding both the original creator's and the remixing creator's own reputation, recognition and overall presence.

Remixing content takes the form of communication sometimes for the sake of self-promotion but always as a desire for strengthening social connections. It is an important element of dialogue and discourse in the contemporary social media space. When users distribute memes across different communities and platforms, they gain a stake in the meaning and messages of the content and by embracing these it attributes more value to the remixed content. This value being symbolic and sentimental rather than financial further encourages and engages users to create new skills and tools and to develop their social media literacy (Jenkins, Ford & Green, 2013).

Content Aesthetics & Viral Content

In this section, we will present a range of articles that help give an understanding of the elements that shape the content on social media. From Eco's aesthetics to user-generated content and viral triggers. This can help lead us to an understanding of what specific elements have led TikTok to its popularity as well as what lead specific pieces of content, and content creators, to rise in popularity.

In his article *Innovation & repetition: between modern & postmodern aesthetics*, Umberto Eco (2005) investigates how our perception of the relationship between innovation and repetition in the arts has evolved as we have gone from modern to postmodern aesthetics. Eco describes how, in modern aesthetics, repeatable *tokens* are

seen more as craftsmanship than artistic products, as arts needed to be unrepeatable *novelties* (Eco, 2005). Eco describes how this modernistic view has distanced mass-media productions from the arts:

This is the reason why modern aesthetics was so severe apropos the industrial-like products of the mass media. A popular song, a TV commercial, a comicstrip, a detective novel, a Western movie were seen as more or less successful tokens of a given model or type. As such they were judged as pleasurable but nonartistic.

Furthermore, this excess of pleasurability, repetition, lack of innovation, was felt as a commercial trick (the product had to meet the expectations of its audience), not as the provocative proposal of a new (and difficult to accept) world vision. The products of mass media were equated with the products of industry insofar as they were produced *in series*, and the "serial" production was considered as alien to the artistic invention. (Eco, 2005, p. 192).

This argument of music and movies being unartistic, unimaginative and just created to please their audience is an argument that has been heard countless times, especially since the rise of streaming services and easier-accessible production through technology. In modern aesthetics, "repetition, iteration, obedience to a preestablished schema, and redundancy (as opposed to information)." (Eco, 2005, p. 192), were the primary elements of mass media. Eco argues that a lot of our enjoyment of a given piece of content comes from their following of these, as they give us an ability of prediction:

The scheme is so important that the most famous authors have founded their fortune on its very immutability. Furthermore, the writer plays upon a continuous series of connotations (...) to such an extent that their reappearance in each story is an essential condition of its reading pleasure. And so we have the by now historical

‘tics’ of Sherlock Holmes, the punctilious vanity of Hercule Poirot (...) Vices, gestures, habits of the character portrayed permit us to recognize an old friend. These familiar features allow us to ‘enter into’ the event, (Eco, 2005, p. 192).

So, while these predictable and familiar elements are a large part of our enjoyment of content they are also the reason for the modern aesthetics moving them from the artistic world into the world of *crafts* (repeatable *tokens* that, while of high quality and oftentimes renowned, are not deemed artistic).

Eco then goes on to introduce the aesthetic of our current age’s aesthetic, one he labels *postmodern aesthetic*. Here “(...)iteration and repetition seem to dominate the whole world of artistic creativity(...)” (Eco 2005, p. 194), where these two terms seem to have been given new meaning, making postmodern aesthetics a “(...) new aesthetics of seriality (...)” (Eco, 2005, p. 194). Eco argues, that the two words, *repeat* and *series*, are two largely similar phrases with very different meanings and that making a distinction between these two is important for our understanding of postmodern aesthetics:

It is a matter of establishing what it means to say ‘again’ or ‘the same or similar things’. To serialize means, in some way, to repeat. Therefore, we shall have to define a first meaning of ‘to repeat’ by which the term means to make a replica of the same abstract type. (...) The repetitiveness and the seriality that interests us here look instead at something that at first glance does not appear the same as (equal to) something else. (Eco, 2005, p. 195).

In terms of repetition, Eco defines three types:

1. The *retake*: Here, characters from previous successful stories are brought back in order to tell stories about what happened to them after the end of their original adventures. Legacy sequels like in the Star Wars franchise is an example of this.

Retakes do not have to be repetitions, however; Eco brings up the Arthurian cycle, having multiple retakes of the stories of Arthur and Lancelot.

2. The *remake*: Here, a previously successful story is directly retold. Disney has been doing this in remaking their successful animated movies into live-action, and the videogame market is doing this by bringing back older games to current technology, to run better, and prettier, on current gaming systems. Eco does argue that, in arts and literature, pseudo-remakes are common, such as Shakespeare's work are previous stories remade in an interesting way - thus letting remakes escape repetition.
3. The *series*: In the series, the work is centred around a fixed situation and a restricted number of fixed characters, around which the secondary characters and events turn. Here, the secondary characters are vital in keeping the newer stories different while the narrative schema stays the same. Tv-series like soap operas and detective series are some of the more prominent examples here (like *Friends* concentrated around a small group of friends either in their apartments or regular coffee shop). The series' enjoyment stems from this constant narrative schema as it:

(...) rewards our ability to foresee: we are happy because we discover our own ability to guess what will happen. We are satisfied because we find again what we had expected, but we do not attribute this happy result to the obviousness of the narrative structure, but to our own presumed capacities to make forecasts. (Eco, 2005, p. 196).

Within the series type, there are several different instances, such as *the loop*, *the spiral* and *the saga*, all of which stick to this type either in diminishing the effect that time has on the story; in loop-shows like *The Simpsons* where time clearly passes but typically no

one ages or moves on in their lives. In the spiral nothing seemingly happens, such as in comic strips like Peanuts, where nothing ever really happens but the main characters continue to be enriched. The saga distances itself from the other two, as it “concerns the story of a family and is interested in the ‘historical’ lapse of time. It is genealogical. In the saga, the actors do age ; the saga is a history of the aging of individuals, families, people, groups.” (Eco, 2005, p. 197).

These types of repetitions are evident all throughout mass media and social media, with the discussion of whether something created for the mainstream can be artistic still going on. With every type of content creation becoming increasingly obtainable and approachable due to the advances in technology, with something as small as a smartphone anyone is able to produce high-quality music, photos, video and text from anywhere, and exponentially more content is being produced and therefore both intentionally, and unintentionally, more repetitions are happening. In this sense, Eco’s argument that iteration and repetition are dominating the market is more true than when he wrote it 18 years ago, and with this amount of content existing, the ability to create something that would fit the modern aesthetic’s *unrepeatableness* as a term for being art is practically impossible.

Learning why different types of both mass-media productions and social media content work so well in getting a lot of attention and engagement, having a good knowledge of the current aesthetic mindset, and how best to utilise this can be a great tool. On several social media platforms, user elements that utilise these repetitive types are some of the most popular, with TikTok trends often relying on remaking a certain choreography, lip-synch or transition effects to a specific viral sound. This enjoyment from foreseeing the narrative schema that Eco (2005) examines fits well with the gratification we get from a) trying to predict what trends will grow large, and thereby being able to join in at a good time, and b)

when our individual TikTok algorithms fit us into sub-cultures that we enjoy, granting us repetitive, but enjoyable, content within our specific interests.

Social media, and social media content, are ever-evolving entities. As so, keeping concepts on these subjects coherent and defined can be a challenge. In his article, *The “so-called” UGC: an updated definition of user-generated content in the age of social media*, dos Santos (2021) puts forward a definition of *user-generated content* as he argues it has become somewhat diffused through the multitudes of literature done on the subject; but as it is vital to the understanding of social media he believes it needs a set definition (dos Santos, 2021). dos Santos describes the relationship between social media and user-generated content as:

(...)the very proliferation of social media paves the way to the normalization of the possibility of making self-created content widely available (though obviously not necessarily it will be seen, shared or liked) bypassing to a great extent some sort of editorship. (dos Santos, 2021, p. 95).

With the commonality and availability of devices capable of generating high-quality content, and social media platforms including more and more creator-assisting assets, dos Santos’ point of social media normalising *UGC* (user-generated content) is completely right. Most social media apps have built-in content editing software and some platforms, TikTok namely, have software that cuts your videos to fit the beat of the sound you have chosen - something that normally takes both skill and time can now be done with a single touch on your screen.

To better understand the term *UGC*, dos Santos revisits the origin of this understanding of the phrase, how it was first used (academically) in 2001 and in a more ‘regular’ context when Wired Magazine published the article *We Are The Web* (Kelly, 2005),

which used similar phrases such as *user-generated ratings* and *user-created channels* (dos Santos, 2021). dos Santos highlights an event that many attributes to UGC becoming a more mainstream term:

At the same time, the authors assert that the systematic incorporation of UGC in journalistic routines is triggered by events like the Southeast Asia Tsunami of 2004 and the London bombings of 2005. This last event is seen by many as the first acute event to draw considerable attention to the use of UGC by journalists and media (Allan, 2007; Reading, 2009; Wardle et al., 2014). That is because the most famous picture of that episode was taken by an ordinary witness with a mobile phone and published first on a blog (...) (dos Santos, 2021, pp. 98-99).

With this entrance into the mainstream, and with the rise of *Web 2.0* and social media rolling into our daily lives, users became able to publish content and engage with others' content and slowly, user-generated content "(...)became omnipresent in the mediated life of the citizenry, through its plethora of manifestations, from leisure to politics, including many times the news media." (dos Santos, 2021, p. 99). About the evolution of UGC's relation to the Internet, dos Santos writes: "*I sustain that UGC represents to social media what hypertext represents to the first era of Internet: the central socio-technical component that leads to the explosion of a latent cultural manifestation, key to a digital, dialogical and participatory culture.*" (dos Santos, 2021, p. 99). When you look at the amount of data created each day, it is clear that UGC is a massive part of our daily lives on social media. Every day, billions of gigabytes worth of data are created with video being the main part of this with 53% (Duarte, 2023) of data traffic being video related, social is the next largest category, responsible for around 13% of data traffic (Duarte, 2023). With video and socials being the main creators of data traffic, it is safe to assume that a large part of this is the

creation, and consumption, of user-generated content. dos Santos goes on to present four main elements of UGC's rapid growth: UGC:

(1) *Technological* (such as increased broadband access, better hardware and software); (2) *Social* (such as the rise of the “digital natives” and an acceptance of the culture of sharing); (3) *Economic* (lower cost barriers to related services and devices); (4) *Institutional* (such as popular adoption of creative commons licenses). (Wunsch-Vincent and Vickery, 2007 as cited in dos Santos, 2021, p. 99).

Finally, dos Santos presents his definition of UGC:

User-generated Content is any kind of text, data or action performed by online digital systems users, published and disseminated by the same user through independent channels, that incur an expressive or communicative effect either on an individual manner or combined with other contributions from the same or other sources. (dos Santos, 2021, p. 108).

This article can help give us a deeper understanding of the history of user-generated content, and why it has risen to the level it has (content creation being increasingly accessible with the rise in mobile technology and with Web 2.0). Having a definition of UGC like dos Santos' is a good way of garnering an understanding of the research field when investigating content creation.

In their article, *Social media literacy: A conceptual framework*, Cho, H., Cannon, J., Lopez, R., & Li, W. (2022) introduces a framework that aims to conceptualise social media literacy. In their words, social media literacy “(...)centers on the user's self in social media that is in dynamic causation with their choices of messages and networks.” (Cho et al., 2022, p. 1). Understanding this literacy can then help us see how users navigate, interact and

engage with not only the different social media platforms but the content and creators on these as well.

The concept of media literacy involves the understanding and ability to access, analyse and produce media messages; however, this understanding of media literacy is mainly focused on mass media and not social media (Cho et al., 2022). According to Cho et al. (2022), social media literacy focuses on the relationship between self, medium and reality:

In SoMeLit, the content comprises the self, the medium, and the reality. This content is interrelated to the competencies of analysis, evaluation, and contribution.

Together with mass media literacy, social media literacy comprise a more comprehensive framework of media literacy in the 21st century. (Cho et al., 2022, p. 2).

One of the main differences between mass media and social media is the commonality in mass media content and the distinctive content on social media. This distinct content on social media has increased its audience's ability for individualisation, feedback and engagement compared to how mass media's content is cast by select outlets (Cho et al., 2022):

In the spaces of social media, the self is embedded in the channel and networks that one builds and weaves together. Content is personalized (Thorson and Wells, 2016), and those sharing beliefs and values congregate and communicate in a way that is unfeasible through mass media (Bayer et al., 2020). They do so both voluntarily and through the ecology of each platform (...) Social media literacy, therefore, requires an emphasis on the self and a willingness and ability to examine the social media self in the analysis and evaluation of media content(...) (Cho et al., 2022, p. 4).

Our understanding of social media literacy is thus, that *individuality* and *community* are two of the most prominent elements of social media and understanding their relationship is vital in understanding social media and content creation for social media.

In the social media literacy framework, Cho et al. (2022) takes the competencies from mass media literacy and add the content's social practices into the calculation, as on social media: "(...)individuals can construct and consume different content, which reinforces and shapes their values and world views, resulting in discrete realities." (Cho et al., 2022, p. 7).

Cho et al. (2022) define these three content dimensions as:

1. The self: the knowledge about your self and your self's relationship with social media
2. The medium: the understanding of the social media platforms themselves, how they function and how to utilise them
3. The reality: "The awareness of the multiplicity and malleability of realities on social media, and the multiple criteria people use to judge the realism of social media content (Cho et al., 2022, p. 8)"

When investigating social media, and the content on social media, having an understanding of these three dimensions can aid you in realising how users interact with the platforms. As a content creator looking to create viral content, understanding these three is vital.

Understanding the medium and the technologies behind the platform is an obvious necessity to best utilise the platforms' different features (such as TikTok's different community-engagement features, such as *duet* and *video-reply*). An understanding of the self, and all your viewers' selves, as well as the reality, can help you in your attempts of navigating the algorithm, through tags and specific trends, so that your content can be shown to those most interested in your content topics - thus increasing your chance of gaining followers.

With the increase in marketers' understanding of using social media as an environment to increase engagement and awareness of their brand, users are starting to avoid online ads as they are a disruption in their online scrolling - likewise, social media users are often more likely to trust other users' opinions about a given brand than a brand's own advertising (Nikolinakou & King, 2018). In their article *Viral video ads: Emotional triggers and social media virality*, Angeliki Nikolinakou and Karen King (2018) investigate how emotional engagement can help trigger advertising virality and how knowledge of users' emotional connection can be utilised to prompt viral sharing (Nikolinakou & King, 2018): they describe the subject as:

Video is perceived as a powerful tool to communicate brand stories and build relationships with consumers in social media, and advertisers are increasingly investing in video content and video advertising, intended for social media (American Marketing Association, 2017; eMarketer, 2018). The act of 'sharing' a video ad on social media denotes the sharer's engagement with the content of the ad and may serve as a form of recommendation (Eckler & Bolls, 2011; Taylor, Strutton, & Thompson, 2012). Consumers are more likely to be responsive to a recommended video ad rather than a video ad they encounter online. (Nikolinakou & King, 2018, p. 715).

Nikolinakou & King (2018) found that creating advertising that elicits positive emotional responses yields a higher share rate. They created a chart that shows what types of sharing come from different reactions to a video (Figure 07):

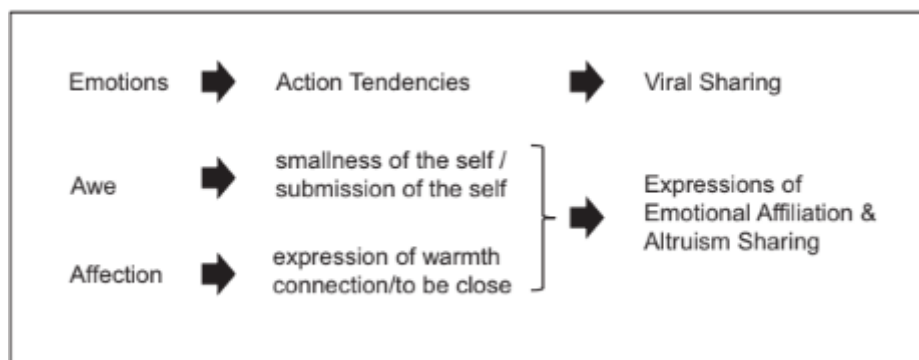


Figure 07: Emotional Responses (Nikolinakou & King, 2018, fig. 2)

Figure 07 shows us, that while an emotional response might result in a viral sharing, responses based on awe and affection might result in a more emotion-based sharing, Nikolinakou & King describes the benefits of this:

Millennial social media users are more likely to share awe or affection ads to express emotional connection or emotional generosity rather than to offer practical information or advice for brands (...). Awe and affection emotions may have the primary effect of prompting users to pay more attention to the emotional value of the advertising message, rather than to the potential practical value offered by the information conveyed. (Nikolinakou & King, 2018, p. 722).

Thus, as a business, deciding what type of reaction you want to elicit in your viewers can help you direct what type of sharing they may do and, through that, what type of virality your advertising can achieve.

Another study that investigates the emotional relation to viewers' sharing of videos is *Applying the uses and gratifications theory to identify motivational factors behind young adult's participation in viral social media challenges on TikTok* by Falgoust, G., Winterlind, E. L., Moon, P., Parker, A., Zinzow, H. M., & Madathil, K. C. (2022). They applied the Uses and Gratifications Theory to examine the motivation behind participating in viral trends and challenges, both fun and harmless ones but also stupider and more dangerous challenges,

such as the cinnamon challenge (try to eat a spoonful of cinnamon). The Uses and Gratifications Theory (U&G Theory) is based on five primary assumptions:

1. Media use is goal-directed
2. Audiences play an active role in the media they consume
3. Media competes with other sources to satisfy our needs
4. Audience members are aware of their motivations for media use
5. Only audience members can evaluate the value of media usage and the gratifications obtained from this (Falgoust et al., 2022)

Furthermore, the U&G Theory suggests “(...)that individual psychosocial differences and environmental contexts affect platform-specific motivations (...)” (Falgoust et al., 2022, p. 2), and that motivation for media consumption and participation vary depending on the platform (Falgoust et al., 2022).

The findings from Falgoust et al. (2022) show us not only what elements attract users to participate in challenges and trends on social media but also give us an idea of what types of content have a larger chance of spreading and going viral. Of the six categories: “entertainment, convenience, socialization, social support, seeking or spreading information, escape” (Falgoust et al., 2022, table. 3) that Falgoust et al. (2022) found, entertainment was the most important category to their participants, with “(...) fulfilment of the fun need(...)” (Falgoust et al., 2022, p. 6) being linked to having a good experience when using TikTok. Convenience was the second most important category with users more likely to participate in challenges if they perceived them as easily achievable (Falgoust et al., 2022). TikTok itself was also mentioned as being a very convenient and approachable app to post on, both in terms of the app’s user affordances but also the casual atmosphere in posting on TikTok, compared to more ‘polished’ platforms such as Instagram (Falgoust et al.,

2022). These last two points are something that will echo throughout both the research we have done around TikTok as well as the interviews with content creators we will be presenting later: TikTok is a very approachable app to begin posting on compared to others such as Instagram and YouTube. Firstly, TikTok provides a number of ways to post such as Duets and Stitches where you can add to others' videos which might be an easier entry point to begin creating content, secondly, compared to the YouTube community's higher expectations in terms of video quality (with high-quality cameras and perfect lighting almost being expected), TikTok's community almost prefer less 'perfect' videos.

In terms of their findings outside the original U&G Theory, Falgoust et al. (2022) found that *virality and fame* had a certain presence mainly in that users perceived the challenges they participate in as having already gone viral on TikTok more so than their own videos going viral. Finally, Falgoust et al. (2022) find that

Representation is a novel motivation for participating in a challenge found by our study, one that may reflect the strong presence of socialization motives on TikTok, creating a community-focused app. It may also be explained by the broad reach of the 'For You' page and the ability of the app's algorithms to connect users to others who share similar interests. (Falgoust et al., 2022, p. 11).

This ability of the For You Page to direct your videos towards potentially interested viewers is something that will echo in the interviews we will be presenting later. The content creators we talked to often trust the algorithms to push their videos towards people who like their types of content more so than they try to push their content towards specific user groups. Furthermore, for newer content creators, or recently created business accounts, knowing the platform's algorithms functionality and ability to send you towards interested parties, can work as an assistant in gaining viewers and building your Following.

The Role of Multimedia Content in Determining the Virality of Social Media Information by

Bruni, L., Francalanci, C. and Giacomazzi, P. (2012) investigates how adding multimedia content to your social media posts increases their influence and potential virality. With a base analysis of Twitter posts, this study can help us understand how important content creation can be in promoting the information you want to publish on your channels, and why utilising video-centric platforms such as TikTok can garner you higher engagement than non-video-centric platforms such as Twitter and LinkedIn. Bruni et al. (2012) conducted their testing on a sample of around two million tweets divided into two groups: with, and without, links to multimedia content (Bruni et al. 2012) and subsequently divided the tweets with links between those linking to videos and those linking to photos. Throughout their testing, all their results pointed towards the fact that linking to multimedia content increased the number of retweets achieved and that linking to photos yielded more success than linking to video (Bruni et al., 2012).

Bruni et al. (2012) concluded:

This paper provides general evidence supporting the idea that content plays a critical role in determining the virality of posts on social media (...) Our findings seem to support the idea of subjectivity of meaning as the emotional impact of content is found to play a role in determining both the extent and the speed of information sharing on Twitter. (Bruni et al., 2012, pp. 286-287).

Like how Falgoust et al. (2022) found that emotional factors play a big part in people participating in viral challenges, Bruni et al. (2012)'s findings show that the emotional impact of content plays a part in viewers sharing said information. Together these two articles show how even though content consumption has changed over the last decade with

video-centric platforms being more popular than ever, *emotion* is a vital element in getting your viewers to engage with your content, thus increasing its virality.

Finally, Wang et al. (2021)'s article *Will You Ever Become Popular? Learning to Predict Virality of Dance Clips* focuses on the commercial potential of being able to predict the next viral dance challenge and aims to present a framework which "(...)which integrates skeletal, holistic appearance, facial and scenic cues is proposed for comprehensive dance virality prediction." (Wang et al., 2021, p. 1). Their framework, an algorithmically-based virality calculation, consists of three parts: a *Skeleton-based Prediction Stream*, an *Appearance-based Prediction Stream* and finally an *Attentive Modality Fusion* (Wang et al., 2021, fig. 2) which we have attached below (Figure 08). Their algorithm analysed a video clip using deep models that explore poses, frames, faces and backgrounds that, through different models, are given prediction scores which finally are combined with their attention module (Wang et al., 2021).

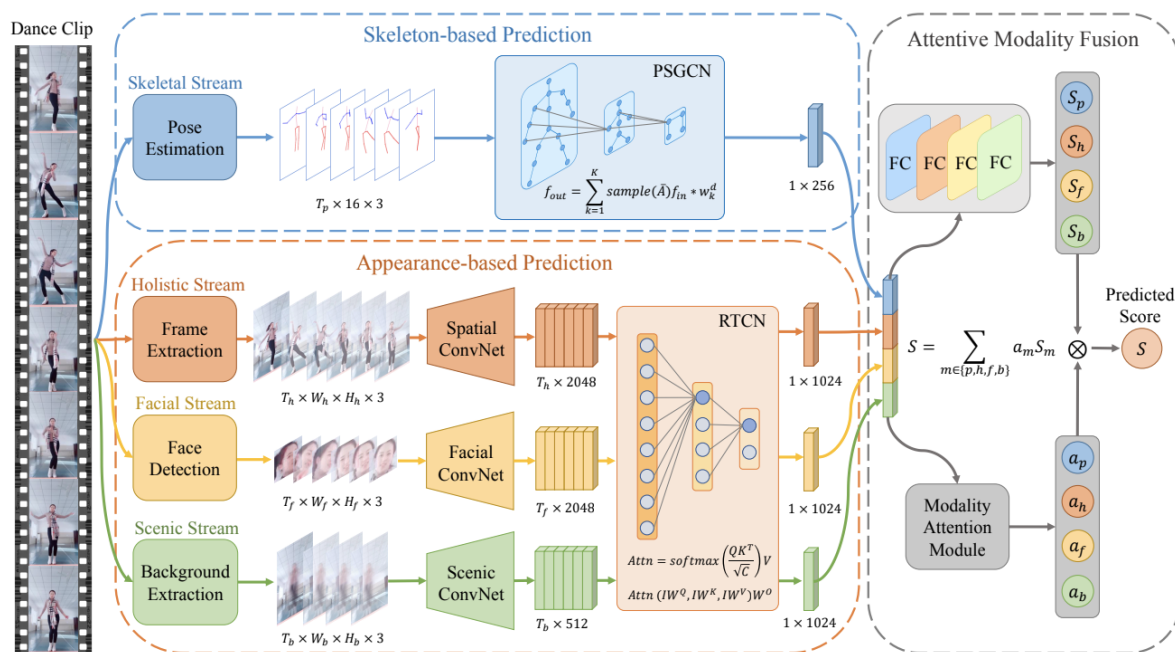


Figure 08: Viral Dance Prediction (Wang et al., 2021, fig. 2)

To validate their framework, Wang et al. released, alongside their article, a dataset consisting of over 4.000 dance clips from eight select dance challenges, as well as the skeletal, facial and scenic analyses (Wang et al., 2021). Among the findings from their framework, are:

This result validates the effectiveness of incorporating both body movements and appearance features in dance virality prediction, as the two modalities provide complementary information in most cases. (...) In terms of body movements, the top ranked ones have smooth motions which catch the beats, while the last ones have clumsy or even wrong movements. For example, in the 7-th frame, the top performers uniformly stretch out their limbs while the last ones show various random postures. For facial features, dancers with high *sf* scores usually have more attractive facial appearance and expressions (...) For scenic features, the background that best matches the dance style tends to have the highest score. (Wang et al., 2021, p. 16).

These findings show us that such a deep analysis of a multitude of similar videos can give a more visual guideline for what to focus on if one was to participate in these dance challenges either as a content creator or as a brand wanting to do more fun marketing on TikTok.

The limitation of this framework is its focus on a category of video. While Wang et al. have proven its capabilities in analysing dance challenges and thus its potential in predicting the next viral ones, it is only created for these specific performative video types. While Wang et al. also present its potential validity in use for sports videos, there are still large uncovered areas on social media content (this is not meant as a critique, simply a limitation in this specific framework). The model we are aiming to present through our research will

not be created around an analytic algorithm like here but is more aimed towards extracting vital elements in content creation from literature and expert interviews and combining these into a schema that enables creators to create the best possible content for their channels.

Content Creation

Social media empowers and facilitates user-created content online which can be seen as a direct progression of how Web 2.0 has created new modes of business models. Platforms have since implemented features that reduced the competencies and technical skills required to format and present content, allowing the user to concentrate on the creative aspects of producing new ideas. A successful example of this is the use of filters and editing tools that are integrated into most platforms' publishing software. This addition to social media in Web 2.0 has not only simplified content creation by removing technical barriers but also led to an increase in new content and new content creators. As more creators have joined platforms more niche content has been created and as a direct result of this, more tight-knit communities have been established. These new affordances and surges in content have been a major factor in "(...) the shift towards experiencing and conceptualising the Internet as a social space (...)" (Hinton & Hjorth, 2013, p. 20).

This social online space has, as mentioned earlier, been essential in enabling new forms of content through technological affordances and social practices of participatory culture. Sharing communicates identity and how we perceive our social circles. It can also strengthen relationships by exhibiting intimate knowledge (Hinton & Hjorth, 2013) about what content friends might find interesting and sharing it with them. Interesting content functions as a medium for interactions thus empowering social communication and relationships.

While a focus on circulating content and its visibility is important there is also an element of creating content that enables this spread. For this, there is no universal formula. Creators need to understand and apply their knowledge of audiences and communities to create engaging and unique content.

Designing content for Spreadability is often dependent on the “(...) processes of social appraisal rather than technical or creative wizardry and on the active participation of engaged audiences.” (Jenkins, Ford & Green, 2013, p. 196). This means that there is more of a focus on the content itself and how it enables user participation than on the technical quality and skills employed by the creator.

The social appraisal process is essential to the circulation of content and how it is received. “People appraise the content they encounter according to their personal standards and the content they share based on its perceived value for their social circle.” (Jenkins, Ford & Green, 2013, p. 199). So even if someone encounters content that they themselves find interesting, they might not share it if they do not think other people will find it equally interesting. In reverse someone might find content that they do not find interesting but still share it with friends or communities who might appreciate it.

Producerly content

While the success of Spreadability is difficult to predict, the creator is not entirely powerless. There are certain strategies (Jenkins, Ford & Green, 2013) that can be utilised by creators however there will always be an element of uncertainty and chance whether content will be successful or not.

One strategy that is primarily used by established media industries has been to respond to unpredictability by models of *overproduction* and *formatting* (Jenkins, Ford & Green, 2013).

The rhetoric is that by creating and distributing an abundance of various content some of it is bound to succeed. The creators can then format their future content based on their past successes. This strategy is only feasible because of the high budget of established media industries to produce more content. As such it can be close to impossible for individual creators to employ this strategy, but they can however still utilise formatting to build upon their previous success.

A second strategy is to consider social and technical aspects that increase the spread and accessibility of content. These aspects (Jenkins, Ford & Green, 2013) should strive to be;

- *Availability when and where the audiences want it*, by delivering the content to the users' preferred medium and platform at a time when they are most likely to see it.
- *Portable*, by creating content that can universally be shared across platforms and media making circulation easier for audiences.
- *Easily reusable in a variety of ways*, by creating content open to remixing further enabling reach and visibility.
- *Relevant to multiple audiences*, by creating meaning and appeal to more than one community so as to not exclude potential target audiences.
- *Part of a steady stream of material*, by regularly uploading new content perhaps even by having a schedule that is visible to audiences thus establishing a more habitual presence and relationship with one's community.

A final strategy is to directly observe and communicate with the audience to understand how *motivation* (Jenkins, Ford & Green, 2013) originates from the meanings and messages of the content. If the audience cannot find meaning in the content, they are less likely to be motivated, and if they are not motivated, they will not share and remix content. It might not

be entirely clear when and why the audience is motivated but attempting to understand them can lead to creating meaningful content that successfully circulates. These three strategies of designing for Spreadability are relevant for both established media industries and individual creators whether amateur or professional and should be employed in unison to reduce the uncertainty and unpredictability of successful content.

Engaging content

Even if the strategies of Spreadability and *Producerly* content are employed it does not mean that the content is guaranteed to succeed. The content itself should be created to be appraised enough to share it with friends but also to engage the individual audience member. All content is created with encoded messages or something that communicates the ideas of the creator. Audiences decode these messages into different meanings that often expand on or deviate from the original message. If these meanings resonate with the audience, the content is deemed successful. It does not matter if the extracted meaning correlates with the message of the creator. “Under the audience’s control, it is popular culture.” (Jenkins, Ford & Green, 2013, p. 201).

While there is no universal way of creating content that resonates with everyone, there are certain types of content (Jenkins, Ford & Green, 2013) that often have engaged audiences across many communities and platforms and have proven to work exceptionally well in conjunction with the previously mentioned strategies. These types of content are:

Shared Fantasies

Remixing popular media content has long been part of the Internet. Fandoms and communities around popular media franchises have often bonded together in these shared

fantasies, whether it is discussing favourite characters and scenes, writing fanfiction, or creating compilations of scenes. These fan-created works are often centred around certain values and meanings extracted from the messages of their chosen franchise. This type of content is mostly shared within the same community created as a direct contribution to and often reflects the core values of said community. In many fandoms, there is a tone of nostalgia, especially when the franchises have ended or been cancelled. Nostalgia further engages communities by motivating the exchange of personal memories and a collective history of both the original franchise and previous fan-created works. Content including shared fantasies is often well received as it often already has an existing community with strong bonds and obvious common interests.

Humour

Using humour is a great way of creating shared meaning and connection between the audience and the creator. It can however sometimes be difficult to navigate the cultural line between joke and insult. "(...) a joke expresses something a community is ready to hear; an insult expresses something it doesn't want to consider." (Jenkins, Ford & Green, 2013, p. 204). Creating humorous content requires making observations and judgements of the world and can sometimes involve choosing sides. When executed properly humour can demonstrate an understanding of a particular community's sensibilities but misinterpreting these sensibilities can lead to alienating them. Sometimes humour can even endear the creator to one community by alienating another through satire or parody. Humorous content creates dialogue and shows the creator's intention of socialising with their audience, it "(...) is not simply a matter of taste; it is a vehicle by which people articulate and

validate their relationships (...).” (Jenkins, Ford & Green, 2013, p. 204). The closer the relationship to the audience is the wider range of jokes it tolerates.

Parody and References

Content involving parody and references functions as a mix between humour and shared fantasies as it combines the element of humour with a specific reference. This type of content capitalises on both the sensibilities and the shared experiences of the audience and can like shared fantasies invoke feelings of nostalgia too. Cultural references such as memes can be a link between different materials that when recognised by audiences create both appreciation and affirmation of their identity and interests. It inspires a feeling of being ‘in on’ the joke and part of the community. Knowing about references to specific popular franchises can help define the creator as a part of the community while also excluding outsiders. “This degree of exclusivity [or even just the illusion of exclusivity] is a key function for the spread of some material (...). (Jenkins, Ford & Green, 2013, p. 209).

Unfinished Content

Successful content and media franchises bring audiences together and build communities. It can even function as a cultural activator inspiring remixing of the original content.

Sometimes creators upload unfinished content either as a way of funding, crowdsourcing or simply to show the work process. This unfinished content motivates the collective intelligence of both individuals and communities. Seeing unfinished work often invites the audience backstage to the process thus encouraging fans to look for both cultural and technical details. This in-depth look creates interest in the content and will often engage audiences to contribute through direct or indirect creative input and financial contributions. Unfinished content creates a dynamic interaction where audiences get a feeling of being

part of the process and eventually part of the finished product. The audience now has a stake in the content further enabling circulation when the content is finished. Unfinished content issues a challenge to its community which engages participatory cultures, inspires working together and promotes the spread of the content.

Mystery

Content involving mystery triggers curiosity and interest in its audience. As content is circulating online new contexts and extracted meanings are added to it. Sometimes the origin and initial message become lost in the endless cycle of remixing and sharing. This invokes an atmosphere of mystery surrounding the original motive behind the content and its original creator. Especially memes can often be repeatedly remixed and circulated to such a degree within a specific community that it becomes incomprehensible to outsiders. Audiences not understanding the meme are therefore motivated to figure out the meaning of the content in order to 'get in' on the joke or the message of the content. Mysterious content can also take the form of hoaxes. This form of mystery can be videos and images of the supernatural or unbelievable stories and claims which make the audience question what content is real and the credibility of the creator. Hoaxes are intriguing and the uncertainty can inspire communication and cooperation to try and figure out the source and meaning behind such content. This type of content can also work in the same way as a magic show where the audience knows that they are being tricked but the challenge is to figure out how the trick is made. Mystery engages direct participation and circulates as audiences endeavour to get to the bottom of things. However, solving the mystery can sometimes alienate audiences if they feel misled or if they find that the creator has ulterior motives. If the creator's motives are commercial in nature, audiences can feel exploited either if the

creator is seen as not being part of their community or if they feel taken advantage of for free advertising.

Timely Controversy

Both timeliness and controversy are great agitators of circulation. Controversy incites disagreement between different communities who get drawn into discourse often in an attempt to validate and declare their own specific values and judgements. Timeliness in this type of content refers to contemporary affairs such as news, events and experiences that engage and circulate highly topical discussions. Content including timely controversy spreads rapidly due to its highly situational relevance and has extensive engagement as it is rallying a wide range of communities. This type of content is particularly good at spreading across different media, platforms and communities enabling new remixed content to express opinions and take sides in the discussion. Subjects of controversy are often issues of intense interest and personal sentiment that can make audiences feel like the integrity of their identity is being compromised or attacked by others. Subjects such as gender, sexuality, ethnicity and nationality are especially controversial as they touch directly on people's identity and polarise groups and communities both also tighten the relationships within those communities. Timeliness can be difficult to achieve as the relevance of a given topic can change quickly and be hard to predict beforehand. This also affects how long the audience stays engaged. Timely controversy in content can therefore be seen as a high-risk high-reward element for creators. It creates an abundance of Spreadability and participatory engagement however it can quickly disappear again from public discourse, and it holds the risk of alienating audiences whose interests are not served by the content.

Rumours

Content involving rumours can much like timely controversy be a potentially risky affair. By spreading information without substantial evidence creators become liable to alienating their audience. Content like gossip and fake news are often looked down upon as poor-quality content. However, rumours can be very spreadable as they can, if correct, sometimes function as a prediction of timely controversy. Being the first to predict controversy is ensuring the relevance of one's content throughout the controversy. Even if the rumours turn out to be false, they can still circulate in specific communities as conspiracies sustained by groups invested in either the false claim or in generating anxiety and distrust towards other communities or toward established media as seen with the fake news movement. Content involving rumours that "(...) gets picked up often is not that which is of the highest quality but rather that which most powerfully speaks to the desires and fears of the participating community." (Jenkins, Ford & Green, 2013, p. 218). Rumours are effective at creating buzz surrounding content, but it is often seen by many as morally and ethically corrupt.

The seven types of content mentioned here are not the only types of content that are viable when designing for Spreadability. But they do all share some of the most important elements of engaging Spreadability, inspiring audience participation and encouraging the creation of community. Together with the strategies also mentioned above they "(...) leave open processes of analysis, meaning making, or collective activity for the audience to fill in - [that] often drive deep engagement." (Jenkins, Ford & Green, 2013, p. 219). The combination of these strategies and these types of content are described as *Producerly* (Jenkins, Ford & Green, 2013) in their greater tendency to spread and engage.

Empirical data - expert interviews

As both of us have some experience in working with content creation and a baseline understanding of what 'good' content requires, collecting data through peer interviews would not teach us anything new; which is why we have chosen to invite professional content creators to let us interview them and take from their expert knowledge. We are using an empirical approach (as explored in the Methodology chapter) by asking the four content creators we interviewed to reflect on what they have learned through their professional experience.

In their book *Interviewing Experts*, Bogner, Littig and Menz (2009) explore the benefits of choosing to interview the experts of a given field, as well as the different types of expert interviews you typically come across. Bogner et al. argue that:

Beyond the direct benefits, it is also evident that expert interviews offer researchers an effective means of quickly obtaining results and, indeed, of quickly obtaining good results. Frequently, the fact that the interviewer and the interviewee share a common scientific background or relevance system can increase the level of motivation on the part of the expert to participate in an interview. A shared understanding of the social relevance of the research can then often be assumed, largely eliminating the need for further justification. (Bogner et al., 2009).

Given that we are working within the fields of social media and content creation, thus sharing the fields of knowledge with the experts we are interviewing, we are hoping this shared background helps create a connection and ease the opening of the conversations, allowing for more profound, more fruitful interviews. Another benefit to the expert interview is how it allows for a rapid gain in knowledge for your research and allows for a

more efficient way of gathering data compare to e.g. quantitative surveys. In our case, we will use this expert knowledge against our own previous knowledge, and learning from the theoretical sections, to either confirm or contradict our aforementioned hypothesis all with the aim of getting the fullest perspective on our potential model for how to create viral content. However, the expert interview does have its own controversies:

The expert interview is, on the one hand, suspected of inadequate methodological rigour and of producing little more than impressionistic results because it lacks standardization and quantification of the data, while appearing on the other hand to be too narrow as a way of bringing the interviewee's relevance structures into the open in a pure' way because the conversation is actively guided and the interviewer occasionally intervenes to redirect it. (Bogner et al., 2009, p. 44).

Bogner et al. argue, that the main reasoning behind this controversy lies more in a lack of clarity and systemisation than in methodological difficulties. To combat this, they have identified three main types of expert interviews:

1. Interview as an *exploratory tool*: In this case, the interview serves as an initial briefing in a newer research field and is used to help the researcher gain a clearer understanding of the problem field. The goal here is "(...)on sounding out the subject under investigation. The objective is not to compare data, acquire as much information as possible, or standardize the data." (Bogner et al., 2009, p. 46).
2. *The systematising expert* interview is oriented towards gaining access to exclusive knowledge with a focus on "(...)knowledge of action and experience, which has been derived from practice, is reflexively accessible, and can be spontaneously

communicated.” (Bogner et al., 2009, p. 47). Here, the expert is seen more as a guide who shares their specialised knowledge otherwise unavailable to the researcher.

3. In the *theory-generating* expert interview, the goal is the “(...)communicative opening up and analytic reconstruction of the subjective dimension of expert knowledge [...] The researcher seeks to formulate a theoretically rich conceptualization of (implicit) stores of knowledge, conceptions of the world and routines, which the experts develop in their activities and which are constitutive for the functioning of social systems.” (Bogner et al., 2009, p. 48).

In relation to our thesis, our interviews fall into the second category as we aim to obtain the practice-gained knowledge that these experts have and use this to build on the knowledge that we ourselves have as well as the knowledge we have gained through our different theoretical researches.

As this is a well-researched,- and known subject, the first type of interview would not do us as much good compared to the second type, the systematising interview. The goal of our interviews is to talk with a range of professionals working with content creation on a full-time basis, thus allowing us access to otherwise unavailable knowledge they have garnered. Through our interview process, we are looking to interview at least one creator from each of the following three chosen fields:

1. Content creator for a political party
2. Content creator for a corporation
3. Independent content creator

Covering these three separate fields will allow us to gather these professionals’ experiences and use these in the creation of our model either in the way of confirming, or affirming, the

points we have made through our own previous knowledge or the knowledge we have gathered through our theoretical research and literature review. While we assume that the political and corporative will give us a lot of similar insights, we believe that especially concerning their given limitations in their fields as well as their target groups will be different enough to warrant separating them. On the other hand, we assume that independent content creators can give us a unique perspective compared to the two others, as they have complete control over their content (within platform guidelines of course) and can choose their content directions more freely from the get-go and how serious they want to take their work - depending on whether they see it as a hobby or a full-time career opportunity.

In preparation for our interviews, and to ensure that all interviews followed similar tracks in their questions, we loosely followed Milagros Castillo-Montoya's *Interview Protocol Refinement Framework* (IPR), presented in his article *Preparing for Interview Research: The Interview Protocol Refinement Framework* (Castillo-Montoya, 2016). The IPR aims to enhance the reliability of researchers' interview protocols, thus increasing the quality of the obtained data (Castillo-Montoya, 2016). The IPR is most suitable for use in structured, and semi-structured, interviews as it can aid in setting the foundation for the interview questions (Castillo-Montoya, 2016). Castillo-Montoya (2016) constructs his framework over four phases:

1. Ensuring that your interview questions and your research questions align
2. Constructing an inquiry-based conversation
3. Receiving feedback on the interview protocol
4. Piloting the interview protocol

The goal of these four phases is to keep the interviews relevant to the topic while ensuring that the interviewees stay comfortable:

People's lives have 'worth' and a researcher wants to approach inquiring into their lives with sensitivity. Given the complexity of people's lives and the care needed to conduct an interview, a researcher can benefit from carefully brainstorming and evaluating interview questions before data collection. The questions help participants tell their stories one layer at a time, but also need to stay aligned with the purpose of the study. (Castillo-Montoya, 2016, p. 812).

Building rapport with our interviewees was very important to us from the very first e-mail we sent them, and throughout the first communication with each one, we made sure to reply quickly and honestly to show that they were a priority and that we were excited about the opportunity they were giving us; likewise, while all of them have been excited about the interviews themselves and opened their schedules to us, we made sure to schedule the interviews to times that fit them the best, especially given that some of the scheduling required fitting around different timezones. While we did skip Phase 4 of the IPR, we did evaluate after each interview to reflect on whether we needed to change anything before the next interview. After the first interview, we did find that if one of us functioned as the primary interviewer throughout the main part of the conversation with the other one taking notes and finding replies to dig deeper into later, the flow of the conversation would run better, helping the conversation get a more relaxed and open feel. Likewise, we found, that not following the interview protocol to a tee, but rather jumping around a bit depending on where the conversation took us helped in having a more natural conversation.

In creating our interview protocol, we followed Castillo-Montoya's four types of interview questions, which can help achieve the conversational goals of the interview while

keeping the interview relevant to the study (Castillo-Montoya, 2016). The four types of questions are:

1. Introductory questions: “Questions that are relatively neutral eliciting general and nonintrusive information and that are not threatening.” (Castillo-Montoya, 2016, p. 823).
2. Transition questions: “Questions that that [sic] link the introductory questions to the key questions to be asked.” (Castillo-Montoya, 2016, p. 823).
3. Key questions: “Questions that are most related to the research questions and purpose of the study.” (Castillo-Montoya, 2016, p. 823)
4. Closing questions: “Questions that are easy to answer and provide opportunity for closure.” (Castillo-Montoya, 2016, p. 823)

Our interview protocol was then worked out:

1. Introductory questions:
 - How do you approach content creation? And what are your priorities when making new content?
 - Do you follow along with current trends, and do you create content specifically for these?
2. Transition questions:
 - Do you make content for each platform specifically, or more generalised?
3. Key questions:
 - Do you have a specific target audience? Do you try to push your content towards this group or let the algorithms do that?
 - How would like your followers to view you? As a creator/person?

- What are your success criteria for your videos? Do you have a tangible goal for each video and what is a good video for you? Do these criteria put limitations on new content?
- What is your biggest success / most viral video and what is your biggest failure?
- Can you give three reasons why you have achieved your success?

4. Closing questions:

- For commercial interviews: does your company put specific limitations on your content creation?
- How much do you push conversions? (sales, follows on other platforms)

As mentioned, we did not follow this protocol completely but made sure we touched on all the questions' subjects, preferably by following the creators' replies and following up on these, or by grabbing a question from the protocol to restart, or reroute, the conversation. Likewise, we chose to conduct the interviews in the preferred language of the interviewees, which is why two of them are in English and two are in Danish.

To provide a visual idea of the content our four interviewees create, we have provided two TikToks from each creator in Appendix A.

Interview I: Political Party: Liberal Alliance (LA)

One 'category' of content creators lies in the political parties' use of social media as the younger generations increasingly use social media to get their news and political information (Marquart, F., Ohme, J., & Möller, J. 2020). Marquart et al. (2020) describe this benefit as:

(...) find that citizens' levels of trust in Norwegian politicians are higher when the politicians appear on social media, which might be ascribed to politicians being able

to present a (seemingly) honest version of their story, unmediated by journalistic intervention. Getting to know political candidates and their issue positions through social media may help youth socialization processes as well. Young citizens demand politicians be likeable and approachable, but also responsible and trustworthy (...) (Marquart et al., 2020, p. 199).

In terms of TikTok specifically, two Spanish researchers, Laura Cervi & Carles Marín-Lladó (2021) have investigated Spanish politicians' use of TikTok as part of their communicative strategies and found that while the political parties had different methods in using the platform, none of them utilised the different post-genres that TikTok has:

Regarding the TikTok genres, it was observed that the political parties hardly use 'challenges' or 'duets'. Only Podemos published one duet with a user and one challenge. The other parties do not display content in these categories (except for the PP, which published one challenge). In this sense, it is clear that the parties do not fully exploit TikTok's affordances. (Cervi & Marín-Lladó, 2021, p. 7).

In terms of which videos performed the best, Cervi and Marín-Lladó found that:

The message by Ciudadanos with the greatest engagement, albeit not high, includes the use of a popular hashtag, while the post by the PP with the greatest engagement is the only 'challenge' post published. Although limited, these results seem to suggest that the most engaging posts are those matching the specific genres and affordances of TikTok. (Cervi & Marín-Lladó, 2021, p. 9).

This proves how, if you wish to use TikTok to promote your product (i.e. business product or political party), you need to participate in current trends (sounds, hashtags, challenges) and/or use TikTok's affordances such as dueting and video-replies to comments.

In terms of choosing which political party we aimed to interview, our target group consisted of only one Danish political party: Liberal Alliance. After the government prohibited the download, and use, of TikTok on official government devices, most other parties and politicians stopped producing content for the platform but, as of writing, LA is still actively using the platform. We are fortunate, that the communications advisor for Liberal Alliance, Sebastian Savo Nørby, was willing to sit down with us.

Interview IV: Corporation: Faarup Sommerland

While the list of corporations with active TikTok accounts is long, the list of corporations utilising, and understanding, how to make good TikTok content is far shorter. Likewise, finding a corporation that has the time to be interviewed shortens the list of potential interviewees even further. Thankfully, Anne Kiilerich, the digital editor at Faarup Sommerland, was happy to help us with an interview. Faarup clearly has a good grasp of how to navigate content creation on several platforms, how to keep the content unique between the platforms and what content fits best on each platform as well as whether a platform is best suited for conversions or brand equity.

Interviews II & III: Content Creators: NotEasyBeinWheezy & CraigNotCreg

Unlike the two previous ‘categories’ of interviews, the list of content creators on TikTok is massive. As of March 2023, TikTok has over 1 billion monthly users and of these, 83% have posted a video at least once (Doyle, 2023). We did shorten the list by looking for content creators who A) have collected a following large enough to make it at least a part-time job,

and B) have diverged their content onto other content platforms such as Twitch and Youtube. With this in mind, our tactic was simply to start inviting a few creators every week until we managed to secure a few interviews. It should be said that given how TikTok's For You page functions, with you often ending up in a few *sub-cultures* depending on what kind of videos you enjoy, these interviewees are based on our interests and algorithms. However, this should not have any effect on the interviews. Luckily, we quite quickly got positive responses from two large content creators: Wheezy (NotEasyBeinWheezy) and Craig (CraigNotCreg).

NotEasyBeinWheezy

Wheezy is an American content creator with 3.1 million followers on TikTok and 44 thousand followers on Twitch. She posted her first video on TikTok in October 2020 and has since gained 85,4 million likes in total on her account. While Wheezy posts a lot of different types of videos, she is especially known for lip-syncing, screaming messages from her followers, hating milk and creating armour out of Pringles cans. Wheezy aims to inspire positivity in her followers, having the bio "There is always someone who can't see your worth; don't let it be you." (NotEasyBeinWheezy, n.d.).

CraigNotCreg

Craig is an English content creator who has amassed 745 thousand followers on TikTok and recently branched out and started a YouTube channel as well as a podcast with his brother. He posted his first TikTok in June of 2021 and has reached 55.5 million likes in total. Craig posts three main series of content: reviewing Monster Energy flavours, mixing Monster Energy with different foods and drinks and finally making skits and jokes about his job in retail. His most viral content comes from when the English corporation Tesco asked him to

stop wearing their uniform in his videos as they felt his retail sketches were damaging their brand (CraigNotCreg, n.d.).

The transcripts of the four interviews can be found in Appendix B-E.

We will present the key findings that we gathered through our four interviews in the Analysis chapter of this thesis. We will pull knowledge from each creator that fills one, or more, of the following aims:

- a) Agree with the other creators
- b) Disagree with the other creators
- c) Agree with our theoretical research
- d) Disagree with our theoretical research

This tactic we hope will enable us to best seek out the key elements that we can further utilise to construct our model at the end of our thesis.

These four interviews gave us a lot of insight into the unique knowledge that professional content creators garner through their work as well as how widespread the achievable goals for creators on TikTok are. As an example, here are the goals of the four creators we interviewed:

1. NotEasyBeinWheezy: At this point in her career, where she has managed to grow a large community both on TikTok as well as transferring it over to Twitch, Instagram and YouTube, she is no longer pushing herself to create multiple TikTok videos every day in an effort to maintain the large growth she previously has seen. Currently, she is focusing more on growing her other channels as well as working towards obtaining more work in the realms of acting, voice acting, modelling and music. She sees her

TikTok profile more as a portfolio now, where she posts more rarely and makes sure that the content she posts is of high quality with a large engagement.

2. CraigNotCreg: Craig's dream job has long been of being a full-time content creator and is working his way towards that with his growing TikTok profile as well as starting to grow other channels such as YouTube. Where Wheezy is looking to transition her work towards acting and modelling, Craig's aim is more 'simply' to create content full-time and entertain his followers.
3. Liberal Alliance: As a political party, Liberal Alliance is looking to use their TikTok platform as a way of informing their viewers of current affairs in the political scene. They do not aim to use the platform to garner voters but create content that is either informative or entertaining.
4. Faarup: Faarup uses its TikTok content for brand equity alone. They have a good grasp of what use the different social media platforms have for them, and are well aware that using TikTok in an effort to gain direct sales would not be as beneficial as using it to create entertaining content around their park, as well as having positive engagements with their followers, thus maintaining their positive image.

This ability to build a following on TikTok through a wide array of goals helps let anyone create the type of content they prefer - which in turn helps in staying true to your *identity* something we already know to be vital in building an engaged community.

Analysis

In this chapter, we will gather the knowledge gained from our theoretical research and compare it to the knowledge gained from our expert interviews and the knowledge we already have as content consumers.

Findings from our interviews

In this section, we will present key findings from our four interviews, apply relevant findings from our theoretical research to these findings and compare the four interviews, mainly between the two following categories but all four interviews as well.

Businesses (Liberal Alliance & Fårup)

While, technically, only one of these two (Fårup) is an ‘actual’ business, LA’s strategy in relation to their use of TikTok relates so closely to that of businesses that we have decided to pool these together in our analysis.

The keyword from these two interviews we found to be brand equity. As we learned from Jayasuriya (2018), Customer-Based-Brand-Equity (CBBE) consists of brand awareness, customer brand attitudes and customer perception of brand ethics, which is precisely what we learned these businesses are aiming towards increasing through their TikTok content:

Ja, altså man kan sige det vi prøver på det er faktisk ret meget at lave alt end direkte salg [Yeah, so you could say that what we are trying to do is actually quite a lot of doing everything other than direct sales.] (Sebastian Nørby, Liberal Alliance Interview, 00:28:58)

&

bare fordi vi gerne vil have det her organiske autentiske afsæt, så går vi ikke særlig meget op i at lave en masse CTA knapper og konverteringsrater og sådan noget, fordi vi vil egentlig bare gerne være til stede og være nice [just because we want to have this organic authentic outlet, we don't really care about making a lot of CTA buttons and conversion rates and stuff like that, because we really just want to be present and be nice.] (Anne Kiilerich, Fårup Interview, 00:20:24)

Building on this element of aiming towards CBBE, not sales, we learned that TikTok is fantastic for creative experimentation in letting the content team have fun with the types of videos they create. This is due to several elements:

1. Humour is a vital element on TikTok (Jenkins, Ford & Green, 2013), if your content entertains viewers, there is a higher likelihood they will a) keep watching, b) share your content (Nikolinakou & King, 2018) and c) watch future content instead of scrolling past it immediately. The danger here is to differentiate between being funny and being cringy. Whilst you can see some success in being cringy on purpose, the balance between funny cringy and uncomfortable cringy is weighted heavily towards the latter; so avoiding cringe should always be a goal.
2. Talk 'their language'. This piggybacks off of what we just talked about with humour and avoiding cringe. "Og TikTok brugerne har jo et bestemt sådant kodeks. De ved hvad der er smart derinde [And TikTok users have a specific code of this kind. They know what's smart in there] (Sebastian Nørby, Liberal Alliance Interview, 00:09:38).

Jeg kunne aldrig finde på at putte en af vores TikTok's på Facebook ud til et helt andet målgruppe og segment, hvor at vi tapper ind i en eller anden crazy trend, som faktisk kun er sjov på det medie (TikTok) og altså til den konto. [I would never think of putting one of our TikTok's on Facebook out to a

completely different target group and segment, where we tap into some crazy trend, which is actually only funny on that medium (TikTok) and therefore for that account] (Anne Kiilerich, Fårup Interview, 00:12:37)

As a content creator, having an understanding of what 'language' (humour, specific jokes, trends etc.) is spoken on each separate platform is vital in successfully becoming a part of this platform's behaviour. Otherwise, people will simply learn to skip all your posts which will lower your engagement and thus your ability to be pushed to new viewers' discovery pages.

3. The ability to tap into viral trends. Trends based around sounds, dances, jokes and/or transitions are a major part of the content on TikTok, and having an eye for tapping into these at the right times can be a great way of achieving the element of talking the language that we discussed before. What we learned from our interviews, however, is that in regards to trends it is equally about which trends not to partake in as which trends to partake in:

vi har kigget på hvad trends der var, så har vi faktisk først og fremmest vurderet, hvad det var vi ikke skulle være med i (...) Og jeg tror, en af de ting der nemt kan gå galt, er når man som et seriøst politisk parti begynder at hoppe for meget med på sådan lidt fjollede trends. [we looked at what trends there were, then we actually, first of all, assessed what it was that we shouldn't be part of (...) And I think one of the things that can easily go wrong is when you, a serious political party, begin to jump too much on silly trends like that.] (Sebastian Nørby, Liberal Alliance Interview, 00:06:01)

Another important point in regard to trends is that, on TikTok, there is a large difference between personal accounts and business accounts in terms of what is available to you.

While business accounts have access to an array of business, promotional and deeper analytic-related software, they only have access to the Commercial Sounds library, not the public Sounds library. Personal accounts have access to both Sound Libraries as well as advanced creator tools and being eligible for the Creator Next Program - TikTok's program for content creators looking to monetise their content (Personal and Business Accounts on TikTok | TikTok Help Center, n.d.). This inability to use public sounds can create a challenge for businesses:

vi ramte ind i nogle rigtig gode virale trends. Men vi desværre faktisk har måttet fjerne nogle af de TikToks på grund af, at vi har ændret det til en business account. Jeg gjorde rigtig meget for at holde fast i at vi skulle have det som en altså en creator account [we hit on some really great viral trends. But unfortunately, we actually had to remove some of those TikToks because we changed it to a business account. I did a lot to maintain that we should have it as a creator account] (Anne Kiilerich, Fårup Interview, 00:04:45).

As most trends on TikTok are centred around using a specific soundbite either from pop culture or an original sound from a creator, not being able to use these limits the number of trends that you can tap into as a business. Therefore, in terms of trends, you should look for trends that use specific graphics or jokes that you can utilise risk-free.

4. Due to the nature of TikTok and the TikTok users' acceptance of 'lower quality' content (Meikle, 2016) compared to e.g. YouTube, the cost, and time, allocated to creating content for TikTok is much lower than your other marketing avenues. As we learned from Sebastian Nørby:

og så fandt vi jo så ud af at det faktisk var et ret fedt medie at være på, fordi der var et meget lille input, både i økonomiske og tidsmæssige ressourcer ,

det tog jo nærmest ingenting at skrive en video til TikTok. Det tager ingen tid at filme en række videoer, og det kræver ikke nogen økonomiske midler. [and then we found out that it was actually a pretty cool medium to be on, because there was very little input, both in financial and temporal resources, it took almost nothing to write a video for TikTok. Filming a series of videos takes no time and requires no financial resources.] (Sebastian Nørby, Liberal Alliance Interview, 00:01:57)

This cheap and fast quality that TikTok provides also reduces a lot of the risk in starting your marketing profile on TikTok: it lets you experiment and, more importantly, fail (Meikle, 2016). Being able to create the wrong types of content without any larger consequences lets you learn from these fails and thus improve your future content:

Tanken bag det hele var, at vi skulle prøve at kaste os ud i et nyt medie som ingen andre rigtig havde prøvet noget lignende før i dansk politik. Og så skulle vi være prøvende, være legene, lave en masse fejl, og det har vi gået og gjort. Vi har lavet mange dårlige videoer også. [The idea behind it all was that we should try to throw ourselves into a new medium that no one else had really tried anything like before in Danish politics. And then we had to be experimental, be playful, make a lot of mistakes, and that's what we've done. We've made a lot of bad videos too.] (Sebastian Nørby, Liberal Alliance Interview, 00:01:33)

We have found these elements to be the biggest drivers within the creative freedom that marketing teams can have, as well as three vital elements for the marketing teams to include in their content creation, to succeed as a corporation on TikTok.

Another of TikTok's perks for businesses is the ability to organically grow. TikTok provides several opportunities for fast, organic growth. The first one is the simple fact, that TikTok's algorithm works great in spreading your content to people whose interest signals fit your

content (TED, 2023), something we will delve deeper into in the Content Creator section. An example of this organic growth is how LA had a viral hashtag around their party leader, Alex Vanopslagh, with #DaddyVanopslagh being viral throughout Denmark's last election. The political party did not push the hashtag themselves (with the exception of a few mentions here and there), showing how a community-created joke can provide a large boost to your growth.

Community engagement is the final lesson we learned from these brand interviews.

Community is something we will dive deeper into in the next section but for brands, building a community is a big part of lifting your CBBE, especially on TikTok, as people on TikTok have a tendency of avoiding brands:

og se på hvorfor hvorfor skulle man gide at følge med i brand? Fordi brands, det er ingen hemmelighed, de har det pisse svært på sociale medier. Det er et persons sted, altså du du følger personerne (...) Det er bare at peoples game langt mere end det er et brand game så på den måde der der er der en stor opgave i at tænke jamen hvorfor skal man følge med [and look at why why would you bother to keep up with a brand? Because brands, it's no secret, have a hard time on social media. It's a person's place, so you follow the people (...) It's just that people's game is far more than it is a brand game, so in that way there is a big task in thinking, well, why do you have to follow] (Anne Kiilerich, Fårup Interview, 00:06:03)

Relating to this brand avoidance, the creative freedom that we mentioned above becomes even more relevant. "Det var på lige fod med creators [equal footing with the creators]" (Anne Kiilerich, Fårup Interview, 00:04:39), this being an example of how you, as a brand, have to behave closer to a 'regular' creator than you would in marketing on any other platform as people will scroll immediately if your content is an obvious advertisement.

Dedicating time to engage with your audience and joke along with them as a form of Reciprocal Listening (Crawford, 2011) can help a) build a positive view of your brand in their heads and b) combat this brand avoidance so that your audience does not automatically skip your videos. Community engagement is the major role that TikTok should play in your marketing strategy; as we have pointed out, TikTok's perks of organic growth, algorithmic discoverability and creative affordances, let you use the platform exactly as this community builder more than a sales platform.

Content Creators (NotEasyBeinWheezy & CraigNotCreg)

One of the major things we learned from our four interviews is the similarities in how independent content creators and brands grow on platforms and what to look out for. Like with the businesses above, community is a key focus. Building, and maintaining, an engaged community through fun, authentic content where TikTok's affordances (Duets, Stitches) can help you if your goal is moving towards becoming a full-time content creator. The main benefits of an engaged community are:

1. A community that watches your videos potentially multiple times, likes them and comments on them helps your videos in the algorithm thus pushing them to a higher number of people, potentially increasing your views, follower count and size of the community.
2. The larger your community, and the more dedicated it is, the higher your chance of converting them towards other platforms such as YouTube, Twitch, Patreon etc. This is also relevant if e.g. TikTok is banned and the creators have to switch to another, or a new, platform: "But where Wheezy goes, I think as well people will follow. The creators really do have the power to pick which platform." (Milky,

NotEasyBeinWheezy Interview, 00:36:12). Furthermore, sponsors are more likely to offer you brand deals if you have a high engagement rate.

A committed following is the biggest step forward in terms of the monetisation of your content and having several platforms more focused on directly having a monetised audience (livestreams, Patreon, OnlyFans). This was something that Wheezy learned when her audience started asking for ways to support her directly:

Patreon was actually one of the first apps people were like, hey yo, I want to, you know, I want to support you. I want to you know, help you keep doing this, so you should create a Patreon and I was like, OK, I just, you know, decided like, OK, that sounds like a good idea. And it was the same with Cameo. It was like, hey yo, you should sign up for Cameo. I want to buy, you know, I want you to scream at me “Happy birthday” (Wheezy, NotEasyBeinWheezy Interview, 00:43:41)

Your community actively looking for you on other platforms has an advantage: creators on TikTok has a theory, that when they promote other platforms in their videos, their videos are suppressed in the algorithm: “So on TikTok is a little bit of an unspoken rule that for some reason you don't. You don't mention YouTube, because apparently, they suppress your videos and stuff like that” (Craig, CraigNotCreg Interview, 00:32:03). This is not something unique to TikTok; on Twitter, accounts used solely for promotion for other platforms have been announced to be deleted.

In a way, this is the peak of a dedicated community: them asking you for ways to support you, instead of you asking them for their support. While TikTok does have its own monetisation program, it is still in the early stages and does not pay as well as other platforms:

you can use TikTok as a stepping stone because like I said, I've been doing TikTok for like a year and a half now and I still have a real job, so it's not the best for getting into and you know like people who get success on like YouTube usually quit their job within like six months because they're already making enough money that they don't have to have their job whereas on TikTok right now. It is a little bit lacking in that department. (Craig, CraigNotCreg Interview, 00:48:38)

TikTok's monetisation program, TikTok Creator Fund, is a fund that anyone fulfilling the requirements can join. These requirements are:

Creators who meet the following criteria are eligible to apply to the Creator Fund:

- Are based in the US, UK, France, Germany, Spain or Italy.
- Are at least 18 years old
- Have at least 10,000 followers
- Have at least 100,000 video views in the last 30 days
- Have an account that fits with our TikTok Community Guidelines and terms of service

(TikTok, 2021)

While these requirements, especially the country-specific ones, do limit who can apply for the fund, it is in no way an impossible goal for anyone who actively pursues these goals. As Craig told us, the per-view income on TikTok is quite low. The Creator Economy news site, Tubefilter, reported that the average pay was around 2-4 US cents per 1000 views (Weiss, 2020), meaning that you would need to amass 25-50.000 views on a video to earn a dollar. With Craig averaging around 300.000 views per post, this would mean that he earns 6-12 dollars per video resulting in only ~270 dollars per month by uploading daily. With YouTube averaging ~18 cents per 1000 views, this would result in Craig earning 1800 dollars per month with the same views on YouTube (These are very broad calculations, as there are a

lot of variables to these calculations on both sites).

TikTok's other monetisation areas is sponsored posts and LIVE Gifts. For sponsors, TikTok has created a Creator Marketplace, a platform where brands can discover creators to use for product campaigns. The rumours of how much a sponsored post on TikTok are extremely broad, with impact.com reporting that TikTok influencers charge 5-2500 US dollars per post (McClure, 2023), making attempts at calculating this futile.

LIVE Gifts are what viewers can give you while you are livestreaming on the platform. Users can buy Coins on the platform (65 Coins cost 9 DKK but prices vary between countries), and use these to send gifts which for the creator are converted into Diamonds, which convert in a 2-1 ratio (Diamonds are worth 50% of Coins) with each Diamond being worth 5 cents for the creator; but TikTok retains 50% of these earnings, making a Diamond worth 2,5 cents in reality. There is a large range of gifts ranging from one Coin to tens of thousands of Coins. So, while there are definitely ways of earning money on TikTok, having other platforms where the platform's percentage of your income is lower, or the dollar-per-view is higher, is necessary for most-to-all creators wanting to go full-time.

As we discussed through the Honeycomb Model, authenticity/transparency are the keywords when looking at how to present yourself in your content. If an audience can sense that you are a real person or at least believe you to be (Taylor, 2022) (with caveats that we will present further in this section) in your content, they will be more likely to attach themselves to you and your content. Wheezy's manager Milky describes how he counts authenticity as one of the main reasons that she has reached the popularity that she has:

My second would still be the authenticity. It's not forced, it's always real and genuine and that's why there are times where, she's not posting for, you know, a week or

two because she just hasn't felt like anything was right (Milky, NotEasyBeinWheezy Interview, 00:29:03).

This argument points back to several of the things we have discussed throughout this thesis.

Firstly, letting your audience know your vulnerabilities and needs to take breaks is something that has become far more accepted and prevalent over the last few years.

Whether that be due to the general societal understanding, and respect, of mental health increasing or how the nature of the content on TikTok fits well with unscripted, more 'raw' content - or more likely, a combination of the two. Secondly, as we discussed through the Honeycomb Model, a committed community is often more understanding towards the creator taking breaks either due to personal reasons (mental health, family etc.) or professional reasons (working on bigger projects). An example of this is how, if Wheezy goes a few days, or longer, between posting on TikTok there are very few, if any, comments about how she used to post more.

Looking further at authenticity, we discussed the notion of the level of difference between creators' personalities on- and off-screen. Wheezy described it as:

It helps people kind of, you know, remember that creators are real, I guess. And making that difference and making that difference known kind of helps I think contribute to letting people know that I'm not just like some screamy you know, person that just screams about hating milk and, you know, sits in my car all day. Because a lot of the time, people just, you know, think things like that or whatever. And I don't know, it. Being transparent is my content I guess or like authenticity is my content and what I strive for as my content (Wheezy, NotEasyBeinWheezy Interview, 00:45:14).

And Craig described it as:

Feel like just being a genuine person, knowing what you have and knowing that you are where you are because of not just yourself, but other people, people can really tell. Like people aren't stupid. People can look at you on TikTok and be like this guy seems like a genuine guy, I'm going to follow him, you know, so I do feel like that's another reason. (...) It's not that big of a gap, but there's definitely a gap. Obviously, when it comes to being a content creator, you do like sort of inflate your personality a bit, you know, like I'm not complaining about my job all the time and I'm not like this big loud, you know, crazy person. I'm actually quite shy in real life, you know?

(Craig, CraigNotCreg Interview, 00:30:19)

Craig's point about people being able to tell whether you are being genuine or not also comes into play in what types of content you create. If you are interested in the content you create yourself it will often shine through your content and make it more engaging, whereas if you create around something you do not care about it will be harder to sell enthusiasm to the audience.

Learning the differences between social media platforms

This section will present another big aspect of creating content for social media, no matter if you work for a brand or create content for yourself: you must know the differences between content on different platforms. You cannot simply post the same content on all social media platforms, you need to create it specifically for the different ones.

As we have discussed before, the content on TikTok is mostly handheld phone footage that, while still high quality, is meant to look homemade and natural, whereas content on YouTube is expected to be more polished with high-quality lighting, sound and camera equipment often on a tripod to be steady (and a lot of YouTubers have specifically designed

sets) - the same on Twitch. An exception to this rule is vlogging where YouTube and TikTok become very similar - except for the vlogging scene on YouTube that uses high-end cameras and editing skills to make quality productions out of their vlogs. Likewise, Instagram and TikTok, which seemingly have many similarities, have very different content expectations from their audiences. Wheezy, explained these different expectations as:

So like TikTok, I've noticed has an algorithm that is more pushing out original content and more informative content, especially recently. Instagram on the other hand is more for kind of the. (...) I have found has been a little bit more of a sexual place. So that's kind of something that you know, a lot of content creators will kind of appeal to on that platform. Twitter is kind of the same thing. Twitch, I mean, I've just found, you know, you just, you know, you do your shit and people come and watch and just, you know, want to hang out. Each one is definitely a very different algorithm (Wheezy, NotEasyBeinWheezy Interview, 00:07:03).

In our interview with Anne Kiilerich, she highlighted how they use TikTok for more funny content as their viewers tend to be younger, while on Facebook they mainly post informative content and updates as the audience there tends to be older. If they swapped the content on the two sites, they would surely see negative effects in their engagement rates as likely neither audience would prefer this content.

One area that TikTok has focused on is that of *repetition*. Eco's argument that "iteration and repetition seem to dominate the whole world of artistic creativity (Eco 2005, p. 194)" seems more prevalent than ever with the rise of TikTok and how its algorithm pushes trending sounds and choreographs pushing towards repetition in the content; but not in a negative way: seeing several takes on a specific trend gives depth to a lot of the trends and brings the communities together. Trends such as ranking drinks or movies let

people discover similar-minded creators; this is one of the reasons that Craig has grown to the size he has: he partook in taste-testing Monster Energy drinks and this pushed his content to those who enjoyed this content and increased the size of his community massively. Likewise, the repetitive nature of the content on TikTok contributes to the foreseeable schema: we learn to quickly distinguish different types of videos so that we can immediately scroll past the content we do not enjoy and stay on the content we do - thus enabling the algorithm to understand our interests and increasing our enjoyment of the platform.

Supplementary Theory

In the next three sections we will present supplementing theories based on the findings and insights from the interviews. These theories should not be perceived as exclusively relating to TikTok but more as an investigation of overarching issues and elements when it comes to creating content online.

Independent Content Creators

In this first section, we will explore the intricacies of moving from amateur to professional as mentioned by Wheezy and Craig and also explore the issues of creating content as a brand with a social media department based on theories by Jenkins, Ford and Green (2013).

It is important to note that when mentioning independent content creators, we refer to individual content creators, businesses and organisations who do not have access to the same resources for production and distribution as established media industries. It should also be emphasised that the term individual creator refers to any person with an online presence who creates content on their own behalf rather than as an employee.

It is a goal of many independent content creators to evolve their status from amateur to professional which is often achieved by expanding their audience and reputation as the success of online creators usually is measured in how many followers they have. There are however many difficulties in making this move from amateur to professional.

There is a trend of content creators and so-called influencers who focus on putting themselves and their own identity in the foreground of their online presence which always includes a degree of self-promotion. Creators and influencers must acknowledge the audiences' "(...) desire for dialogue and discourse, for solidifying social connections and for building larger communities through the circulation of media messages." (Jenkins, Ford & Green, 2013, p. 60). These wants and needs of the audience can be satisfied by creating Producerly content. As such content creators looking to be successful often find themselves having to relinquish some of the control of their distribution and their creative agency to create Producerly content.

Independent content creators will sometimes have to put their own ideas aside to "(...) actively identify and partner with existing communities whose interests align with their own (...)" (Jenkins, Ford & Green, 2013, p. 247) and focus on the content that is in demand and that attracts specific groups. This includes appealing to the niche communities often overlooked by established media industries. These communities usually have strong established interests and values that can be engaged to promote independent content creators and circulate their content. Niche content and communities are often particularly focused on shared cultural experiences and differentiating themselves from mass media. They often have the desire to distinguish themselves through niche content that communicates their individual interests and sensibilities. Even if the niche content attracts

mainstream interest these communities will often band even closer together and sometimes gate-keep their particular interests from outsiders. “Mass-media content often helps us all ‘be friendly’; niche media content helps us find ‘best friends.’” (Jenkins, Ford & Green, 2013, p. 242). Focusing on these communities has a good chance of creating strong relationships between the creator and the audience and a positive reaction to the content. However, the exclusivity of these communities can sometimes hinder the spread of content.

Independent creators need the circulation of participatory culture due to the lack of distribution channels and budgets found in the established media industries. This is not the only area where financial elements play a difference between independent creators and established media industries. Individual content creators often require being able to make a living from their online presence. Many creators utilise a different business model than traditional media. The standard of broadcast and established media is to require payment before the audience can experience the content regardless of whether they value the experience or not. Individual content creators however are often funded through voluntary donations allowing the audience to pay whatever they want according to how they value the experience of the content. These crowdfunding practices are “(...) leveraging the energy and excitement of their fan bases to fund, sustain, and promote their projects” (Jenkins, Ford & Green, 2013, p. 246) and can lead to a more positive reception of content and is part of making the content more Producerly.

Circulation, financing and artistic sacrifice are all part of the participatory culture of the Internet. Many of the artistic practices of being a content creator involve the idea of working yourself up from being an amateur to being a professional. It is a sort of ‘bottom-up’ process where the goal of many content creators often can be to get beyond amateur status by being ‘discovered’ or ‘signed’ by the established media industry to get access to

their abundant resources of production and distribution. However, this line between amateur and professional is slowly getting blurred as technology advances more and more enabling individual creators to be in charge of their own production, distribution and financing.

There is no exact formula for getting beyond amateur status. For many creators, it never happens and for some it just does. But the creators who do get successful are often the ones “(...) whose work operates within genres with strong fan Followings (...) and who speak to well-defined populations (...).” (Jenkins, Ford & Green, 2013, p. 234). Strong easy-to-frame identities offer individual content creators a framework for how to produce content specifically appealing to that community and a network of people willing to support them both financially and in ways of distribution. This is not to say that creators should limit the Spreadability of their content to focus on a singular community. It is vital for individual content creators not only to listen to what kind of content their audience wants but also to recognise how their content spreads. By letting audiences freely spread and remix content without restriction creators are sacrificing some level of control over their content, but in return they are reaching audiences that they otherwise would not have.

As mentioned above, being an independent content creator means having to sacrifice both one’s artistic agency and one’s autonomy over distribution and sometimes financing. It can obviously be very difficult and frightening to completely relinquish control to the audience but that is often the reality for many creators. This however can also explain the trend of why so many creators and influencers put themselves in the foreground. Establishing an online presence and personality is sometimes where creators have the most control. By putting themselves in the spotlight they can end up creating a Following around their specific persona. These Followings become engaged through the creator’s personality and

authenticity which can easily become more and more performative as the individual content creator establishes their presence online.

Authenticity and Performance

In this section we will explore another element mentioned by all the participants of our interviews, namely the importance of authenticity when creating content on TikTok. We will investigate multiple theoretical approaches as they relate to authenticity, performance and transparency with a primary focus on Allan Taylor's definitions and research of the term authenticity on social platforms.

Traditional broadcast media are mainly focused on *Representational* (Meikle, 2016) content in its mass production of popular culture meaning that through selected narratives and visuals. They endeavour to embody its audience and represent certain cultures that will make audiences relate to the content and inspire more engagement. However, as content on social media has increasingly been performed, produced and exhibited by specific individuals the content has become *Presentational* (Meikle, 2016) This type of content is putting the creator in focus presenting themselves, rather than trying to appeal to an audience like *Representational* content. "By creating, linking to or commenting upon some item of media, the user is also establishing a performance of self (...)" (Meikle, 2016, p. 11). The creator is simultaneously presenting themselves and a performance of themselves. Online trends such as #nomakeupselfie have become extremely popular as they are attempting to "(...) share a kind of backstage image, in which the public performance of the made-up self was briefly suspended and some more authentic self was somehow revealed." (Meikle, 2016, p. 115). However, many people utilised very particular camera angles, lighting techniques and even filters to present themselves turning the perceived authenticity

into a sort of performative mediation of what they presented as 'real'.

These trends often call for authenticity and transparency. Audiences do not like being deceived by what they consider fake. This could be argued to be an attempt to fight back against the commercialisation of the online space with its sometimes overly positive presentation of reality. Businesses present their products as better than they are, celebrities and public personas only display themselves and their lives as perfect realities and influencers are paid by sponsors into selling a certain material lifestyle using specific products. All these are attempts to commodify the attention of the audience in some way (Fuchs, 2014). Audiences "(...) have become incredibly suspicious of the authenticity and credibility of marketing messages (...)" (Jenkins, Ford & Green, 2013, p. 76), which can explain why we often see these movements, trends and desires for something that is honest and genuine.

But people are also seeking theatre (Parks, 2010). They want to be entertained and to some degree experience things that are removed from everyday life. The difference between these different wants and needs is trust. The audience's feelings of authenticity spring from the creator's transparency, both of which are influenced by the trust between the audience and the creator. This trust that both creator and audience are working in each other's best interests enables the creator to be more transparent about whether something is real or not and the audience to accept what is performance and what is real (Jenkins, Ford & Green).

Allan Taylor (2022) explores this dichotomy between authenticity and performance on social media. Authenticity is arguably a difficult concept to achieve if even possible. It is commonly referred to as "(...) the idea that one should live according to one's internal values, or to ensure that [the] internal self matches the external presentation (...)." (Taylor, 2022, p. 1). It

can however be difficult to ascertain whether these internal values are part of a 'natural' self, an identity people deliberately choose for themselves or something that inherently is affected by external sources. Social media have added new common understandings of authenticity through the element of production creating two elements of authenticity online, namely *Inner Sense* and *Productionism* (Taylor, 2022).

Inner Sense perceives authenticity as something that is tacit and subjective and as such only truly can be known by the individual themselves. However, being both tacit and subjective results in the individual not being qualified to objectively evaluate on their own authenticity.

Productionism perceives authenticity as the deliberate actions and ideas that an individual presents to the world through their content. However, it is not possible for an audience to truly evaluate the authenticity of an individual as they can never truly know the inner workings, motivations and intentions of the creator simply through their actions.

These two elements together do not create an entire picture of whether someone is being authentic or not. The creator cannot evaluate their own authenticity and the audience cannot evaluate authenticity through what essentially is performative actions.

These common understandings of authenticity are not accurately representing authenticity in the contemporary online space. New approaches and definitions are needed to acknowledge how audiences perceive and how creators communicate authenticity on social media. It has become exceedingly clear that "(...) authenticity on social media is viewed through the lens of *performativity*." (Taylor, 2022, p. 19). Authenticity has become an aspirational ideal when creating content online and the word authenticity has basically become a buzzword used to describe what feels 'real' to the individual using the word but without any specific definition. It is, therefore, necessary to differentiate between the

colloquial term authenticity and what Taylor (2022) proposes as true authenticity.

Commonly authenticity is being used to refer to the persona of creators as being 'realistic' or believable. This use of the term realism is used when the personality, ideas and opinions of creators are consistent throughout their content and their overall style matches up with how they are perceived by the audience. However, as mentioned above this use of authenticity on social media has both the elements of *Inner Sense* and *Productionism* and as such is a form of performativity. We can therefore refer to this type of authenticity as *performative authenticity* (Taylor, 2022) in order to also explain "(...) why things can look authentic but the underlying circumstances around them are not." (Taylor, 2022, p. 44).

Taylor (2022) argues that true authenticity only can be found momentarily in between interruptions of the performance and that these glimpses result in the audience reacting to and perceiving something as 'real'. These interruptions could for example be the particular mannerisms or a distinct laugh of an individual that is spontaneous and discernible as not being part of the performance as a whole. It is in the repetition of these glimpses of something 'real' that authenticity is perceived. True authenticity can therefore not be a continuous state but rather a collection of moments that the audience perceives as authentic.

The issue with Taylor's (2022) definition of true authenticity is however that it is almost impossible to reproduce. As soon as a creator becomes aware of their moment of authenticity, they will be conscious about the next time it happens, or they might even try to force another such moment, thus transforming what was once authentic into a performance. True authenticity is therefore extremely elusive and uncontrollable in nature. There are however examples of it working. Content with protagonists who are not aware of the production element or the audience's reactions such as cat videos or baby videos.

Because the production and content are handled by an intermediary, in these cases the owner or parent, the protagonist is not compromised and can therefore act in more truly authentic ways.

Since true authenticity is such a fluid practice that continuously evades its own presence, most creators never manage to capitalise on it even if they do achieve it. Most creators, therefore, end up relying on performative practices even though these do not necessarily present their 'real' selves.

Performative authenticity also means that creators are conforming to their own standards of style and consistency in their effort to maintain their audience but with the unintended side effect of creating content that can easily become generic and monotonous. Furthermore, as a creator grows more successful their content can become more commercial and with advertisers and sponsors comes a responsibility and expectation to create content which is better 'produced' or heavily edited thus further excluding the small breaks in performativity that constitutes true authenticity.

The addition of commercial elements to performative authenticity and the repetition of style in content often result in creators conforming to certain stereotypes and ideals. This kind of performative self-promotion of the creator "(...) panders to cultural fantasies of self-actualisation through practices of mimetic behaviour (...)." (Taylor, 2022, p. 46). The message to the audience is that they can somehow achieve the same lifestyle, body or income as the creator if they just imitate the performative personality, behaviour etc. as the creator. The audience might even recognise that the creator's personality and behaviour is an inauthentic performance but still come to the realisation that it is something that they desire. As such the audience might come to terms with the fact that they do not actually

want authenticity and that they would rather ignore the performative aspects to enjoy the content for what it is, a comforting interpretation of authenticity.

It can therefore be argued that while it might not be true authenticity, performative authenticity is the more commercially successful and the easiest to use in contemporary media practice. “It is the realisation that this style of social media has been produced in response to demand and that demand has not been for brute documentary, but something that only ‘appears to be’ authentic in nature (...). (Taylor, 2022, p. 46). It is a sort of escapism letting the audience see into a performed fantasy of their own goals and desires while making it look achievable. However, the creator must still ensure that the illusion of authenticity is not broken entirely. As such consistency of style and narrative is extremely important in maintaining the performative authenticity. Furthermore, self-promotion can easily become self-indulgence and be seen as detached from the cultural and social values of their community thereby alienating their audiences. Overall performative authenticity should strive to enable self-actualisation in audiences while maintaining one leg in reality and one leg in the mutual fantasy or desires of the community in order to be successful both commercially and culturally.

As the term authenticity was mentioned in all four of our interviews it would be fair to argue that the interviewees did not take into account these sociological and philosophical connotations and contexts of the term. We instead suggest that what they meant was more a combination of being relatable and vulnerable, akin to the understanding of authenticity as *Productionism* and that these aspects are what colloquially is perceived as authenticity. It was also evident that they did not see themselves as performative and that this might be a tacit understanding of *Inner Sense*. This is what Taylor (2022) argues constitutes

performative authenticity. We can therefore assume that what they understood as authenticity is not what Taylor (2022) refers to as true authenticity. As such while they might not be directly aware of it they all practice a form of performative authenticity.

Honeycomb Model Adapted for TikTok

In this section, we will introduce the Honeycomb Model, a model often used to understand and increase engagement on social media. We will be using two articles with different focuses to gain a thorough understanding of the uses of this model: Nisha Jayasuriya's *The Role of Social Media Marketing on Brand Equity - A Literature Review* (2018), a more business-focused Study, and *How to increase engagement on social media using the honeycomb model* (2020) by Susana Silva, Wilian Feitosa, Paulo Duarte and Marta Vasconcelos.

Jayasuriya's (2018) article compiles previous studies on social media marketing and consumer-based brand equity to bridge the gap between the two areas. Jayasuriya (2018) presents definitions of the two terms:

1. Social Media Marketing: "Social media marketing can be defined as the process that empowers promotion of websites, products, and services via online social channels." (Jayasuriya, 2018, p. 26).
2. Customer-based brand equity (CBBE): "(...)the differential effect that brand knowledge has on consumer response to the marketing of that brand." (Keller, 1993, as cited in Jayasuriya, 2018, p. 26). CBBE consists of three key elements: *brand awareness, customer brand attitudes and customer perception of brand ethics* (Jayasuriya, 2018).

Jayasuriya presents a table (Jayasuriya, 2018, p. 27), which boils a range of literature regarding Social Media Marketing into the key variables they present. The variables most commonly occurring are: “entertainment, interaction, trendiness, customization and word of mouth (Jayasuriya, 2018, p. 28)”. These variables are elements that we time and time again are seeing presented as vital elements in terms of users’ willingness to share, and generally engage with, content. Virality is typically described as a more modern word-of-mouth and entertainment is proven to be the main cause for sharing and participating in challenges (Falgoust et al., 2022 & Nikolinakou & King, 2018).

Jayasuriya (2018) also presents the *Honeycomb model* (Figure 09), a model that can help give a range of ‘building blocks’ to build your social media channels. Silva, S., Feitosa, W. R., Duarte, P., & Vasconcelos, M. W. (2020) describes the aim of these seven building blocks:

(...)each block allows us to unpack and examine a specific facet of SM user experience and its consequences for companies. It is not necessary to include all of the building blocks in any given SM action. They are constructs that allow us to understand the different levels of SM functionality. (Silva et al., 2020, p. 156).

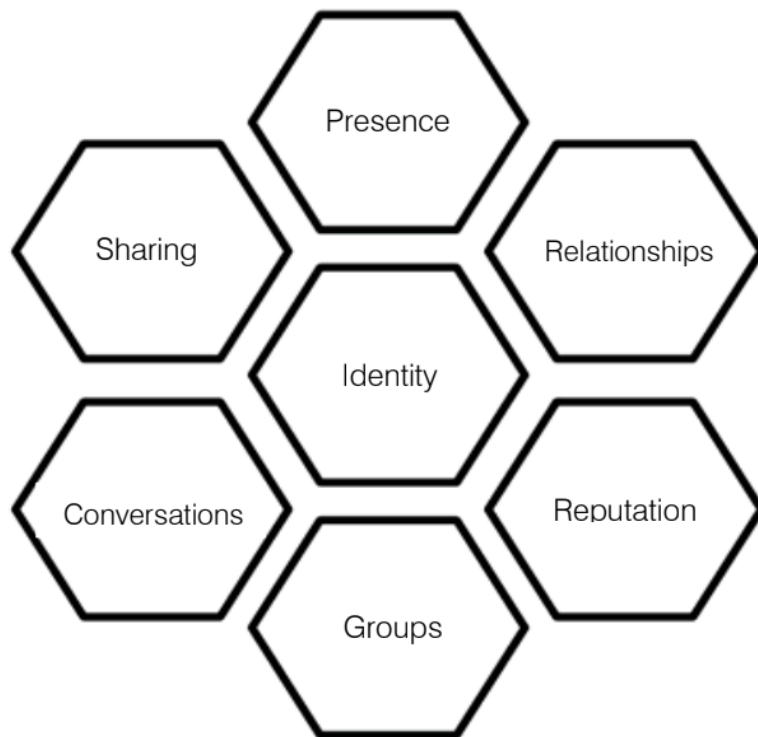


Figure 09: Honeycomb Model (Jayasuriya, 2018)

So, using the Honeycomb model as part of creating your social media strategy can aid in guiding your content and the chosen platforms to see the best results. Likewise, using this model as a way of studying your current platforms and the user engagement on these can be helpful if you wish to increase your engagement on social media, as Silva et al. (2020) found when analysing the company Alento's Facebook page to find how the company could best engage with their Facebook page and the users on the page:

This investigation explored the seven functional building blocks of SM engagement proposed by Kietzmann et al. (2011): identity, conversations, sharing, presence, relationships, reputation and groups. We tried to find out which of the functional blocks of SM engagement were more important for Alento's Facebook Fan Page to understand how the company should engage with it. (...) Results indicated that, contrary to what was expected, the most important functional building blocks for

Alento's Facebook Fan Page's engagement were 'presence', 'identity' and 'reputation'. (Silva et al., 2020, p. 162).

While this Honeycomb model certainly can have practical advantages, Jayasuriya (2018) argues that since it has rarely been used by researchers, it might have a lot to improve and researchers who have applied it have not adapted it to any social media platforms, leaving further room for potential improvement.

Based on what we have learned about TikTok throughout this study, we will present what we gather are the most important building blocks when building your presence on TikTok. While most of the definitions of these building blocks presented in the texts by Jayasuriya (2018) as well as Silva et al. (2020) are broad enough to still be relevant as written, we would like to argue that the element of identity has changed sufficiently in relation to what users prioritise on more content-focused platforms such as TikTok:

Identity: Jayasuriya argues "The extent to which individuals or organizations make their identity public by disclosing personal or corporate information (i.e. name, age, gender, profession, location) in a social media setting." (Jayasuriya, 2018, p. 28). It is really only specific information that counts as important to potential viewers: mostly concerning political/humanitarian beliefs. An example of this is NotEasyBeinWheezy, an American content creator whom we interviewed for this thesis. Wheezy has built a massive following on TikTok under the name Wheezy, not disclosing or using her 'regular' name, but her community respects this as she preaches kindness in her content and this is more important to her followers.

Transparency: As an underlier to identity, we have learned that transparency about your person/business is one major element that attracts people to follow your content. Showing that you are a real person creating the content, and real aspects of your personality, lets

your viewers relate to you more as a creator and as a person than if your online persona is clearly crafted to garner more viewers. There are two caveats to this point: 1) if your online persona is clearly a character that you are acting as you are clearly not being 'authentic' - however, you can be transparent around this act or 2) most consumers of social media content know, that when watching a creator's content, the personality on-screen is often a somewhat 'tuned' version of themselves. In terms of businesses, being transparent about both the positives and the negatives that are happening regarding your business as well as transparency when engaging with your viewers can help your business garner a more positive image in your viewers. This element was also described as authenticity throughout some of the interviews, but as they were used to describe the same thing, we have stuck to transparency in the model. This element of transparency is something that came up repeatedly in our expert interviews, thus our realisation that it is a vital element to work with.

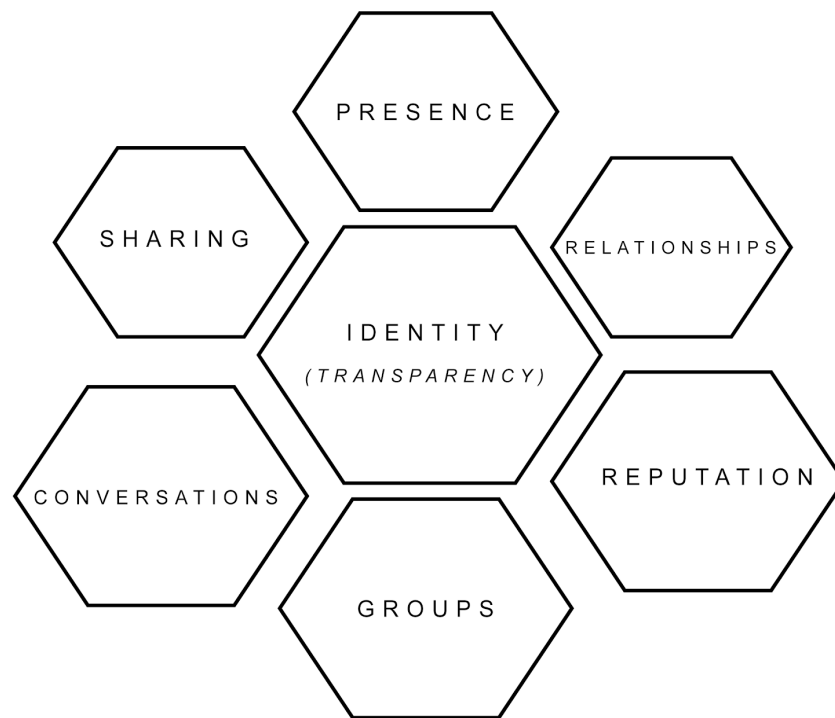


Figure 10: Honeycomb adapted for TikTok

As can be seen in the figure above, we have ranked the importance of each element as follows, mind you; while these have been ranked in what we believe to be their importance, they all have at least some importance:

1. Identity (transparency): as mentioned before, viewers can often tell if you are 'real' or 'fake' and often latches on to those that seem the most like real personalities.
2. Reputation: In this age of social media, with being cancelled being something that can remove your presence on social media in the blink of an eye, keeping a good reputation, especially within your community, is of high importance. Likewise, as a business you want your customers to have a positive image of you in their minds so that they purchase your product and not your competitors.

3. Conversations: Creating interesting conversations, both through your content and through engaging with your community, is a major element in keeping people engaged in your content and potentially monetisation if that is your goal
4. Groups: The ability to find, and create, groups within the category and subject of the content you are creating lets you not only become central for viewers of this subject but also connect with similar creators with mutually beneficial outcomes such as viewer-sharing.
5. Presence: While many people are constantly present on their social media, and having a consistent, reliable presence in your community is important; a good community will often be understanding, and supportive if you need time off either for personal reasons or due to larger projects.
6. Sharing: Related to presence, sharing content is, of course, an important aspect of being a content creator but again: with a supportive community, taking breaks between creating content becomes safer as communities often want quality over quantity, and over-sharing ('spamming') content tends to turn some people away.
7. Relationships: Forming a relationship with your community, and group, is more important than forming individual relationships, therefore we have placed relationships at the bottom while groups and reputation are valued far more important.

TikTok as a Web 2.0 Platform

TikTok was introduced globally in 2017 over a decade after Tim O'Reilly (2012) considered the Web 2.0 era to have started. TikTok has since become something of a cultural phenomenon gathering followers from all over the world. In this section, we will analyse

TikTok's Web 2.0 applicability both to understand the Web 2.0'ness of TikTok but also to explore whether Web 2.0 still has relevance in today's social media space.

Firstly we will look at TikTok through O'Reilly's seven key principles.

TikTok does have certain affordances of using *The Web as a Platform*. There are technological features such as hyperlinks in profiles and sometimes in descriptions that can divert users to other sites. These features are very fundamental in nature, and it is rumoured that TikTok is making a deliberate effort to diminish this feature as much as possible to keep users on the platform as we discussed with Craig, demonstrating at least an element of Stickiness (Jenkins, Ford & Green, 2013). There is also a share button with the function to share TikTok content to other social media platforms such as Facebook, Instagram and Discord. This feature is mainly functioning to spread (Jenkins, Ford & Green, 2013) TikTok's content in only one direction. There are no features that afford users to embed videos or content from other platforms other than manually uploading them and advertisements do not work as banners or popups but as content integrated into the experience. It could therefore be argued that TikTok is technologically limiting its interconnectedness as it mostly engages with other platforms in one direction.

However, socially there is a culture on TikTok that seems to be very interconnected with the rest of the Internet. There is a tendency to use TikTok to gather followers for other platforms such as Instagram and YouTube. Furthermore, many Twitch streamers also go live on TikTok and ask their audience to join them on Twitch. These trends to attempt to transfer followers between platforms could be explained by the low level of monetisation on TikTok as mentioned by Craig.

TikTok is demonstrating aspects of *Collective Intelligence* through its extremely successful algorithm. TikTok has shown itself to be very adept at utilising user data to improve its algorithm and categorising content to suit user interests. The algorithm and categorisation however are mostly working behind the scenes and are not visible to the users as explored in the introduction.

The use of an algorithm also shows elements of *Data Management*. TikTok has, over a relatively short amount of time, had much growth in both users and user activity (Doyle, 2023). Collecting this data is, as with most social media platforms, a vital part of their business model which also contributes to the free use of the platform. Their data management however has come under much scrutiny leading to the recent controversies as explored in the introduction.

TikTok is continuously updating its *Software as a Service* to create better and more dynamic user experiences. Most notable are the features that afford content creation such as filters and editing tools. The platforms even enable the creation of customised filters that other users can apply to their content giving them a higher degree of independence and co-development in the platform's features.

This innovation and continuous improvement of existing features relating to content creation demonstrates a high level of *Usability*. Content creation is made available to every user of the platform resulting in an abnormally high percentage of users who have uploaded their own content to the platform (Doyle, 2023). Furthermore, TikTok has built on many existing features from other platforms such as the video format from Vine and the one-direction follow system from Twitter. This has created a platform where content creation is

extremely accessible by integrating certain features from other platforms' affordances that are well-known to new users.

TikTok has *Software above the level of a single device* as it is available both on mobile devices and on pc. The platform is mostly used on mobile devices which is evident in its interface design however this principle has become a standard throughout almost all contemporary social media platforms.

TikTok also affords *Rich User Experiences* which can be seen in their user data and their ability to retain user's attention. On average a TikTok user spends 95 minutes per day on the platform which is almost three times as much when compared with the average Facebook user who spends 33 minutes per day on Facebook (Doyle, 2023). TikTok manages to create these rich experiences despite not being very integrated into the everyday life of their users. TikTok does not have calendars, locations or address books as is suggested by O'Reilly for integrating platforms into users' lives. However, the platform still manages to consistently be a presence in its users' lives simply through its content.

TikTok uses a varying degree of elements from all seven principles testifying to its Web 2.0'ness. However certain aspects stand out when using this approach.

While all seven of these principles are important for Web 2.0 platforms some of the principles have become less relevant purely because technological advancements have made them both easy to accomplish and an industry standard when it comes to social media. *Collective Intelligence* through algorithms, *Data Management* as the primary business model, continuous updates of *Software as a Service* and *Software above the level of a single device* have become so expected when it comes to social media practice that it can be almost impossible to differentiate between social media platforms when it comes to

these principles. That is not to say that they are unimportant, they are simply rarely being considered as anything special.

However, *The Web as a Platform*, *Usability* and *Rich User Experiences* are still very much relevant when discussing social media platforms and how they differentiate from each other. The principle of *The Web as a Platform* especially stands out from O'Reilly's (2012) description when compared to TikTok. The interconnectedness of platforms has changed much in the last decade and most platforms have implemented a share button feature which functions in one direction to other platforms. As such the interconnectedness might not be needed in a single platform's feature but instead as a collaboration between several platforms' featured share button. Furthermore, the elements of *Rich User Experiences* such as having features that integrate into the user's everyday life might not be as important as O'Reilly (2012) proposed. TikTok is missing this level of integration however it is apparent that TikTok offers rich experiences nonetheless and are a relatively large part of most user's daily life not as tools for planning and communicating but as an affordance of sociability (Parks, 2010) which we will explore further in a later section.

Over half of the principles have become extremely commonplace and the others except for usability have somewhat changed in their requirements. These changes are reminiscent of the changes between Web 1.0 and Web 2.0 which as noted "(...) doesn't refer to any changes in the Internet's architecture. Rather, it refers to the types of software employed and changes at the level of user practices." (Hinton & Hjorth, 2013, p. 13). The changes that we can observe from TikTok are both a change in the software resulting in new forms of the interconnectedness of platforms and also a change in user practices from engaging with 'practical' features to engaging with new modes of social affordances. While this does not

mean that O'Reilly's principles are any less valuable and influential it might suggest that the principles, or at the very least its elements, are in need of an update to better portray contemporary social media practices.

Lovink (2011) points out that in Web 2.0 participation has been tamed and suffers under "The sheer number of users across the globe and the intensity with which people engage with the internet (...)" (Lovink, 2011, p. 19). This notion is further elaborated by Fuchs (2014) who argues that big media platforms such as Facebook have amassed control over a majority of online users and by extension a majority of advertisers. We have, however, in the last ten years seen a number of new platforms emerge such as Discord, Snapchat, Twitch, OnlyFans and TikTok. Many of these platforms appeal to niche communities (Jenkins, Ford & Green, 2013) and have seen large growths in their user activity. So while Facebook is still on top of the market we do see a slow tendency of change as users are diversifying their use of social media platforms.

Lovink (2011) also argues that Web 2.0 is missing a sense of empowerment and a lack of public discourse potency because of issues of copyright and privacy. TikTok has certainly had issues of privacy, but the controversy has led to a political call for censorship of the platform, which has created more public discourse which could be argued to have some potency. TikTok has quite a relaxed approach to copyright as creators are able to use music and sounds in the content as well as share and remix other people's content through the features of splicing and duetting.

Lovink (2011) is definitely correct in his Web 2.0 predictions that the individual user's agency would decrease as Web 2.0 platforms are not designed to facilitate debate. There have been repeated discussions about the tone and hostility of online discourse, people

using the facade of anonymity to act and behave carelessly and maliciously creating toxic online environments, and social media being used as a political campaign tool. However, it could be argued that social media should not be viewed through the lens of facilitating debate but instead through sociability. When asked about their reason for using social media 48.2 % (Kemp, 2023) of users answered, “Keeping in touch with friends and family” and 36.8 % (Kemp, 2023) answered “Filling spare time”. Only 22.6 % (Kemp, 2023) of users were interested in “sharing and discussing opinions with others” which is still a lot, but it seems the majority of social media users engage in social and frivolous activities.

The main purpose of social media might then, according to its users, not be as a platform for public discourse. As we can observe with TikTok the primary focus is not on debate but on community and entertainment. It could therefore also be argued that user participation is not discouraged, as argued by both Lovink (2011) and Fuchs (2014), it simply has taken a different form.

Many of the notions and models of Web 2.0 scholars seem to have changed as users have started to use social platforms in new ways. These advancements through social affordances and social user practices might indicate a new paradigm change in the Web 2.0 term itself and a need for new approaches to understanding contemporary online space.

TikTok as a social networking site

Social media use is mainly seen as a social practice in which users build and maintain connections (Hinton & Hjorth, 2013) through their online presence. We can observe that the primary activity of 48.2 % (Kemp, 2023) of users is to maintain connections with existing relationships such as friends and family. As pointed out by Hinton and Hjorth (2013) these

connections are supported by a number of social features inherent to most platforms such as profiles, lists of connections, comments and chat functions. However, when examining TikTok we can observe a different approach to some of these features.

Profiles are often used to identify and introduce users to each other. This is often done through information such as a real name, a photo, an email, a date of birth and self-biographical information. Profiles on TikTok however are very limited compared to other platforms such as LinkedIn, Instagram and Facebook. TikTok only requires a name and they do not necessarily encourage users in any way to use their real names like LinkedIn or Facebook does. TikTok does have the opportunity to also add a profile picture, a video or a biography but these are not required to establish a profile on the platform. Even if users decide to create a biography there is a limit of 80 characters which is far smaller than other platforms, like Facebook and LinkedIn's +500 character limits. However, there is also not a big culture of using this biography to its extent. Since TikTok profiles do not visibly present date of birth or pronouns some users choose to put these in their bio. Larger content creators often use the biography to put in external links to their own websites or their profiles on other platforms. But most simply put in a brief nondescript sentence of 10 words or less. TikTok does however have a profile feature not pointed to by Hinton and Hjorth (2013) that are very visible to other users. The primary focus of a TikTok profile is not the user's information but instead, their created content that visitors to the profile can browse through freely whether a connection is established or not. There is also a tab containing liked content, but this is by default set to private and very few users make this tab public.

Another feature on TikTok profiles is two lists of connections that are referred to as Following and Followers. These lists affirm the connections that users have made on TikTok;

however, these connections are not necessarily mutual as it is possible to follow someone without being followed back unlike the friending system on Facebook. These lists also have a feature to invite non-users to the platform through one's personal contacts or Facebook network. However, as mentioned above these connections are not necessary to view other users' profiles and content.

TikTok also affords modes of communication such as comments and direct messages.

Comments are a big part of engagement on TikTok but mainly between content creators and their audience. They mostly range from requesting more, or specific, content to affirmations of the content's messages and the creator's persona inviting possible responses from both other users and the creator. The default setting of direct messages is often set to private only making it available when the owner deliberately changes it and as such this feature is usually only used between existing relationships as a mode of communication. It seems however that direct messaging on TikTok is not very popular as only 15.6 % (Kemp, 2023) of users embrace this feature compared to 70.6 % (Kemp, 2023) of Facebook users.

It is notable that TikTok does not have a big focus on features that affords social connection in the way that Hinton and Hjorth (2013) propose social media should. Instead of having direct information on users the TikTok profile mainly displays the user's created content.

This can be argued to indirectly present the user and their interests to others overall however it seems to focus more on the content than presenting the user to new connections. This is also evident in the networking system of the platform where following and follows are not presented as a mutual relationship but more as two different one-way communications. Hinton and Hjorth would argue that this lack of profile and personal information is diminishing the individual user's online presence, making building new

relationships difficult. This is further corroborated by the only 15.6 % (Kemp, 2023) of TikTok users who are utilising direct messaging.

The lack of individual online presence and the small degree to which communication features are presented and used would suggest that TikTok is not a great platform to establish new personal connections or maintain existing ones. Combined with the observation that 48.2 % (Kemp, 2023) of people use social media to keep in touch with friends and family this could indicate a detriment to TikTok as a social platform.

TikTok might not be a platform that affords the building and maintaining of connections, but it is still a very popular platform. And as previously noted 36.8 % (Kemp, 2023) of users are on social media simply to spend some time and 29.2 % (Kemp, 2023) of users are looking for content on social media. Furthermore, we can observe that 79.8 % (Kemp, 2023) of TikTok users' main activity on the platform is to "Look for funny or entertaining content" which is comparatively more than both Facebook's 54.2 % (Kemp, 2023) of users and Instagram's 61.8 % (Kemp, 2023) of users. This combined with lacking the affordances of individual social connections would indicate that the social culture of relations (Hinton & Hjorth, 2013) is more based on the sharing and creation of content rather than personal relationships pointing to communities around this content as the primary social affordance (Parks, 2010). TikTok does not have a focus on networks but rather a focus on communities through shared experiences and cultural contexts.

Community on TikTok

Hinton and Hjorth (2013) argue that most connections online are dependent on, or based on, existing offline relationships. However, as TikTok does not have a focus on individual

connections most of the connections and interactions on the platform could therefore be seen as purely online relationships or strangers. In this section, we will analyse TikTok through the strategies proposed by Parks (2010) in order to determine whether or not TikTok has the features and culture to afford the formation of communities. The features and culture pointed out in this section should be seen as a way to understand and utilise the opportunities to engage with these communities.

Community denotes a shared identity between connected users defined by mutual interests or activities (Parks, 2010). As previously mentioned TikTok should not be understood as a community in itself but rather as a gathering of different communities within various cultural and social settings represented by either individual content creators or specific themed communities colloquially denoted by combining the designated theme with the suffix –Tok such as Dance-Tok, Book-Tok or Game of Thrones-Tok. Many of the communities of TikTok have roots in media outside the platform which then have embraced TikTok and its tools for cultural interaction and content circulation (Jenkins, Ford & Green, 2013). While TikTok, as explored, do not afford a high level of direct personal connection to other users it might create a sense of belonging and unity through the affirmation of identity and emotional support of users with shared experiences. Below we will use Parks' (2010) elements of communities to examine TikTok's proclivity to form strong communities through unity, identity and shared experiences.

TikTok has multiple features that afford the adoption and adaption of content and its contexts such as *stitches* where users edit their own content onto existing content, *duets* where users add their own content side by side with existing content, and *sound bites* where users can extract the audio from existing content to use in their own content. These

features are often employed by users to create shared experiences and affirm other users' interests through collaboration by remixing content. A good example of this is the use of Sound Bites to create a trend or a meme where a user cuts out a sentence or a sound from existing content like a song, a podcast or a TV show and then uses that sound in a different context by adding it to their own content creating new meanings. These Sound Bites are sometimes being used in thousands of videos further circulating the content and creating new trends and memes. This form of participatory culture on TikTok displays *the ability to engage in collective action* (Parks, 2010) of communities which is also afforded by TikTok's features.

The use of certain colloquialisms and adopting a nickname for one's community is exhibiting who is part of a particular community and who is not. These often come from specific 'inside' humour or jokes and by users being 'in on it' they are expressing their shared experiences and understandings with the rest of their community. The culture on TikTok of using the suffix -Tok to describe a certain community is a good example of how users display that they belong or that they are 'in on it'. Book-Tok for example is seen as a designated area of TikTok creating a sort of cultural space designated to people interested in books who can then share this interest with like-minded users. By simply acknowledging what 'part of TikTok' they are on they are validating both their own place in the community and the place of other users in the community who recognise the reference or are 'in on it'. TikTok does not however have any features to denote these communities such as categorising videos or letting users create groups to catalogue and collect content within these communities. It is therefore only through the culture and behaviour of users that TikTok is displaying a *self-awareness of being a community* (Parks, 2010).

Many creators on TikTok upload new content whenever they get inspiration for new videos,

and are rarely bound to a schedule. However, there is rarely consistency and regularity concerning when they share new content. TikTok does not have a feature like Twitch where audiences can see a creator's upload schedule and as such it could be difficult for communities to be aware of new content unless they themselves regularly look for it. But most of the discovery of content on TikTok happens through the For You Page which is controlled by the algorithm. As such there is no guarantee that a user gets served all the new content from a creator that they are following except if it happens to be caught by the algorithm. It could be argued that since 29 % (Doyle, 2023) of TikTok users are engaging with the platform daily they are exhibiting some sort of consistency and regularity, however, the features of TikTok do not afford any kind of *ritualised sharing* (Parks, 2010).

As mentioned, TikTok has multiple features of interaction that can be used to remix existing content such as *Stitches*, *Duets* and the use of *Sound Bites*. The interactions often involve a degree of sociability and cohesion as people often use these features to react to or appraise (Jenkins, Ford & Green, 2013) other creators' content. A great example of this is how the band *Dexter & The Moonrocks* have interacted with other users to circulate their music. Audio clips of the band's music were used by other creators who used it in their content lip-synching along to the lyrics. The band then responded to these by creating videos of them hanging up pictures of a few of the lip-synchers on a wall illustrating that the band's music was connecting these people. This in turn encouraged more creators to respond in various ways with reasons that they should be on the wall as well. These *patterns of interaction among members* (Parks, 2010) of this specific community engaged both new connections and shared experiences between the people involved and further helped the band gain recognition.

Most of Parks' (2010) elements are observable in the technological features of TikTok enabling the possibility of building and maintaining communities on the platform. As such it would be fair to argue that TikTok as a platform have the necessary affordances for strong communities to flourish. It can however be difficult to ascertain the exact degree to which these communities experience *Identification, sense of belonging and attachment* (Parks, 2010). The possibility is there but it is difficult to directly observe or measure the experiences of these communities as their ties together are mostly implicitly understood through the social and cultural behaviours of TikTok and the users involved.

As established, TikTok does not have a lot of features that focus on direct sociability between individual users. In terms of social affordances, their features are more focused on spreading content as a form of many-to-many communication. It could therefore be argued that TikTok fully lacks any *affordances of connection* (Parks, 2010). TikTok also lacks features to create comprehensive profiles and the creation of groups that often constitutes the *affordance of membership* (Parks, 2010) on other platforms. As such the platform also does not enable customisation of the profile and the personalisation of the user's content feed which are *affordances of expression* (Parks, 2010).

However, when measuring these three affordances according to Parks' (2010) proposed strategies we get a different view of the social affordances of TikTok. 29 % (Doyle, 2023) of users log on to TikTok every day and every user spends an average of 95 minutes (Doyle, 2023) per day. This would indicate a sense of membership and that TikTok is a part of users' normal day. We can also observe that 83 % (Doyle, 2023) of users have at some point uploaded their own personal content to TikTok and that 36.5 % (Kemp, 2023) of users

regularly post videos on TikTok thereby establishing a strong online presence and indicating an affordance of expression as well.

As such TikTok might not have the traditional features of social affordances but through the platform's consumption of content it keeps users engaged enough to feel a sense of belonging and inspires them to create their own content which gives them the tools to establish an online presence and express themselves. Both the technological and social affordances explored above would indicate that TikTok both have the features and the culture that is essential in forming lasting communities and that these communities are currently flourishing on the platform. However, this would also mean that users are in some way required to create their own content and actively participate in order to be part of these communities and to socialise and interact with others on TikTok. So where does this leave the 63.5 % (Kemp, 2023) who do not regularly create content? In the next section, we will explore the passive participant's place on TikTok.

Participation on TikTok

Crawford (2011) argues for the act of listening as a mode of participation in online communities. As explored, it can be difficult to determine exactly how many people can be labelled as listeners. Crawford (2011) suggests that a majority of users either do not engage or only engage in very light activity on social media platforms. This is also evident for TikTok as engagement levels usually do not exceed 18 % (Alain, 2023). It should be noted that by engagement levels we refer to how big a percentage of viewers interact with a particular video such as by commenting, liking, remixing or saving the content. We can observe that the engagement level on TikTok is dependent on the number of viewers but that after a

certain amount, the engagement levels have diminishing returns. However, it should also be noted that the engagement levels on TikTok by far exceed those of other platforms such as Instagram and Youtube (see Figure 11).

Followers	Instagram	YouTube	TikTok
0 - 15K	3.9 %	1.6 %	18 %
15K - 50K	2.4 %	0.5 %	9.8 %
50K - 100K	1.9 %	0.5 %	8.4 %
100K - 500K	1.6 %	0.4 %	6.7 %
500K - 1M	1.4 %	0.4 %	6.2 %
1M+	1.2 %	0.4 %	5 %

Figure 11: Engagement levels, remade for readability (Alain, 2023)

As noted, 63.5 % (Kemp, 2023) of users on TikTok do not post content regularly and more than 82 % (Alain, 2023) of an audience usually do not interact with a specific video. We can assume that there is a large overlap between these two groups that we can designate as passive participants or listeners confirming Crawford's (2011) argument. We can also assume that even users who do interact with, or create content sometimes, will shift into a more passive state as they themselves are browsing through TikTok. This means that at some point every user engages in passive activities and that every user is shifting between passive and active states of participation (Crawford, 2011) making it difficult to pinpoint how many users can be considered passive participants, but we can estimate that at any given time on TikTok, it is at least around 82 % (Alain, 2023).

It is therefore important to be aware of this silent majority as they should be considered a big part of the platform and its communities. These passive participants engage with

content through *background listening* (Crawford, 2011) where users are quickly skimming through the stream of content looking for content, they find relevant or interesting.

Background listening on TikTok is done through the very successful *For you Page* which enables users to very easily and quickly browse through content. The success of the For You Page can also explain TikTok's high level of engagement compared to other platforms. The faster the platform can help users find what they are looking for the more content they engage with, and the more content users engage with, the more likely it is that they will find the content interesting and interact with it. TikTok's approach to content is especially great at this because of its short format content that is easily digestible. However, *background listening* also means that content creators should strive to introduce the messages and themes of the content as early and as precisely as possible to break the user out of this mode of passive participation before the user moves on to the next content. We will explore what this means for content creation in a later section.

TikTok Content Distribution

TikTok is very good at keeping its users' attention for long periods as evident in the observation that TikTok users spend an average of 95 minutes (Doyle, 2023) per day on the platform. TikTok is rumoured to also be discouraging videos and descriptions with links that navigate the user to other platforms thereby 'locking' the user down on the platform. They are doing this to create a fluid continuous experience when browsing through content to centralise the user's presence within the platform. Furthermore, when opening the app the first thing users encounter is the content feed (the For You Page) which serves to immediately engage and immerse the users in the content. All these elements are indicating that TikTok is very consciously employing a high level of Stickiness (Jenkins, Ford & Green,

2013). The user's attention is being controlled from the moment they log on to the platform. The algorithm also serves as a form of Stickiness as it is guiding the user's journey through the platform and making sure that they do not encounter content that they might not enjoy and that could potentially break their immersion. This practice of Stickiness is very advantageous, especially with passive participants as they rarely stop to interact with the content and therefore experience a more streamlined journey through the platform. This is another important element of Stickiness. It is important that the Stickiness is unobtrusive and unnoticeable to the user so that they do not lose their sense of agency and, as such a more streamlined uninterrupted experience can hide the degree of Stickiness, while also making sure that the user feels in control of their individual experience. TikTok also has features such as a timer that allows users to control how much time they want to use on the platform per session which further supports their sense of agency. However, TikTok does not only focus on Stickiness as Spreadability is also a big part of the platform.

As mentioned, TikTok has technological affordances such as the share button to encourage Spreadability. Only 0.1 % (Kemp, 2023) of TikTok users are unique to the platform meaning that almost all TikTok users are also using other platforms such as Facebook, Instagram and Youtube besides TikTok. These overlaps are essential in affording the Spreadability of content. Users can share and circulate content from TikTok to other platforms which further increases the recognition and reach of TikTok. This shared content also automatically embeds watermarks and a TikTok logo into the video thus establishing TikTok's recognition even with non-users. As a result, many of the communities, cultures and trends of TikTok are getting circulated across platforms asserting TikTok's influence over popular Internet culture. This high level of Spreadability has notably affected engagement with content and Internet culture but also how other platforms are approaching new practices online.

It is evident that TikTok is affording high levels of Stickiness in their approaches to the flow of content and user engagement but also high levels of Spreadability in their technological and social practices of distributing content and encouraging participation. These affordances also extend to the content creators of TikTok and enable them to circulate and remix content across many different platforms with TikTok as a focal point for their reach and engagement.

Creating Spreadable Content on TikTok

It is rarely enough to simply rely on TikTok's features and affordances for Spreadability when creating content. Creators must also be aware of how they enable Spreadability through the content itself (Jenkins, Ford & Green, 2013). In order to create content that inspires participation and engagement creators should strive to understand their audiences' wants and needs and reflect these in certain aspects of the content. TikTok makes strategies of *overproduction* (Jenkins, Ford & Green, 2013) very accessible to individual content creators and the affordances of the platform's algorithm make sure that this content gets mixed in with other content so as to not exhaust the audiences with too much content from a single creator. Furthermore, the practice of remixing on TikTok enables strategies of *formatting* (Jenkins, Ford & Green, 2013) by allowing original content creators to follow how and when their content gets adopted and adapted. This can help creators understand what content audiences find meaningful enough to circulate and remix and by extension how to motivate this participation. While these two strategies traditionally have been used by established media industries TikTok affords individual creators and smaller brands without the same resources to also employ these strategies thus levelling the playing field between all different kinds of creators.

TikTok's very generalised approach to distributing content does however take away some of the content creator's agency. TikTok's content feed (For You Page) and its algorithm are very controlling when it comes to technical aspects of sharing one's content. As such the content creators on TikTok have varying degrees of control when it comes to the *Producerly* elements of distributing content presented by Jenkins, Ford and Green (2013):

- *Availability when and where the audiences want it* – The algorithm fully controls when audiences see the content. While the creator is able to control which alternate platforms to distribute the content to through the share button, there is only the For You Page on TikTok thus leaving creators no choice in when and where audiences receive their content.
- *Portable* – TikTok's universal short video format has now spread to other platforms making the circulation of content extremely accessible to audiences.
- *Easily reusable in a variety of ways* – As mentioned, TikTok have high affordability when it comes to remixing content through the features of Stitches, Duets and Sound Bites.
- *Relevant to multiple audiences* – TikTok's algorithm makes it difficult to distribute content to only one community and content therefore has to appeal to a wider range of audiences.
- *Part of a steady stream of material* – TikTok does, as discussed, afford strategies of overproduction however the content will not always be equally visible to audiences because of the algorithm and the lack of a structured content schedule.

These elements and strategies for introducing Spreadability in one's content are essential when creating content on TikTok even though some of them might be difficult for content

creators to assert control over mostly due to TikTok heavily regulating content through their algorithm and their practice of Stickiness.

Content on TikTok

TikTok's high level of Spreadability and social affordances, as discussed in the previous sections, makes it an ideal platform for the creation and the subsequent remixing and circulation of content. Users are looking to find and create entertaining content and because of TikTok's relaxed approach to copyright, this content often ends up getting circulated and remixed by other users thereby starting trends, memes and community building. In fact, many of the most popular and successful creators on TikTok are regularly remixing other users' content creating new contexts and meanings. This popular content is then further remixed by other creators eventually reaching the status as recognisable memes and trends that sometimes spread beyond TikTok and across other social media platforms.

Many of the successful early creators on TikTok such as Charli D'Amelio used Sound Bites of popular songs which they mimed or danced along to. Many users then either mimicked these dances or added new choreography spreading the original content across TikTok and often into new contexts thereby starting trends. New creators would often use the Stitch or Duet feature to edit their own videos together with D'Amelio's as a reference to the original content thus preserving the original 'message' while also adding their own 'meanings' (Jenkins, Ford & Green, 2013).

Dancing content might seem frivolous compared to other types of content; however, it does perfectly illustrate the practice of remixing. It could actually be argued that dancing is the perfect kind of content to imitate and personalise precisely because of its ritualistic contexts

and historically strong foundations in many cultures. Everyone can to some degree dance and as such anyone can join in on the trend and remix their own identity into the content. And when creators like D'Amelio are exhibiting their performance to others they are invoking a sort of call and response in their audiences thereby inspiring participation. While we will not further investigate the context and connotation of dancing as a ritual in this thesis, we will note that the socio-cultural and historical significance of dancing as a ritual without a doubt can explain the success of these videos and by extension the early growth and success of TikTok as a platform.

While TikTok trends have since expanded beyond mainly dancing and miming these early trends are still perfect examples of how remixing content on TikTok works. Remixing helps to further the recognition of both the original creator and the remixing creator. It is a vital practice in a contemporary media culture that inspires participation through playfulness and creativity (Jenkins, Ford & Green, 2013). TikTok is excelling in its affordance of remixing practices as the original creator often gets credited through Stitches, Duets and Sound Bites which is rare compared to other platforms that usually do not recognise the previous iterations of remixed content. This is an important element for many creators as it is establishing their online presence and individuality both in the overarching communities and on the platform.

However, to engage this participatory culture of remixing content audiences must find the original content interesting. While it is not possible to create content that resonates with everyone there are specific types of content that resonate with wider communities. By focusing on the seven categories of content presented by Jenkins, Ford and Green (2013) content creators can gain insight into the elements of content that engages the audience

and form communities. Below we will order these seven categories according to how relevant they are when creating new content on TikTok starting with the most relevant.

Parody and References

The abundance of remixed content on TikTok arguably invokes elements of parody and references. Many successful videos such as those that include dancing and lip-synching are often imitated again and again in reference to the original. These videos inspire very high levels of engagement and participation through the shared experience of imitating trends and memes. Just by using the features of Stitches, Duets and Sound Bites users are either appreciating certain references to existing Internet culture by showing that they are 'in on it' or using humour to create parodies of trends thereby including audiences who might not appreciate the original content or might not be 'in on it'. A great example of this is the videos created by Khaby Lame who are also the most followed creator on TikTok as of writing. In these videos, Lame is parodying so-called life-hack videos that often are overly complicated. He recreates the original video but will often solve the issues of the life hack in more sensible straightforward ways without ever speaking a word. The simplicity of these videos makes them very accessible to all audiences. By doing these videos he is both referencing a specific type of content, life hacks, that most audiences are familiar with invoking shared experiences and using humour to expose the absurdity of the original content creating an 'inside' joke with the audiences. Lame has essentially created a highly successful meme using the juxtaposition (Meikle, 2016) between the overcomplicated original content and his own straightforwardness that, while not having a lot of potential for remixing, have had a huge reach and impact on the culture of TikTok. Both parodies and the element of reference in remixing content have been utilised by some of the most successful

content creators on TikTok indicating its importance and high level of engagement on the platform which is why we have placed it at the top of our list.

Humour

As previously mentioned, 79.8 % (Kemp, 2023) of TikTok users are using the platform to “look for funny or entertaining content”. Humour is also part of a majority of the content on TikTok and usually also a part of and shares many characteristics with the element of parody and references. As a form of social appraisal humour is essential in encouraging audiences to share humorous content with friends that might find it interesting and appreciate it thereby strengthening their connections. Humour engages participation because it resonates with practically everyone. It shows communities that the creator is ‘in on’ the joke and marks the creator as a part of that particular community and as someone who understands and acknowledges their cultural and social sensibilities. The demand and use of humour on TikTok indicate its importance and its inherent ability to motivate and engage audiences which is why we have placed it as a very close second to parody and references.

Shared Fantasy

Using the element of shared fantasies is a great way to engage communities through their shared experiences. It is also a very advantageous element as most of these communities are already predefined by their shared values and interests in a certain franchise. These fandoms are also somewhat self-sustaining and closely bonded together meaning that it is very clear what kind of content they prefer. On TikTok, these fan communities are often engaging with content based on trends in popular culture. A great example of this is the community surrounding the tv-series Wednesday. After the series aired many users remixed

specific scenes by imitating the protagonist of the series doing a unique dance choreography and adding different music to the content. Shared fantasies on TikTok often have this element of current events as the overall trends often coincide with the latest popular shows and movies however the fan communities can often still be engaged in the interval between seasons. We have chosen this as the third most important element for engaging TikTok audiences as it is not relevant for as many people as parody, references and humour but the communities who do partake in shared fantasies are well-defined and eager to participate with new content catering to their particular interests.

These first three elements of parody/reference, humour and shared fantasy all include a high degree of entertainment which, as explored, is the most important thing users are looking for on TikTok. Furthermore, trends and memes are a huge part of the TikTok culture, and all trends and memes inherently contain elements of references (Meikle, 2016) and often also include humour and elements of shared fantasies from popular media. This is why we have chosen to place these three elements at the top of our list as they are the most likely inclusions to be successful when creating content for TikTok. The last four elements while very successful on other social platforms are either not as popular on TikTok or often come with specific disadvantages making them unsuitable for the platform.

Timely Controversy

While timely controversy can engage many different audiences it also often alienates just as many. Discussions on TikTok often surround themes such as ethnicity, gender and sexuality and while these have a great reach most people engage more with the subject itself than with the content. As such the creator rarely achieves any kind of recognition and when they do it is often bad. Timely controversy also shifts very quickly and can be difficult to create

substantial and good-quality content before it is no longer relevant. As such, while timely controversy can reach and engage large groups of audiences these benefits are often very short-term as the creator is certain to alienate at least a portion of the audience indicating that it is more detrimental to a creator than it is beneficial.

Rumour

Most TikTok users are younger people who often have a higher degree of social media literacy. Rumours are therefore often dispelled before they even start. On TikTok this element often has the same detriments as timely controversy but without the benefits making it an ineffective way of gathering recognition and engagement on the platform.

Mystery and Unfinished Content

Both of these elements are rarely used on TikTok. An explanation for this could be that the video format is too short to create an atmosphere of mystery and to explain the intricacies needed to understand however other platforms have had success with hoaxes and mysteries such as paranormal sightings which are often very short videos. Likewise, with unfinished content, it could also be the video format that does not afford enough information for audiences to continue the creator's process. However, it is also likely that these two elements simply not are afforded by the culture on TikTok and as such should not be utilised when creating new content.

As mentioned, these seven elements are not exclusive to each other and can easily be combined nor should they be seen as the only elements that can inspire participation. They are however all good examples of successful content. As indicated in these analyses of each element above we argue that for the purposes of creating content on TikTok the most

viable of these presented elements are *parodies and references, humour* and *shared fantasies*.

Discussion

In this chapter, all we have learned throughout this investigation will culminate into a five-step model which we believe contains the key focus points as a good practice to work through if you want to heighten your engagement; mainly on TikTok but we do believe it can benefit other social platforms as well.

Key findings throughout the thesis

Platform literacy

Understand the platform

TikTok requires a certain degree of social media literacy to fully understand the technological and social affordances of the platform and acknowledge the cultural practices of its communities. New creators should therefore firstly be aware of how TikTok's features work in order to competently use them and secondly how to apply this awareness to the cultural practices of communities.

Creators new to content creation should first strive to achieve competencies in using TikTok's editing tools. By simply experimenting and creating videos creators can gain the necessary skills in formatting videos. Furthermore by experimenting and testing certain videos creators also gain an understanding of the values and pitfalls of TikTok's algorithm. Secondly, creators need to either find an existing community or an area of content in which there is a lack of or a need for a community. Creators should strive to reflect on their own interests and sensibilities and find a community that matches these in order to, through

their shared experiences, create a more natural sense of belonging both for themselves and their potential audiences. These mutual interests and a sense of belonging also make relatability and vulnerability easier in the following steps.

Presence

Recognition

One of the methods that content creators use to grow their following is to use strategies of *Overproduction*. By this, we mean that creating a lot of content lets you a) experiment with what you enjoy creating while improving your skills, and b) feed the sea of content with your own content to improve your chances of people seeing your content. While this might not be a sustainable way of working in terms of creativity, enjoyment and quality of the videos; building a catalogue of videos on your profile that people can go through when discovering you increase the chances that your content will show up on their For You Page in the future and then recognition you. Creators also gain recognition by engaging in collective action with other creators in the same community which also helps to reinforce and build said community.

Community Building

Throughout this study, we have highlighted how *community building* is one of the absolute keys to being successful on TikTok. Building a community that demonstrates patterns of interaction among its members, and engaging with your community through your content has several benefits:

1. In terms of creativity, having a community send you prompts for your videos lets you focus your creative energy on other stuff, such as scripts for sketches (e.g. Craig

having both the Monster series with community prompts and scripted retail sketches). Further, having the prompts serve as a form for 'shout-outs' in the videos could lead to people being more likely to send you ideas

2. An engaged community is often likely to like, share, save and comment on your videos as well as watch them several times - all of which are 'interest signals' that push your content in the algorithm, thus increasing your views.
3. An engaged community is more likely to actively look for your profile, or products, on other platforms (which we will highlight in *Conversions*). In cases, such as Wheezy experienced, community members can even actively ask you to create profiles on profiles such as Patreon where they can directly support you monetarily.

Design your Content

Engagement-Inviting

As previously discussed, TikTok offers a range of affordances that you can utilise to invite audiences to engage with your content. As the algorithm mainly looks at your engagement rates, creating series of content that focuses on community engagement can be a good way of both increasing engagement but also your viewers' sense of place in the community.

Examples of this can be Wheezy's series where she screamed prompts given to her by her viewers, or Craig's series where he mixes Monster energy drinks with different foods based on ideas from viewers.

Interest-piquing / Attention-catching

With TikTok being designed around scrolling through a never-ending flow of content, it is very simple to scroll past something that does not seem to interest you, especially with the

knowledge that watch-time affects what types of videos you will see. Therefore, having your first few frames show what your content is about is an important step in keeping audiences on the videos. Likewise, following a current trend or using a recognisable sound are great ways of catching audiences' attention and retaining them. Furthermore focusing on content involving *Parody and References*, *Humour* and *Shared Fantasies* often results in engaging wider groups of audiences and communities while also contributing to the content's Spreadability.

Designing for Spreadability

Creators need to be aware of how their content is circulating. Using elements of *Producterly* content such as availability, accessibility and reusability gives the creator an understanding of how audiences consume media. Creators can as such design their degree of Spreadability and by extension their reach. Furthermore, by creating content that utilises features of remixing such as Stitches, Duets and Sound Bites, they can encourage the participatory cultures of their community. This however requires a certain level of relinquishing creative control and sense of ownership of one's content.

Authenticity (Relatability / Vulnerability)

Authenticity is difficult to consciously achieve as its fluid presence often gets diminished when acknowledged transforming it into a form of performativity that audiences might deem fake or implausible. However having shared interests, sensibilities and experiences can inspire creators to be relatable and vulnerable to like-minded audiences and communities making the performance feel authentic. This relatability and vulnerability is usually what most people understand as authenticity, and makes the performative persona of the creator feel more realistic and believable. In our Introduction, we argued how

resonation was an important element in your content, as your content should resonate with your audience. Authenticity is one of the major areas where you can implement this.

Consistency

Recognisable / Consistent style

As you are building a following having a recognisable element in your videos lets your audience easily recognise that it is your content. For independent creators, it is often themselves that will function as these recognisable elements but for businesses, it is more important to stick to either a specific person or something uniquely theirs. Fårup Sommerland utilises their bright, red uniform as this element, making their videos easily discernible.

In terms of a specific style, becoming well-known for creating specific content can help people discern whether your content is relevant to them or not. Craig is known for his two main series around Monster energy drinks and retail sketches and thus sticks to a schedule where both of these series receive an equal amount of content so that fans of either series are kept satisfied. If he were to stop creating content for one of these audiences, he could lose the part of his content that only follow him for this specific content.

Evaluate

As with any ongoing project, using strategies of *Formatting* to evaluate previous performances and determine future directions is key. As a content creator, keeping an eye on the analytics that TikTok offer can give insights into when the best time to post is, which content the audience prefers, and even more important which content they did not enjoy; so that you can focus further content on the more popular choices. Furthermore engaging in

Reciprocal Listening with one's audience can facilitate the creator's understanding of what type of content is beneficial and should be kept and what content potentially can be detrimental to the reputation, style and recognition of the creator. Reciprocal is very important but can be difficult resource wise however this can be solved with Delegated listening both for brands and individual content creators but they should be transparent about who is answering and that it is not the front figure but a representative.

Conversions

The lack of direct participation on TikTok combined with the previously established lack of social connections further emphasise both Lovink and Parks' arguments that the social aspect of social media is being replaced with that of theatre and that passive users are transitioning social media into social portals that can deliver users to content on other platforms. This is very much the case with TikTok and its popularity as many creators such as Wheezy, are using TikTok to create a community on different platforms such as Instagram and Twitch. As such we would argue that TikTok should be considered a social portal where community can be built up to then be diverted to other platforms thus engaging the Web 2.0 principle of *The Web as a Platform*.

It is important for creators to understand and use TikTok as a social portal to convert their TikTok audiences to platforms with more potential for financially supporting their move from amateur status to professional status.

Monetisation

As we have previously discussed, TikTok's monetisation program is still in its early stages and the pay-per-1000-views is several times lower than other platforms with the same type

of monetisation. While TikTok's Creator Marketplace aims to connect interested sponsors with creators, we have no real evidence as to how much creators can earn through sponsored posts. In terms of directly monetising your audience, streaming platforms, such as Twitch, and membership-based platforms, such as Patreon and OnlyFans, all have the potential of yielding high earnings without needing an extremely large view count.

For businesses, we have discussed how TikTok is not the place to make direct sales and doing this will 'kill' your chance of having a successful TikTok marketing campaign, whereas running a good TikTok marketing campaign will increase your CBBE and thereby possibly increasing your sales indirectly.

The Model

The decision to finalise our findings into a model came early, as we believe this to be a great way of collecting a vast amount of knowledge into a more concise, utilitarian result. We hope that our final model will be able to stand for itself and not only be understandable by reading the entirety of the thesis, as this will make the model more applicable to content creators for whom the model is ultimately created. This model is created both for independent content creators and corporate content creators who:

1. Is just starting out with creating content on TikTok.
2. Have realised that their growth on the platform has stagnated.
3. Are currently creating content but want to employ a more strategic approach to their future content creation.



Figure 12: Our TikTok model

While the model (Figure 12) is designed as a five-step process, we do not see it strictly as a chronological method, but a repeating method depending on where you are at in your process. This model should also not be understood as the only method for creating content on TikTok nor should it be understood as an end-all-be-all solution for users looking to advance from amateur to professional content creator.

Reflections

When we started our work in this thesis, we were mainly focused on the idea of *virality* being the overall goal for content creators wanting to increase their Following. Throughout our academic research as well as our empirical research, we saw how a single viral video is no longer the end-all-be-all, especially on TikTok. In this current era of social media content consumption, building a dedicated community surrounding your content is a much better way of steadily, but surely, increasing your engagement and thus your chance of converting this loyal TikTok audience to other platforms if your wish is to monetise your audience. So, while viral videos can still serve as a good way of bringing in more eyes to your content, you need consistent quality content to keep people interested and engaged.

Much of the theory and discussion on social media brings up the theme of *Empowerment/Control* (Hinton & Hjorth, 2013). Many scholars establish that the commercialisation of the Internet is a result of capitalistic practices turning users into a commodity. Broader issues of the exploitation of free labour, surveillance and violation of privacy permeate not only academic discourse but also the public. Scholars such as Fuchs (2014) and Hinton and Hjorth (2013) discuss the balance of whether or not the monetisation of users should be seen as payment for the use of free social media platforms. These issues and discussions are inherently political in nature. Just as recently as March 2023, we saw a congressional hearing surrounding TikTok's influence and acquisition of data. We have not included this discourse in this thesis as we decided that it might not necessarily be relevant to the individual content creator and their process. It is however an interesting subject with continuously ongoing developments influencing the contemporary social media landscape.

Some of our empirical data was gathered from specific relevant websites and was compiled from data from third-party studies to which we did not have access. It is therefore difficult to say for certain whether or not these sources are reliable as we do not know the exact methodology behind these studies and their approaches for collecting data. We could potentially have attempted to gather the data ourselves to assure that we knew about potential biases and weaknesses but we decided against it as it would have taken up much of our time and resources during our process. The data we have used could therefore present some inconsistencies. The number of users might not represent unique individuals as some profiles could be fake accounts, bots and users with multiple profiles could have been included in the data. The surveys and data could also have been compared from different years. Furthermore, geopolitical aspects could also cause discrepancies in the data by not having access to user data from specific countries such as Russia and China depending on which company collected the data. Recent events have also caused TikTok to be banned from work-related devices and the numbers could therefore have become less than what has been presented.

Further studies

We have decided to work on our model through a more theoretical understanding of the area, more than through a practical, 'tried-and-tested' understanding. Future research on this topic could approach through a more practical lens either by collaborating with established content creators with them actively utilising the model over a period of time and reporting their thoughts, or by the researcher creating a TikTok account themselves and testing how much the model potentially helps them grow over a set period.

As explored in our analysis of TikTok as a Web 2.0 platform the practices and models of Web 2.0 might have changed as a result of new modes of participatory culture on social media platforms indicating the need for new approaches and understandings.

There are scholars and authors who have attempted to describe and define the evolution of Web 2.0 with the term Web 3.0. Fuchs (2014) argues that Web 3.0 is “(...) a computer-based networked system of human co-operation” (Fuchs, 2014, p. 54). Other recent notions by technophiles have suggested that the advances in artificial intelligence and the idea of the blockchain are what are going to push the Web 2.0 era into Web 3.0. However, the shift from 1.0 to 2.0 does not signify any technological improvements “(...) but rather a fuller realisation of the true potential of the web platform” (Hinton & Hjorth, 2013, p. 20) as such Web 3.0 should be the same. Web 2.0 have always been defined as a change in the sociocultural approaches and understandings of the Internet rather than technological developments (Meikle, 2016). While the changes in participatory practices and business models indicate a larger shift in social media platforms it could however be argued that these changes are still relying on the old definitions of Web 2.0. We would therefore suggest that the new paradigms might be more accurately described as Web 2.1 continuing the original software-inspired terminology and as such indicating not a new era of social media but merely an update or a patch to the current system. While more in-depth academic research would be needed to explore this discussion, we have chosen not to investigate it further as it goes beyond the framework of our thesis.

Conclusion

In this thesis we have examined the key elements of content creation on TikTok and how creators can expand their online presence. Through empirical data from interviews with experts combined with theoretical frameworks surrounding social media such as Spreadability, community and participatory cultures we have concluded our process with a comprehensive model exhibiting key elements of successful TikTok practices. We propose that this model can be used to give creators an understanding of social media aspects that will help them grow their online presence and Following.

We argue that TikTok is a very appropriate medium for aspiring content creators due to its easy-to-use features, social affordances and cultural practices. Our research has indicated that virality might not be a preferred focus when creating content on TikTok. Instead, we suggest that a focus on community and community-building might be a more beneficial approach to engaging audiences and establishing a presence on the platform. Being part of a community can assist content creators in producing participatory engagement through shared experiences, sensibilities and interests. As such content creators should strive to find niche communities with who they share these elements. Another important element for content creators is Spreadability. We have argued that creating *Producerly* content can help extend the reach and degree of audience participation of the content. Creators should acknowledge that designing content that can be remixed enables participatory cultures and can further establish the creator's presence and recognition on platforms such as TikTok. It is therefore important for aspiring creators to relinquish a degree of control over their content and let it circulate freely across platforms. This can also help creators in making the move to these other platforms than TikTok to capitalise on the interconnectedness of the

Internet and gain the potential to financially benefit from their content from more profitable platforms.

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Approval of our literature by our supervisor can be found in Appendix F

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Appendix

Appendix A - Examples from each interviewee

Due to the size of the files, and due to not being sure whether all had access to TikTok, we have collected these examples in a Google Drive folder:

[https://drive.google.com/drive/folders/1UdgsoDOBsOI7druVn62EwqgH1kC4SZ-T?usp=drive link](https://drive.google.com/drive/folders/1UdgsoDOBsOI7druVn62EwqgH1kC4SZ-T?usp=drive_link)

Appendix B - Interview with Sebastian Nørby

00:00:01 Nicolai

Ja tak fordi.

00:00:04 Sebastian

Ja så.

00:00:07 Nicolai

Ja Vi skriver om det at lave content Sådan det at lave viral content dybest set med Sådan en masse Sådan.

00:00:17 Nicolai

Det er selvfølgelig du kan ikke lave noget content og vide at det godt. Du kan ikke kontrollere om det går viralt, men du kan kontrollere mange af steps'ne op til at det kan gå viralt, og det er ligesom hele den rejse, eller hvad man siger, vi vi undersøger.

00:00:32 Nicolai

Og så ja, så har vi ligesom set hvor meget hvor gode i er på TikTok eller hvad man siger især i forhold til de andre partier, da de stadig brugte det, men også nu hvor i det eneste parti der rigtigt bruger TikTok.

00:00:45 Nicolai

Og så tænkte vi, at det kunne være spændende at høre hvad jeres strategier var og hvad jeres tanker med det at lave content og det at lave content til TikTok er

00:00:57 Nicolai

Så pisse fedt at du gider.

00:01:01 Sebastian

Jamen selvfølgelig.

00:01:04 Sebastian

Må jeg lige, I var fra Aalborg Universitet yes eller?

00:01:08 Sebastian

Er det den der hedder digitalisering og kommunikation?

00:01:12 Nicolai

Interaktive digitale medier.

00:01:14

OK.

00:01:19 Sebastian

Det vi det var har gjort generelt det er, vi gik på TikTok ret tidligt.

00:01:27 Sebastian

Allerede i 21 var vi der og det var i november 21.

00:01:33 Sebastian

Tanken bag det hele var, at vi skulle prøve at kaste os ud i et nyt medie som ingen andre rigtig havde prøvet noget lignende før i dansk politik. Og så skulle vi være prøvende, være legene, lave en masse fejl, og det har vi gået og gjort. Vi har lavet mange dårlige videoer også.

00:01:52 Sebastian

Og så skulle vi finde ud af om det der medie lige det var noget, vi kunne finde ud af.

00:01:57 Sebastian

Og det viste sig så, at det kunne vi prøve os frem til og fandt så ud af at vi efter et stykke tid begyndte at få en del visninger og sådan noget, og så fandt vi jo så ud af at det faktisk var et ret fedt medie at være på, fordi der var et meget lille input, både i økonomiske og tidsmæssige ressourcer, det tog jo nærmest ingenting at skrive en video til TikTok. Det tager ingen tid at filme en række videoer, og det kræver ikke nogen økonomiske midler. Vi må jo heller ikke som politisk parti lave annoncering på TikTok så så det koster os nul kroner. At være derinde, og der fandt vi så bare ud af, at det var virkelig det værd, og så var der en masse Sådan proces derefter, hvor vi testede ting af og besluttede os nu udenfor, hvad stilen skulle være derinde.

00:02:50 Sebastian

Sorry, er meget forkølet skal det lige siges

00:02:55 Sebastian

Og de elementer.

00:02:57 Sebastian

Nu nu kører jeg bare lige derudad, ikke? Så må i bare stille et spørgsmål, eller hvis i har skrevet dem ned.

00:03:03 Sebastian

De elementer vi primært har spillet på. Har været noget jeg ville kalde Sådan en autentisk.

00:03:12 Sebastian

Autentisk hvad det hedder?

00:03:15 Sebastian

Utraditionel autenticitet det er sådan jeg plejer at kalde det. Det er utraditionelt at man laver så visuelt dårlige ting, som vi har lavet. Det er utraditionelt at man laver tekst og ting så grimt som vi har gjort det. Det er utraditionelt at man har så meget selvironi og humor, som vi har haft, og på den måde har vi lavet noget, der er autentisk på en måde, som andre ikke har lavet autentisk indhold.

00:03:44 Sebastian

Det med at være autentisk har mange i hvert fald indset af sådan noget med måske ikke at bruge et kæmpe stort flot kamera, men bare at filme noget på en iPhone det er der også andre partier der gør.

00:03:55 Sebastian

Ja, men der hvor vi har gjort det, er det der hvor man kan sige der var de andre ikke med.

00:03:59 Sebastian

Fordi der ville de ikke hen

00:04:01 Sebastian

Og det er for eksempel sådan noget som at have enormt meget humor.

00:04:05 Sebastian

Der er ligesom den utraditionelle autenticitet så er der humor, så er der selvfølgelig så er der community management og det der med at skabe en fællesskabsfølelse digitalt.

00:04:18 Sebastian

Der har vi med humor lavet nogle ting som er usædvanlige for politiske partier, og det tror jeg er det, der har gjort os populær, vi vidste ikke at det ville være populært, men vi vidste godt, at vores sjove ting fik mange view. Så har vi haft selvironi, hvor vi har gjort grin med nogle ting med Alex og med hvor dårligt det gik partiet med en dårlig meningsmåling vi havde i valgstedet.

00:04:44 Sebastian

Og så har vi haft community management, hvor vi i nogle kommentarsporene har skrevet nogle ret sjove kommentarer.

00:04:50 Sebastian

Der er en video hvor der er en eller anden, der har profilbillede som en kat der så skriver jeg et eller andet om at han ikke ville stemme på Liberal Alliance. Og så skrev jeg altså en modsvar fra vores profil hvor jeg skrev du er vitterlig en kat og sådan nogle ting og.

00:05:03 Sebastian

Og andre Sådan lidt lollede ting og Det er de der community management.

00:05:09 Sebastian

Og så har vi snakket engageret en del i kommentarsporet på på enkelte videoer også.

00:05:14 Sebastian

Så det er ligesom de der elementer vi spiller rigtig meget på.

00:05:20 Nicolai

Ja det det passer ret altså rigtig godt med med det. Vi ved om TikTok der med at, du er nødt til at hvis du som firma eller som parti vil vil have det godt på TikTok, så er vi nødt til, ligesom at lade som om du er en normal bruger, så det er jo netop det i har gjort her med, at i tager det meget, meget casual og meget trial and error.

00:05:41 Nicolai

Hvor meget når når du siger ligesom bare sådan prøvede jeg frem og sådan hvor meget kiggede i på Sådan trends og hvad der ligesom var på TikTok i forvejen og prøvede at følge det eller var det bare Sådan rent, nu smider vi x antal videoer ud og ser hvad der gør det bedst her.

00:05:58 Sebastian

Der har vi.

00:06:01 Sebastian

Dels gjorde vi det, at vi har kigget på hvad trends der var, så har vi faktisk først og fremmest vurderet, hvad det var vi ikke skulle være med i. Jeg har ofte turneret med en fortælling om den måde, man bliver god på TikTok på det er egentlig at finde ud af hvad det er man ikke skal lave fordi hvis man er i en velkendt organisation som Liberal Alliance jo er, så kan man meget hurtigt ende med at blive pinlig, og hvis man laver alle de sådan trendy ting der foregår, så ender man bare rigtig hurtigt med at ligne en, der ikke passer ind på mediet eller en der ikke har forstået mediet nok til at forstå hvem det er der skal lave de ting og hvad for nogle ressourcer man egentlig har at arbejde med, så vi har været meget bevidste om, hvad for nogle trends der var, også musikalsk, og så har vi har vi forsøgt at hoppe med på dem der var værdige nok til, at man også som politisk parti og partileder kunne gøre det.

00:07:00 Sebastian

Og jeg tror, en af de ting der nemt kan gå galt, er når man som et seriøst politisk parti begynder at hoppe for meget med på sådan lidt fjollede trends.

00:07:11 Sebastian

Altså vi er sjove og vi er selvironiske, men jeg vil ikke sige, at vi er decideret useriøse på TikTok.

00:07:17 Sebastian

Jeg synes det bliver useriøst, når man begynder at lave for mange af sådan nogle videoer når der står when you eller when someone og så skal man reagere på det.

00:07:25 Sebastian

Og sidde Sådan et eller andet til en eller anden lyd?

00:07:30 Sebastian

Men det har vi ligesom prøvet at begrænse den del så drej platformen finde ud af hvad for nogle ting det er man vil være med på, fordi så ser folk også at man har forstået platformen og så undrer de sig ikke over hvorfor man ikke har hopper med på alle trends fordi de de har forstået at man godt kan finde ud af at være der.

00:07:47 Nicolai

Ja, er det sådan en midterpunktet mellem sted at være et seriøst politisk parti, og stadig sådan humanisere sig selv på en eller anden måde.

00:07:59 Sebastian

Der er nemlig en smertegrænse for hvor latterligt Det kan være også, selvom Der er rigtig meget indhold på Sådan en app, der virkelig er spas og løjer, så.

00:08:11 Sebastian

Vi har prøvet at tale rigtig meget politik, tale værdier.

00:08:15 Sebastian

Tale fakta om ting altså for eksempel Sådan noget.

00:08:18 Sebastian

Som Vi har oplyst folk om, at Danmark har en energi samarbejde med Kenya er noget, der ikke rigtig har særlig meget med LA at gøre.

00:08:26 Sebastian

Jo vi siger at vi gerne vil have flere og nogle internationale samarbejder, men så er der sådan en faglighed, hvor man føler, man kan gå til Liberal Alliance til at få noget at vide, man ikke vidste før.

00:08:34 Sebastian

Og det der oplysning, det er faktisk endnu et element.

00:08:38 Sebastian

Humor, selvironi, community management, utraditionelle autoritet og så oplysning, så folk føler, at de får værdi ved at se ens indhold. I modsætning til hvis man bare siger, hey, Vi har kedelig fradrag til dig, hvis du stævner vores retning.

00:08:57 Nicolai

Sådan noget som brugergrupper hvad sigter i efter der, fordi man kan sige, Der er meget stor forskel på på hvad vi sigter efter på TikTok kontra Sådan tv-reklamer for eksempel.

00:09:09 Sebastian

Jamen Det er et godt spørgsmål altså det det Vi har gået efter det. Det er faktisk bare de brugere der er.

00:09:17 Sebastian

Det lyder meget meget banalt og også alt for bredt. Men vi ved, at Der er mange forskellige mennesker derinde, og vi vidste ikke helt, hvad platformen var til at starte med.

00:09:29 Sebastian

Så der prøvede vi bare at finde ud af, hvordan fanden platformen fungerede og så

00:09:32 Sebastian

Få folk til at anerkende, at vi var ordentlig på platformen.

00:09:38 Sebastian

Og TikTok brugerne har jo et bestemt sådant kodeks. De ved hvad der er smart derinde og det er også derfor de gør grin med at Reels for eksempel er TikTok bare 2 uger forsinket eller et eller andet.

00:09:52 Sebastian

Fordi de alle sammen er enige om, om det. De ved noget om det.

00:09:57 Sebastian

Så Det var faktisk det første bare at få alle brugerne til at anerkende os som en seriøs spiller derinde.

00:10:02 Sebastian

Og så bagefter, så var det jo så altså alle over 18 derinde vi ligesom har prøvet at ramme, men.

00:10:08 Sebastian

Vi ved jo også godt at særligt er det 18 til 28-30 år agtigt, der er den primære brugergruppe derinde, og så er man mest med på noderne derinde.

00:10:24 Nicolai

Så ja, meget med, ligesom at begynde derinde og se hvilke brugergrupper, der ligesom sætter sig fast eller hvad man siger.

00:10:32 Sebastian

Begynd derinde, få anerkendelsen af, at vi er en legitim aktør derinde, og så se hvem man ellers kan få budskaberne ud til. Men vi kan godt se, at det nok er altså primært unge.

00:10:45 Sebastian

Og primært Sådan lidt.

00:10:48 Sebastian

En fordeling hen mod mænd 60-40 agtig.

00:10:52 Sebastian

70-30.

00:10:56 Nicolai

Og du nævnte lidt før med at i ikke må bruge sådan penge på at analysere jeres TikTok, men hvor meget Sådan, altså har i stadig Sådan statistik og sådan noget i kan se indenfor jeres profil eller?

00:11:08 Sebastian

Vi må godt bruge penge på at analysere det, men det ville være mærkeligt fordi det I kan vi bare se i appen.

00:11:16 Sebastian

Nu har vi ikke længere appen, vi har en der har en privattelefon, som er dér vi stadig lægger TikToks op fra, mens anbefalingerne stadig er at vi godt må det.

00:11:28 Sebastian

Vi må ikke bruge penge på at annoncere derinde, så Det er det.

00:11:34 Nicolai

Ja der nævnte du lige selv, det der med at der sker ret meget med TikTok lige i øjeblikket og vi kan se i det eneste i det eneste parti vi lige Sådant umiddelbart kunne se stadig lagde TikToks op.

00:11:49 Nicolai

Hvad? Hvad var jeres sådan samtale og tanker ligesom om hele det der sker det i øjeblikket.

00:11:56 Sebastian

Tankerne er at Center for Cybersikkerhed siger jo, vi gerne må være på platformen og at vi bare skal være det fra vores private telefoner og med mindre Center for Cybersikkerhed laver den anbefaling om.

00:12:09 Sebastian

Eller der kommer et altså Alt for stort eksternt pres på et tidspunkt.

00:12:13 Sebastian

Det kan være fordi TikTok viser sig at være et forfærdeligt sted at være for sådan nogle som os, det kan også være at.

00:12:19 Sebastian

Lad os nu sige at alle private virksomheder og organisationer bare lige pludselig siger, nu skrider vi, uden at der er sket sådan regulative ændringer, så kan det jo godt være der er så stort pr-mæssigt pres at vi bliver nødt til at hoppe fra, men lige nu så ser det ud til, at der

ikke er nogen der vil forbyde, at vi må være på tiktok som organisation, så længe vi bare er det på vores private telefon.

00:12:40 Sebastian

Og der er en ret stor værdi i vores TikTok, fordi vi kan få ret meget reach på den, og det er egentlig derfor, vi vælger at blive. Sidebemærkning, hvis man skal være lidt fræk er så at nogle af de andre partier, der har sagt, at de ville gå af platformen, kan man jo godt tænke, at det måske også er lidt let for dem, fordi de aldrig har bygget deres profil op.

00:13:01 Sebastian

Så hvis man skal være lidt fræk, så kunne jeg også godt sige, at jeg ikke ville udtage sig at Kasper Hjulmand næste gang, ,en Jeg tror altså ikke, han havde mig i tankerne alligevel, og hvis man nu er et politisk parti, der har startet sin TikTok profil to uger inde i valgkampen.

00:13:19 Sebastian

Så er det også meget nemt at sige nu at man lukker den ned igen fordi man ikke rigtig har bygget noget op derinde som sådan.

00:13:26 Sebastian

Men med det sagt, så er det vigtigste, at vi følger de anbefalinger Der er.

00:13:34 Steffen

Jeg har sådan i forhold til, at I var nogle af de første der var på TikTok af de større politiske partier, og at de at der så skete rigtig meget i løbet af valgkampen, og i løbet af et halvt år eller et års tid.

00:13:49 Steffen

Og nu er de de eneste, derinde igen har det ændret sådan jeres tilgang til at lave materialer inde?

00:13:57 Sebastian

Det har det. Altså vi har først og fremmest, så er vi gået ned i kadence. Det er egentlig ikke så meget på grund af de regulative ting der skete. Det er mere fordi vi har efter valget slappet lidt af, holdt lidt fri. Så har vi brugt lang tid på at ansætte nye mennesker, så vi har onboardet folk. Vi er faktisk først i denne her uge i mandags, nej, det var i går. Sidste uge i mandags ansatte vi den sidste person på sekretariatet, så der var sådan en opskalering, så vi har ligesom ikke lagt så ihærdig en indsats.

00:14:32 Sebastian

Og det har egentlig ikke været på grund af de den virak der har været med TikTok. Det har bare været intern ting.

00:14:39 Sebastian

Og så er der selvfølgelig også det at vi i valgkampen skalerede rimelig stort op altså.

00:14:43 Sebastian

Vi lavede tre videoer om dagen til TikTok i hele valgkampen. Prøvede i hvert fald på alle dage. Det er meget intenst. Og Det har vi ikke kapacitet til at gøre hver dag i et helt valgforløb.

00:14:59 Sebastian

Så er der det i det, at viraken også har medført, at vi nu kigger på andre platforme. Det er særligt Reels, så er det YouTube Shorts, hvor vi prøver at sætte på dem.

00:15:11 Sebastian

Fordi vi gerne vil gifte os med det korte videoformat i stedet for TikTok appen og det korte videoformat dur lige så fint på Reels og på YouTube Shorts.

00:15:24 Sebastian

YouTube shorts har 15 milliarder visninger globalt hver dag, selvom mange ikke bruger det i Danmark. Men vi håber lidt på at kunne lave en TikTok der altså at være der før de andre og så finde ud af hvordan mediet fungerer. Så det er også noget, vi har ændret.

00:15:44 Nicolai

Så så nu hvor du nævner Shorts især, er jeres taktik det samme med TikTok ligesom starte forfra der se hvad der fungerer eller tænker I mere vi lægger vores TikToks op på op på Reels og på Shorts også.

00:15:59 Sebastian

Lige nu, fordi vi mangler at producere en masse, så lægger vi Vores TikToks ud på begge platforme.

00:16:06 Sebastian

Vi har udvalgt de TikToks vi synes er duelige lige på platformen. Der er nogle der er for useriøse så er der nogen der er for valgkamps orienterede altså hvor det er tydeligt at det var en valgkamps ting og så nogle der er uaktuelle af andre årsager.

00:16:23 Sebastian

Men vi har ligesom udvalgt nogle specifikke ting der, og så begynder vi nu, vi er allerede i gang med at lave specifikt indhold.

00:16:31 Sebastian

Der er tiltænkt de platforme også, men.

00:16:35 Sebastian

Det fede ved det er at meget, meget af indholdet kan laves til alle tre platforme på samme tid.

00:16:42 Nicolai

Så ja det, det lyder til at i sætter i sætter en del energi af til ligesom at forstå de platforme vi bruger mere end bare at smide ting på platformene.

00:16:51 Nicolai

Altså sådan Det er vigtigt for jer ligesom at vide hvad det er der virker på de forskellige platforme.

00:16:57 Sebastian

Præcis, fordi jeg tror en af de store fejl man kan begå, som kommunikatør er at lave det samme indhold og smider det ud på alle kanaler. Det virker ikke på TikTok, det virker ikke på særlig mange andre medier. Og folk forstår, at man eller kan se at man har valgt en dårlig løsning og når man har lavet noget, man selv synes er fedt. Men, at man ikke har fået forstået hvor man skal levere det til folk henne.

00:17:23 Sebastian

Altså det det svarer lidt til at lave en super god dessert og så server den som forret til folk.

00:17:31 Sebastian

Det er sådan en ting. Der er meget meget nemt at gøre, men som man ikke vinder med på lang sigt.

00:17:41 Nicolai

Hvordan med, hvordan hvad? Hvad? Har i sådan en succeskriterier for videoer? Sådan hvornår er en video en god video og hvornår hvornår hvad er grænsen ligesom får en video performer godt.

00:17:54 Sebastian

Ja, jeg talte med en af nok verdens førende efterhånden TikTok ekspert, der hedder Malene Priebe Hold. Hun arbejder for noget der hedder KUBCO, det staves KUBCO. Det er hun næsten TikTok head of TikTok der, og hun siger, at Det er generelt, en samtale jeg havde med hende for nogle måneder, siden er 10.000 visninger på en video så har man så er det en god video.

00:18:26 Sebastian

Og alt over det er fint. Det har vi fået på alle vores videoer på TikTok.

00:18:30 Sebastian

Så det har været har været altså sådan det seneste.

00:18:35 Sebastian

Ej, Jeg tror faktisk.

00:18:36 Sebastian

Efterhånden, så tror jeg også de allertidligste vi har lavet her er kommet derop.

00:18:41 Sebastian

De stiger jo sådan lidt mærkeligt gang imellem så er en gammel video der bare får sygt mange visninger.

00:18:47 Sebastian

Så alt over 10.000.

00:18:49 Sebastian

Og så har vi selvfølgelig haft nogle ting, hvor vi har tænkt den her skal have 300.000 eller et eller andet, fordi den er virkelig god.

00:18:55 Sebastian

Men nogle gange når vi har lavet sådan en, hvor vi tror det er bangers, så får de 40.000 som er sindssygt godt, men der tænkes, tænkte vi måske mere den skulle have 400.000 ikke?

Men man ved typisk godt sådan, den her kommer til at få mange 100.000 eller den her kommer til at få så mange. Typisk så er det jo også Sådan at cirka 50% af dem der ser en video de ser den 50% igennem, så vi ved jo godt.

00:19:18 Sebastian

At det ikke er ensbetydende med at alle har set hele videoen.

00:19:24 Sebastian

Halvdelen ser halvdelen nøjagtigt, medmindre Det er meget lang video, det er sådan en typisk regel for os i hvert.

00:19:32 Nicolai

Hvordan bygger i content ud fra for eksempel den regel?

00:19:38 Nicolai

Er det noget I sigter efter?

00:19:40 Sebastian

Jamen altså vi går efter at holde det så kort som muligt og så går vi efter at få noget spændende ind til at starte med, men vi går også efter at det ikke skal være sådan for kort, fordi vi skal trods alt også gøre det sådan så nuanceret, som det nu kan tillade sig indenfor længden der.

00:20:01 Sebastian

Det er svært når man har optimalt set max 20 sekunder sådan noget som helst, måske endda det halve nogle gange.

00:20:13 Sebastian

Men det skal begrænses altså vi skriver typisk nogle manusser, som er sådan lidt stikordsagtige og så gennemgår dem med Alex. At det skal være kort, men der er stadig bare sådan cap på hvor kort det kan være, ikke?

00:20:30 Nicolai

Ja, nu nævner du lige Alex som I jo bruger meget som sådan frontman visuelt især, det går jeg ud fra at det er en aktivt beslutning ligesom at bruge ham, og hvor meget er han ind over? nu sagde du at han også altså han så manuskripterne og sådan.

00:20:50 Sebastian

Ja altså han kommer selv med rigtig mange ideer, men typisk så fungerer det sådan at vi skriver nogle ting, som bare er sådan klassisk politiske, og så filmer vi med ham og så kommer han selv med input og rettelser og sådan noget.

00:21:06 Sebastian

Det kan være at vi laver en video om at vi gerne vil sænke registreringsafgiften og så.

00:21:10 Sebastian

Siger vi det skal handle om at vi skal sænke registreringsafgiften og så siger han noget.

00:21:14 Sebastian

Han er vildt dygtig foran kamera. Han er mega effektiv. Han tænker hurtigt han er en vaks retoriker så han kan selv lave indhold hvis man bare siger til ham hvad det skal handle om.

00:21:32 Sebastian

Så er der nogle enkelte ting, hvor vi har skrevet med manusser og så sender vi dem til ham og filmer dem bagefter og mange af ideerne kommer han også selv med.

00:21:39 Sebastian

Han er rigtig meget med ind over selv. Det er ikke noget med han får et manus og så står han der og læser det. Der er han meget erfaren i spillet

00:21:54 Steffen

Har i gjort brug af. Jeg kunne se han har nogen på hans egen profil. Også nogle videoer tilbage i november og under valgkampen.

00:22:03 Steffen

Er det noget i har i har været inde over også at gøre brug af at der er to profiler i ligesom har.

00:22:09 Sebastian

Ja, der valgte vi faktisk bare at køre på LA's profil og så har det ligesom kørt lidt.

00:22:16 Sebastian

På den anden, men det har virkelig ikke været fokuspunkt, så det er faktisk bare sådan lidt en biprofil.

00:22:22 Sebastian

Han har selv lagt nogle ting op og sådan noget

00:22:27 Sebastian

Partiet har vi.

00:22:29 Sebastian

Har vi lagt ressourcerne i partiets profil, og så har vi bare gjort partiets profil lidt til Alex' profil. Vores tanker om Det er, at han jo var den eneste ud af.

00:22:39 Sebastian

De tre tidligere der sådan reelt havde nyhedsværdi at kunne være interessant på det medie nok.

00:22:46 Sebastian

I hvert fald ekstraordinært interessant.

00:22:49 Sebastian

Ole og Henrik har også lavet nogle videoer og de er fine men både det, fordi han har partiformand og og ekstraordinært dygtig til det medie der så var det sådan strategisk sats det var 95% af Alex nærmest hvis ikke mere.

00:23:07 Sebastian

Nu prøver vi så at sprede det lidt mere ud fordi vi har fået en større folketingsgruppe.

00:23:12 Sebastian

Og vi ved godt at det ikke er de samme visningstal, Vi skal ramme op på, men der går vi lidt efter at vi også skal give dem noget skærmtid, så folk lærer dem at kende over Vores valgperiode.

00:23:31 Nicolai

Hvad vil du sige, er jeres sådan mest succesfulde TikTok, og jeres sådan største fail eller hvad man siger?

00:23:40 Sebastian

Ja, jeg synes mest succesfulde. Det er den, hvor der er en der har skrevet et tweet, hvor han skriver, at han skal ind til rundvisning på Christiansborg hvis I har set det.

00:23:52 Sebastian

Og så giver de knuckles, da de mødes.

00:23:55 Sebastian

Den har fået 1.950.000 visninger eller Sådan noget?

00:24:01 Sebastian

Det er en der hedder Axel han skriver tweet hvor han skriver hey Alex jeg skal på rundvisning med min klasse på Christiansborg. Hvad siger du til at lade som om vi mødes?

00:24:10 Nicolai

Hvor de lader som om de er venner.

00:24:12 Sebastian

Ja præcis den der.

00:24:15 Sebastian

Sindssygt sjovt den er utraditionelt. Den viser, at man kan få rigtig meget ud af organiske muligheder. Den viser, at man kan genbruge indhold, som er sket på andre platforme. Den viser et community, den viser humor. Den viser særdeles også, at vi altså gerne vil hjælpe folk der godt kan lide vores ting

00:24:38 Sebastian

Og så bare blevet sindssyg populær, det er en af de bedste videoer.

00:24:41 Sebastian

En af de andre gode videoer vi har lavet det er en hvor Alex bare står ude ved vores kaffemaskine og fortæller at man som studerende har fået hævet sit fribeløb med 4.000 kroner om måneden

00:24:51 Sebastian

Den har fået 450.000 visninger, tror jeg.

00:24:56 Sebastian

Og den er god fordi det er det der oplysningssegment og en af de største fiaskoer vi har lavet personligt synes jeg det.

00:25:02 Sebastian

Er den video, hvor han flekser sine muskler. Fordi Jeg synes den er jeg synes den er åndssvag og Jeg synes den er TikTok agtig på den dårlige måde for et politisk parti, og så synes jeg at den

00:25:19 Sebastian

Jeg ved godt den har fået mange visninger.

00:25:21 Sebastian

Men det skal man ikke altid tage som et godt en god indikation jo.

00:25:25 Sebastian

Man kan virkelig være cringe og få mange visninger derinde også.

00:25:30 Sebastian

Men Der er mange, der også godt kan lide videoen skal det så siges så det er en personlig holdning.

00:25:34 Sebastian

En video der er rigtig dårlig til gengæld.

00:25:35 Sebastian

Det er nogle af vores helt gamle videoer, hvor vi har hyret en skuespiller til at lave sådan en parodi på en LA'er

00:25:41 Sebastian

Det er et meget, meget gammelt og der brugte det dårligt, fordi vi brugte lang tid på det. Vi filmede det professionelle vi.

00:25:48 Sebastian

Brugte en hel dag med ham skuespilleren. Og det er ikke sådan man helst skal lave de der videoer. Det kan man godt det. Det virkede ikke så godt for os i hvert fald.

00:26:02 Nicolai

Så kan man sige der lærte I det der med at så simpelt som muligt på en eller anden måde det virker godt på de her platforme.

00:26:14 Nicolai

Hvad med Sådan rent, netop nu nævner nogle gange det der med et politisk parti, så derfor er der nogen måder ligesom bør opføre på?

00:26:20 Nicolai

Er der nogen sådan hårde grænser for hvad i må ikke må bade fra LA's side, men også bare sådan rent fra, jeg ved ikke, om Folketinget har sat nogle grænser, eller er det sådan rimelig åbent?

00:26:33 Sebastian

I forhold til hvad man må på. Hvilke parametre forskellige.

00:26:36 Nicolai

Bare Sådan om der er nogen sådan ting i ikke må snakke om på eller nogle bestemte måder i skal opføre jer på TikTok for eksempel.

00:26:44 Sebastian

Der er ikke sådan nogle hårde formelle krav, men altså der er selvfølgelig vi, vi har nogle interne Sådan.

00:26:53 Sebastian

Man kan ikke kalde det mål, men altså, vi har en intern fælles forståelse om, og også noget, vi taler om, hvordan vi gerne vil kommunikere. Vi gerne være ærlige. Vi vil gerne være åbne. Vi vil ikke bedrage folk. Vi vil ikke lyve eller manipulere, skjule oplysninger og sådan nogle ting.

00:27:10 Sebastian

Det er ikke noget alle nødvendigvis gør herinde.

00:27:14 Sebastian

Men Liberal Alliance vil ikke være sådan et parti der står og er et usagligt protestparti, så så vi prøver ligesom at holde det så sagligt som muligt, samtidig med at vi laver sjove ting.

00:27:30 Nicolai

Og hvor meget, Ja Sådan især nu hvor der ikke er valgkamp hvor meget skubber i på, fordi der var valgkampen gik, handlede det meget om, at sådan at få vælgere. Hvor meget handler det om bare sådan at bygge jer som som brand kontra hvor meget det handler om, sådan konverterer seere til til valgstemmer eller til noget lignende.

00:27:51 Sebastian

Det handler om at bygge os op som et parti som folk kunne være interesserede i på et tidspunkt at lære mere om og måske en dag stemme på.

00:28:03 Sebastian

Vi ved jo godt. At altså vi vores ønske er ikke at folk går ned og stemmer på Liberal Alliance fordi de har set vores videoer og synes vi er sjove. Men det tror vi heller ikke reelt at folk gør. Det håber vi virkelig ikke. Vi håber at folk får en interesse for at finde ud af, hvad det er, vi mener. Og sætter sig ind i hvad andre partier også mener. Og så vælger de det, de er mest enige med det hvad de så vælger ud fra er jo deres valg. Der er nogen, der vælger efter en enkeltsag, og så er der nogle.

00:28:30 Sebastian

Der vælger efter et helt partiprogram, eller?

00:28:34 Sebastian

En anden måde at vurdere det på, men vi håber, at det vækker folks interesse, og at de synes, at vi er et parti som de hører noget interessant fra.

00:28:47 Sebastian

Men det vi prøver på, er ikke at de skal gå ned og stemme på os, fordi vi er gode til TikTok helt bestemt ikke.

00:28:54 Nicolai

Så er det mere om også sådan at gøre politik generelt mere approachable.

00:28:58 Sebastian

Ja, altså man kan sige det vi prøver på det er faktisk ret meget at lave alt end direkte salg.

Hvis vi var Gillette, så ville vi tale om andre ting end bare at købe de her barberblade, og det er det vi prøver på i vores kommunikation også.

00:29:21 Nicolai

Og ja, her I gik jo forholdsvis viralt, kan man sige med med Daddy Vanopslagh under valgkampen.

00:29:30 Nicolai

Hvordan var ligesom reaktionen på det, og at det var det hashtag, der ligesom gik viralt

00:29:37 Nicolai

Sådan, hvordan reagerede i på det?

00:29:39 Sebastian

Jamen altså vi prøvede faktisk at bremse det. Det var jo ikke os selv der udsprunget af men så på et tidspunkt så kom Alex vidst til at sige, kalde sig selv Daddy i den der video hvor han skyder konfetti rør af. Og har også sådan kommet nogle sjove bemærkninger om det en gang imellem.

00:29:55 Sebastian

Men vi har fra start af prøvet ikke at få det til at gøre noget og udsprang fra os.

00:29:59 Sebastian

Det synes vi er lige plat nok.

00:30:02 Sebastian

At det så er vokset rundt frem organisk. Er jo ret vildt. Vi lavede en, det har ikke noget med Daddy at gøre, men vi lavede plakat-konkurrence hvor man kunne vinde en plakat fra Alex hvis man lavede en video og taggede den med Alex plakater og forklarede, hvorfor man skulle vinde.

00:30:20 Sebastian

Det hashtag fik, tror det var 5,6 millioner visninger i Danmark.

00:30:25 Sebastian

Den der ikon sådan status folk gav ham var ret vild. Men Vi har været meget opmærksomme på, at Alex er ikke et ikon, han er partiformand. Det er dejligt hvis folk kan lide ham men vi prøver at holde igen med selvfedmen.

00:30:41 Nicolai

Så er det meget sådan fra ham som sådan ansigtet på partiet, men ikke, men ikke forhøje ham til et eller andet alt for højt punkt.

00:30:50 Sebastian

Præcis netop, og det er også derfor, vi særligt har kørt på det med selvironi har været fordi i andre partier hvor man tog tager det meget seriøst.

00:30:57 Sebastian

Der ville man ikke turde at lave det der, men det gør vi, fordi vi også ved at vi bare er mennesker alle sammen, men jeg tror ikke, jeg tror ikke, du ville kunne få Socialdemokratiet til at lave en video, hvor de gjorde helt med hvor dårlige meningsmålinger kritik. Det har vi. Det har vi kommet små referencer til nogle af Vores Alex videoer og sådan noget.

00:31:28 Nicolai

Ja Jeg tror.

00:31:31 Steffen

Jeg har lige et par stykker ellers.

00:31:34 Sebastian

Yes yes.

00:31:35 Steffen

Jeg tænkte Sådan hvordan? Hvordan bare lige for at få et overblik. Jeg tror du kom lidt ind på det, men jeres kommunikation.

00:31:48 Steffen

Hvor meget bruger i andre sociale medier og andre eksterne outplugins sådan på den måde hvordan er der, er der en stor forskel i, hvordan i engagerer med brugere hen over dem?

00:32:05 Sebastian

Ja altså på Messenger der er mange der skriver til Alex, så forsøger vi at svare så mange som muligt også på LinkedIn det samme på LinkedIn der prøver vi at lægge indhold op der er så relevant for platformen som muligt.

00:32:24 Sebastian

På Instagram prøver vi at gøre det samme. På Instagram særligt er vi meget opmærksomme på, at Instagram er positivt medie, folk gider ikke at se alt muligt galle på Instagram.

00:32:33 Sebastian

Og hvis de gør det, så tænker de, at de er kommet det forkerte sted hen, fordi der vil de gerne se, at noget lykkeligt, når nogen har været ude og spise en dårlig avocado mad i Københavns Lufthavn.

00:32:43 Sebastian

Og hvis man så begynder at lave for meget Mette Frederiksen bashing derinde.

00:32:48 Sebastian

Så undrer folk sig over det. Det er så det er Facebook blandt andet kan.

00:32:51 Sebastian

I stedet så det. Det gør vi derovre, hvor vi der har vi rigtig meget forskellig kommunikation og så på YouTube podcast hvor Vi har også lavet rigtig meget på YouTube. Meget fagligt meget politisk, også lange formater.

00:33:07 Sebastian

Og på podcast det samme langsommere og farveløs og meget politisk mindre sjov.

00:33:15 Sebastian

Så vi prøver ligesom at fange alle platformene på den præmis de ligesom sætter op for kommunikationen, der hvor man er. Og engagerer også i de beskeder, der ligesom kommer ind igennem det.

00:33:33 Steffen

Det er måske også et lidt ledende spørgsmål, men når i nu ser, at folk de reagerer anderledes på sådan noget som TikTok, når i fokuserer mere på humor på TikTok, at folk så

også reagerer anderledes, og Det er sværere at reagere på deres kommentarer derinde i forhold til andre medier.

00:33:57 Sebastian

Jamen vi ser at folk reagerer meget mere positivt på Instagram og TikTok for eksempel. Der er det sjovt at se.

00:34:07 Sebastian

At på Facebook, så er det ofte bare sindssygt nogengange når vi lægger noget op

00:34:13 Sebastian

Lægger noget op om Ukraine for eksempel. Så kommer der altid alle mulige skøre mennesker der er på Ruslands side, eller hvis det handler om corona eller Sådan noget, så kommer der alle dem der tror at Der er en skyggeregering, der styrer os alle sammen og alt sådan noget. Det oplever vi ikke i lige så høj grad andre steder.

00:34:37 Sebastian

Så det er let og mere positivt og engagere sig med folk derinde.

00:34:41 Sebastian

Og hvis folk for eksempel skriver fed video kan vi finde på, på TikTok, bare at skrive tak mand og på Facebook der skriver vi ikke nødvendigvis tak mand, når nogen skriver fed video til noget, men svare hvis der nu er et eller andet. Men, men vi får i meget højere grad svaret på ting på TikTok, fordi det har været mere positivt. Og fordi man lettere kan skabe sig et community blandt folk der.

00:35:03 Sebastian

Det er derfor Jeg synes det er fedt.

00:35:08 Nicolai

Yes, hvor meget. Hvor meget bruger I sådan TikToks indbyggede funktioner og sådan duet, stitch og sådan populære lyde og videosvar til kommentarer og sådan noget. Hvor meget bruger i det?

00:35:22 Sebastian

Ja, men ikke i lige så høj grad som man sagtens kunne, men altså vi har brugt det lidt, men virkelig ikke særlig meget. Lyde og sådan noget brugte vi til at starte med, så fandt vi ud af, at det måtte vi faktisk ikke, så det var lidt noget knas, og så endte det med, at vi stoppede med at bruge de der lyde der er på TikTok appen. Så har vi et kommercielt bibliotek ligesom at bruge i stedet. Vi kunne sagtens bruge det i højere grad, og det er faktisk også noget, der kendetegner alle vores sociale medier og nærmest alle andre på sociale medier i Danmark og organisationer og partier og Sådan noget, at man bruger de der ting for lidt synes jeg.

00:36:06 Sebastian

Altså sådan noget med at stille spørgsmål oOg quizzer og alt sådan noget her stories på Instagram og sådan noget så det kunne vi sagtens have gjort noget mere.

00:36:16 Nicolai

Og hvor meget tid bruger i sådan, har i nogen der sådan sidder aktivt og holder øje med nyheder indenfor social medieverden?

00:36:24 Nicolai

Sådan noget som TikTok kontroverser og sådan, hvor meget holder i opdateret på hvad der sker sådan rent teknisk men også politisk på de forskellige platforme.

00:36:34 Sebastian

Ja altså politisk, der holder alle sig nærmest opdateret.

00:36:37 Sebastian

Vi har et morgenmøde hver morgen på kontoret, hvor vi klokken 9, hvor vi møder ind, og så snakker vi om, hvad der sker i pressen den pågældende dag, og hvad vi skal mene noget om og hvad vi skal reagere på og hvad vi ellers skal være hvad hedder det, proaktive på.

00:36:54 Sebastian

Som vi selv har.

00:36:56 Sebastian

Og der kommer mange af de der nyhedsting jo op hvor TikTok virakken også er del af det, og Der er alle med, alt fra sekretær til hvad hedder det økonomi og administrationschef til kommunikationsrådgivere og pressefolk

00:37:11 Sebastian

Så snart vi er opmærksomme på politisk del særligt og de tekniske ting, at vi mangler også kommunikationsfolk, der ligesom løbende læser både på k forum og andre sociale medier i nyhedsbreve. Vi ellers får og Sådan noget.

00:37:26 Sebastian

Så at finde ud af hvad der, hvad Der er op og ned på sociale medier.

00:37:30 Sebastian

Også hvis der kommer en ny feature på en platform eller et eller andet. Ja.

00:37:38 Nicolai

Og hvor stor er jeres content afdeling?

00:37:42 Nicolai

Hvor mange er i der ligesom arbejder sammen om det?

00:37:46 Sebastian

Fordi Det er en, vi har et lidt sjov konstruktion. Vi er 3 afdelinger, man kan kalde kommunikation, Der er digital, så er der kampagne og så er der værdikampe.

00:37:58 Sebastian

Værdikamp er det med at kalde strategisk kommunikation alle andre steder.

00:38:02 Sebastian

Vi synes bare det her lyder federe.

00:38:04 Sebastian

Fordi det det prøver at føre en borgerlig værdikamp.

00:38:09 Sebastian

Digitale dem der sidder med annoncering.

00:38:13 Sebastian

Og klipper på knapper inde på platformene.

00:38:15 Sebastian

Men både digital, værdikamp og kampagner leverer indhold til SoMe, så Vi er faktisk 3 afdelinger, hvori der sidder 4 og 8 og 11 eller Sådan noget i alt tror jeg.

00:38:30 Sebastian

Det er så alt fra videograf til folk der kun skriver hvad hedder det større ting, og ja, alt sådan noget.

00:38:42 Sebastian

Lad os tage et sidste spørgsmål, hvis i har et?

00:38:45 Nicolai

Jeg ved ikke om.

00:38:45 Nicolai

Du har noget Steffen.

00:38:48 Steffen

Nej, Jeg tror faktisk.

00:38:50 Nicolai

At Jeg tror også ja Det har været mega spændende at du har været så åben.

00:38:58 Nicolai

Meningen med de her interviews er netop Sådan for at komme ind på sådan folk, eksperter, folk der arbejder med det til dagligt deres ligesom syn på det fordi vi kan.

00:39:07 Nicolai

Vi kan læse alt det teori, vi kan.

00:39:08 Nicolai

Og Sådan noget.

00:39:09 Nicolai

Men Sådan få det bygget op med nogen der arbejder med det til daglig og er super godt.

00:39:16 Nicolai

Vi har et interview med en med en amerikansk.

00:39:18 Nicolai

Tiktoker og en britisk TikToker også".

00:39:20 Sebastian

Okay nice.

00:39:24 Nicolai

Som kunne se hvad, hvordan de arbejder kontra hvordan I arbejder i en større virksomhed.

00:39:30 Sebastian

Fedt Der er virkelig meget at hente der.

00:39:34 Sebastian

Er viden der altså en helt anden måde.

00:39:36 Sebastian

At lave det på for mange af dem. Ja.

00:39:38 Nicolai

Så Det har været, Det har været.

00:39:41 Sebastian

Det er godt I kan bruge det Der er.

00:39:44 Sebastian

Jeg har interview.

00:39:45 Sebastian

Igen om 5 minutter. Der er mange der.

00:39:46 Sebastian

Gerne vil høre lidt om så.

00:39:49 Sebastian

Det er kun dejligt at Der er positiv opmærksomhed om det.

00:39:54 Nicolai

Tak for din tid.

00:39:57 Sebastian

Og held og lykke med opgaven.

00:39:59 Nicolai

Tak.

00:39:59 Steffen

Tak.

Appendix C - Interview with NotEasyBeinWheezy & Milky

00:00:09 Nicolai

Thank you so much for helping us out and doing this.

00:00:13 Wheezy

Yeah.

00:00:14 Nicolai

We're studying digital media in, in Aalborg and Denmark, and is looking into creating.

00:00:21 Nicolai

Well, creating viral content, but with the caveat that we know you can't predict that so more like how to create content that can go viral.

00:00:32 Nicolai

And we're doing a lot of like we have our own previous knowledge from.

00:00:36 Nicolai

Having used social media and being interested and then we have, then we're doing a lot of, like theoretical research into, like, research papers around everything, social media, etcetera, content.

00:00:52 Nicolai

And then we have these, like, expert interviews that we're doing to kind of either back up the theoretical research or kind of go against the theoretical research that's kind of seeing how the interviews go and kind of put them up towards.

00:01:03 Wheezy

Got you.

00:01:08 Wheezy

OK.

00:01:09 Nicolai

So yeah, we.

00:01:10 Nicolai

Just like earlier this week, we did one with a content creator for a political party in Denmark.

00:01:17 Nicolai

We have one with a corporation in Denmark and then you and another TikTok'er called CraigNotCreg.

00:01:26 Nicolai

I don't know if you know about him.

00:01:27 Wheezy

I don't think so.

00:01:29 Nicolai

British, British TikTok or creating like Tesco sketches and like Monster Energy reviews.

00:01:36 Wheezy

Gotcha. OK.

00:01:37 Nicolai

So kind of like seeing the difference between being independent and and being in a corporation and.

00:01:44 Nicolai

What's similar? What's different?

00:01:47 Wheezy

OK. Yeah, I got you.

00:01:49 Nicolai

So it's really wanting to just like.

00:01:53 Nicolai

Learning as much like about how you work as possible.

00:01:57 Nicolai

It's as open as you want to be, as open a conversation as possible.

00:02:01 Nicolai

Kind of thing.

00:02:02 Nicolai

Not a strict, not a strict interview.

00:02:06 Wheezy

OK.

00:02:08 Nicolai

I think like getting started is probably just like how and why did you get started kind of.

00:02:16 Wheezy

Well, so I.

00:02:20 Wheezy

What I kind of understand from myself is that I kind of needed an escape because at the time when I started TikTok I was in a really bad relationship and I was kind of trying to find different ways to.

00:02:32 Wheezy

Have my own personality, still in a way, and TikTok was literally just something that was fun at first.

00:02:39 Wheezy

I was saying, you know, I would never download TikTok. It seemed stupid and you know, I didn't want to.

00:02:43 Wheezy

And then I downloaded it and was watching videos and then I just was making them and I I don't know necessarily what got me to it was just like, this will be fun.

00:02:52 Wheezy

That's it.

00:02:53 Wheezy

And it it turned into something much bigger than I thought it was going to for sure.

00:02:59 Nicolai

So kind of like a creative outlet.

00:03:01 Wheezy

Yeah, it was just my creative outlet.

00:03:02 Wheezy

It was just a place where I got to be myself and I got to, you know, just do the things that I wanted to do without somebody on my shoulder being like, why are you doing this? What are you doing this for?

00:03:12 Wheezy

You know, it was just something I could do for fun.

00:03:17 Nicolai

And then when did it start transitioning from being something like create about it once in a while to like ohh this is this is growing and then to like where it is now with several platforms and a huge following.

00:03:33 Wheezy

I so I think right when I hit about 10,000 followers on TikTok, I was like, OK, this is kind of a big deal.

00:03:40 Wheezy

This is this is a lot of people, you know.

00:03:42 Wheezy

I'm gaining followers every day and I I literally I.

00:03:44 Wheezy

Think gained 10.000, within two days, I don't remember exactly what video it was, but it was.

00:03:50 Wheezy

It was just a it was a silly little video. I can tell you that.

00:03:54 Wheezy

And then as it kept growing, I right at 2.1 million is when I decided that I was going to quit my day job. So that was last year, May 18th.

00:04:05 Wheezy

I know that it's different for a lot of other creators when they decide that this is going to become like a full time thing.

00:04:09 Wheezy

I definitely waited a longer time than I feel like I should have because I could have been doing it for longer, but it, it really started transitioning when I got my Instagram started and I got my, you know, Twitch started and everything.

00:04:21 Wheezy

So probably you know just about last year.

00:04:25 Nicolai

And so, yeah, getting up to a year soon.

00:04:30 Wheezy

Wait, sorry. What was that?

00:04:31 Nicolai

Oh, I was getting up to a year of full time.

00:04:36 Wheezy

So full time has been for almost a year now.

00:04:40 Nicolai

And then what about, since we have like having a manager like when when did that start and how?

00:04:52 Wheezy

How does it happen? Kind of thing. Yeah. So I met Milky actually on TikTok, and he just kind of told me, you know, basic things. Like you could be doing this, we could be doing that all you know.

00:05:04 Wheezy

Mainly The thing is, is that as the Creator, you need to reach out to brands yourself because they're not going to reach out to you.

00:05:11 Wheezy

Like you know, they they know that they're, you know, they know that good enough they don't need to reach out to other people to, you know, tell them that they're good, they want, you know, creators to come to them.

00:05:20 Wheezy

And that's the biggest thing is that people don't know that.

00:05:22 Wheezy

So having a manager because creating content also is a lot of work.

00:05:27 Wheezy

You know it's a lot of energy.

00:05:28 Wheezy

It's a lot of time and it's a lot of.

00:05:30 Wheezy

Just mental capacity.

00:05:32 Wheezy

So having a manager also being able to go through emails, going through, you know, things like that, it just it takes a huge load off and somebody that knows and understands like finances and things like that.

00:05:43 Wheezy

It's actually for me.

00:05:44 Wheezy

I had several people asking me can I be your manager?

00:05:47 Wheezy

Do you need a manager?

00:05:48 Wheezy

Do you and it's.

00:05:48 Wheezy

And there was just never really quite a good fit until I met Milky.

00:05:55 Nicolai

Kind of all the admin of it.

00:06:00 Wheezy

Yeah.

00:06:01 Wheezy

I mean it happens all the time. People will reach out because they know that being a manager of a social media influencer can be a really great job because you know, you get percentage of what they make.

00:06:10 Wheezy

So like you know, and social media influencers can get paid a lot, they can not all the time, but you know.

00:06:22 Nicolai

So in terms of creating the content like how, how do you think about content like? In terms of the different platforms in terms of like prioritizing, when you make new content is?

00:06:41 Wheezy

So I, I'm a bad person to ask that question too, because I don't keep up on a schedule.

00:06:47 Wheezy

I don't, you know, kind of I don't do anything, you know, I'll go a couple weeks without posting on TikTok.

00:06:53 Wheezy

I'll go a couple weeks without posting on Instagram and you know, it just kind of I'm figuring out that each platform has an algorithm that is very different.

00:07:03 Wheezy

So like TikTok, I've noticed has an algorithm that is more pushing out original content and more informative content, especially recently. Instagram on the other hand is more for kind of the.

I mean, obviously, it's to be, you know, looking at people looking at their content and things like that. I have found has been a little bit more of a sexual place. So that's kind of something that you know, a lot of content creators will kind of appeal to on that platform.

00:07:32 Wheezy

Twitter is kind of the same thing.

00:07:35 Wheezy

Twitch, I mean, I've just found, you know, you just, you know, you do your shit and people come and watch and just, you know, want to hang out. Each one is definitely a very different algorithm.

00:07:46 Nicolai

So you're kind of starting to to focus more on, like sectioning the different platforms or what works and what and and how to create content specific for that that one.

00:07:57 Wheezy

Exactly. Yeah. So like on TikTok, if I do like, you know, thirst traps, what they're called if I do one on TikTok, it doesn't do well. But if I post that one that same exact one on to Instagram at the same time it does 10 times better. So like you know, it's just it's kind of paying attention to algorithms and paying attention to, like what even the specific audience is interested in.

00:08:19 Nicolai

And then you have, what about YouTube?

00:08:21 Nicolai

Cause you have your YouTube, but you do like stream highlights and?

00:08:24 Wheezy

Yeah, that one.

00:08:26 Wheezy

I honestly Milky probably would be able to tell you more about YouTube because I don't even touch YouTube.

00:08:30 Wheezy

I don't, I don't manage it.

00:08:31 Wheezy

It's I have an editor that literally takes care of my YouTube, and I don't know anything about it

00:08:37 Milky

So, so we actually started off, I started looking for an, editor for Wheezy and then was working on just having someone do videos and highlights and then you know I would go and post it in description and title and everything and finding someone to make thumbnails was hard because our editor hates.

00:09:00 Milky

I think Photoshop.

00:09:01 Milky

Actually, I think he just hates, hates everything Adobe.

00:09:03 Wheezy

Which makes sense.

00:09:04 Milky

But yeah, it was actually very recent that we decided to let him just have full control and upload schedule and everything.

00:09:13 Milky

The hard part with YouTube I've noticed is it's a very different game than any other social media. You really are trying to make you know the perfect video.

00:09:25 Milky

No one. No one allows any room for mistake there or you will be, you know, your quality of content instantly dips the second the camera shakes a little or you know something's not synced up properly.

00:09:37 Milky

So I think I think the big thing with YouTube is production quality compared to other platforms.

00:09:43 Milky

That would be my big take on it.

00:09:48 Nicolai

So so that's in a way, it's more like just a side project kind of maybe seeing where it's gonna go and yeah.

00:09:57 Wheezy

Yeah, I'm not even monetized on YouTube yet.

00:10:00 Milky

Yes, it is a good kind of end goal.

00:10:02 Milky

I think something I've always kind of said and I've told Wheezy is. My opinion is if you're, if you make it on YouTube, you've made it 100% as a creator you have hit, you know the milestone and I've heard a lot of other creators kind of same thing.

00:10:17 Milky

You know, if you can get established on YouTube and be recognizable on YouTube, that is, that is key.

00:10:27 Milky

But at the same time, you know it does depend person to person.

00:10:31 Milky

Because I know Wheezy wants to do a lot of things outside of content she wants to, you know, dive into modeling and singing and all of that and that's not always not always content oriented.

00:10:45 Nicolai

Yeah, because that's like TikTok is so approachable in terms of it's like the more it's clear that you just filmed it on your phone, the better in a way where YouTube is, the production quality can be a lot.

00:10:59 Nicolai

So the the the entry into TikTok might be a lot easier in that way.

00:11:04 Wheezy

It's it's so easy to get started on TikTok and I I've found that TikTok is really the easiest place to grow. The hardest part is just transferring those people over to your other platforms and I still don't know how I did that.

00:11:17 Wheezy

I think it is because I waited so long to start my other platforms, because it was like people were begging me in my comments.

00:11:23 Wheezy

Like you don't have Instagram, you don't have YouTube. You don't have this or that and it was like.

00:11:27 Wheezy

No, I don't. Do you want me to?

00:11:28 Nicolai

Do you think there's a because you've done a lot of content on TikTok where you have like used your community as.

00:11:39 Nicolai

Like with with all like the screaming positive things in your car where it's like the comments on TikTok that your father to create that do you think that has helped like creating that community and through that creating that conversation and so switch for example?

00:11:53 Wheezy

Yeah, interacting with the community definitely helps, but it's definitely it helps more when it's in an authentic way because I didn't even realize until somebody had told me that I was interacting with my community.

00:12:05 Wheezy

I I didn't even notice it. I was just like, oh, I'm just gonna reply to that comment.

00:12:09 Wheezy

I'm just gonna. Yeah, I'll scream at this person.

00:12:12 Wheezy

And it was like, oh, wait a second. Holy shit I figured something out that I didn't realize that I figured out. You know like.

00:12:19 Milky

I think is well, kind of that kind of reflects back to YouTube in the sense that that YouTube unless unless you push really hard to make it your niche in your content, YouTube is a lot less interactive.

00:12:31 Milky

You really have to force people there to interact. It's a lot more of just watch.

00:12:36 Milky

And I mean, I mean most Youtubers don't even read their comments. Or, you know, after the first month they realize it's not worth it.

00:12:45 Milky

Whereas TikTok, I I you know, I catch Wheezy hours of every day going through her comments and you know, seeing what people are saying and it's a big thing about just paying attention to the reaction you're getting, I think.

00:12:58 Nicolai

Yeah, so yeah, cause TikTok has these, like very interactive elements like video replies to comments and duetting and stitching and all that where YouTube comments have been, according to a lot, like very broken for a long time, so that that interaction has gone down in a way where TikTok is bringing it back up.

00:13:22 Milky

Right our well, so our editor actually I guess works with a good, good handful of other clients and he's been around quite a while and he keeps saying that he you know he notices even the YouTube comments section in Wheezy's community is so so much more.

00:13:39 Milky

It has a lot more to it I guess than most comment sections.

00:13:44 Milky

Same with our discord community. It's everything I always hear on a positive note, is about how much more positive and interactive the community is, and I don't think Wheezy even intentionally drove it to be that way.

00:13:58 Wheezy

I don't know what I did to do that honestly I don't.

00:14:01 Wheezy

That's out of my hands.

00:14:02 Wheezy

Just all the people that came in, you know?

00:14:05 Nicolai

Yeah, that's that's interest like interesting how you created such as like positive niche community in a way, without even actively aiming towards it.

00:14:17 Nicolai

It's just being the vibe that you've been giving or something.

00:14:18 Wheezy

Yeah, I don't know exactly what it is, but part of me thinks that it's because I don't try to appeal to people like yes, in certain ways I do.

00:14:30 Wheezy

But I don't try to appeal to their ideas. Like if they say something I don't like, I'll, I'll snap.

00:14:35 Wheezy

Or if you know, like I don't agree with something, I'll snap and I'll you know. I'll say what I think to them because I don't feel like I'm being a bad person or like they're gonna hate me.

00:14:44 Wheezy

It's just like a good mutual understanding that you know.

00:14:48 Wheezy

I don't know.

00:14:48 Wheezy

I feel like I've just really found some really nice people like in the world that just want to, I don't know. Just want to do good things too.

00:14:58 Nicolai

Yeah, that that kind of transition transitioned into like what like groups you're.

00:15:06 Nicolai

You're like, aiming, if you're aiming towards any groups on TikTok in general like what groups that would be?

00:15:14 Wheezy

There's not specific groups I guess. I kind of I post to hope that it, you know, reaches the people that it needs to or it reaches the people that I want it to like at least my community, you know.

00:15:26 Wheezy

I don't think about who I want to reach.

00:15:27 Wheezy

Actually, and that's a good question.

00:15:33 Nicolai

Kinda letting the algorithm do that

00:15:34 Wheezy

Yeah, I just let the algorithm take it where it needs to go.

00:15:41 Nicolai

And like it's a.

00:15:44 Nicolai

Kind of in the same area, like certain view that you want your like viewers to see you as like like you focus a lot on positivity it seems.

00:15:56 Nicolai

So it's like it's kind of like you want to be seen as this, like positive influence or is there like more things?

00:16:03 Wheezy

I mean, obviously being a positive influence is really good. I just I guess I just really want to be seen for who I am as a person.

00:16:11 Wheezy

Whether that you know, be positive or not like because I a lot of the time I'll I'll say this on my stream too.

00:16:18 Wheezy

When I was growing up and, you know, even up until the last year, I've I was a background character in every social situation, and I feel like people also feel that way too and there's a way to connect on that and like, I don't know.

00:16:33 Milky

I think I think the good way you've expressed it to me too is it's this is your way to have a voice through content that you never had before.

00:16:42 Milky

So I think it is actually even It's not driven towards a goal of being viewed as certain way.

00:16:50 Milky

As much as the way Wheezy has expressed it to me is just that, it's a chance to do something and be heard and make an impact on people, kind of, regardless of how they see her cause,

00:16:59 Wheezy

Yeah. To make people think.

00:17:06 Milky

Because you have said to me multiple times just that you know. If someone does think poorly.

00:17:07 Milky

You've just kind of told me like, well, screw that person.

00:17:10 Milky

You know like if they don't, if they don't like me, that's, you know, they can go find somewhere else to hang out or other content to watch.

00:17:20 Nicolai

Yeah, that that like self-expression and authenticity is probably what? Yeah, as we talked about like attracts this very positive very community-driven community.

00:17:33 Nicolai

That's a stupid way to say it, but like this, very like driven community that will follow your Twitch for example to hang out there because they know it's a positive and it's a place where they you they're meant to be themselves, right?

00:17:48 Milky

And that is that is kind of a good point too, cause something I've talked to, you know, Wheezy, about a lot is because she's always like I don't know what I'm doing, right.

00:17:56 Milky

I don't know why people are here, I don't know why they like me.

00:18:00 Milky

And I keep reminding her that she is, you know, she is an authentic person.

00:18:04 Milky

She's not, she's not studying what everyone else is doing and trying to copy it and she's not doing it to be successful.

00:18:11 Milky

She is, you know, staying on the line of doing it because she wants to and doing it the way she wants to and.

00:18:17 Milky

It's not always consciously apparent, but I think you know even anyone in marketing could tell you people do pick up on that subconsciously and it does have an impact.

00:18:27 Nicolai

Yeah, it's funny. That's one of the things we also talked about with the political party.

00:18:34 Nicolai

When we talked with them like they want to be seen as like approachable, even though they have like.

00:18:40 Nicolai

Compared to being an independent creator when it's like they have a much higher like goal in a way, because they are a political party.

00:18:49 Nicolai

But it's still like being approachable and is is kind of what the goal is.

00:18:56 Wheezy

Yeah, it's to be approachable and to be charismatic and to, you know, like to make people, yeah, feel things and think things and.

00:19:03 Wheezy

You know, open their brains up a little bit.

00:19:05 Wheezy

That's one of my favorite things to do.

00:19:12 Nicolai

What would you say is like your success criteria for certain like a given piece of content like a TikTok video for example do you have like goals for each separate video or is it?

00:19:27 Wheezy

Yeah, I so usually my only goal with TikTok videos is to have it over 200,000 views.

00:19:33 Wheezy

After that it's you know, I'm fine with it sometimes if I notice that it's taking a while to even get to like 1000 views or something like that. Or like you know, 10,000 views, I'll take it down the next day. You know, I'll save it to my phone still.

00:19:47 Wheezy

But I'll you know, I'll just delete it and then I'll just because I part of my content is also like my Portfolio.

00:19:53 Wheezy

And if brands want to reach out to me, I don't want them to see like, you know, one bad video. Even if it doesn't mean anything on TikTok. To me it does cause I've been very much prided I guess on my content analytics and stuff just because they are very high or you know they have been pretty high.

00:20:11 Wheezy

When I was posting a lot and you know doing stuff every day for it.

00:20:16 Wheezy

So yeah, my I just leave myself to that goal is just to have it over 200,000 views on TikTok.

On Instagram, It's 20,000 likes. What?

00:20:21 Milky

That I think.

00:20:24 Milky

That strategy is good to note too.

00:20:26 Milky

So so we Wheezy recently got, somewhat recently got a contract with a talent agency, and so I did a bunch of, you know, ran through a bunch of analytics numbers to pass by them because they like to help advertise for you.

00:20:41 Milky

And we've we've had two, two, maybe 3 quarters where Wheezy averaged over 1,000,000 views per video.

00:20:50 Milky

For someone with, you know, only two or three million followers.

00:20:55 Milky

And I think I think that strategy of consistency. On a portfolio is is very important in content creation.

00:21:06 Nicolai

What about something like Twitch? That's like completely different in from TikTok in a way that it's it's not a lot of like short piece of the concept, it's it's one longer like stream of content like.

00:21:22 Nicolai

You gauge success on that or is it?

00:21:25 Wheezy

I used to.

00:21:27 Wheezy

But then I just I started not doing that because it was starting to get really unhealthy.

00:21:34 Wheezy

Yeah, I just, I don't even look at my numbers on Twitch.

00:21:37 Wheezy

I don't try to look at them. Usually, I know that I have over 100 people, sometimes over 150 people watching me, and that's what I've been told is really good.

00:21:45 Wheezy

So I just, you know, I leave it to what other people say about Twitch, cause I don't know anything about Twitch either. I just know how to, you know, talk to people on there and you know, do mod actions and that's about it.

00:21:55 Milky

Twitch has definitely become the more I think kind of relaxed hangout spot

00:22:03 Nicolai

And then what about YouTube? Since it's it's like been given to someone else, you do you see there's something that's it's gonna do what it's doing right now and then hopefully grow or is it?

00:22:09 Wheezy

Right.

00:22:16 Wheezy

It's growing and I'm I'm hoping that it grows more. I think it's just the way that my editor is handling it, like literally I've gained like 2000 subscribers in like a month. So, you know, I think it's. I think it's gonna keep going.

00:22:29 Wheezy

I just gotta keep making content for him to edit and post.

00:22:32 Milky

We are, we are lucky to have found an editor that, you know, he pays attention to the numbers and the analytics.

00:22:38 Milky

He's, you know, he's scheduling uploads around those analytics and and really focusing on what's, what's working and what doesn't on YouTube.

00:22:47 Milky

And it's I think that's a huge benefit.

00:22:50 Milky

Really to anyone wanting to make content creation because they're, you know, in terms of like, TikTok, I I don't see myself ever paying someone to help me make a TikTok. I would absolutely go on Fiverr and find someone that's experienced with YouTube.

00:23:04 Milky

If I wanted a YouTube video made.

00:23:08 Nicolai

So it it's again this like difference in expectations and quality from the audience that's.

00:23:18 Wheezy

I those aren't my. Yeah, those. Aren't the our expertise? No.

00:23:24 Nicolai

And what about?

00:23:26 Nicolai

Do you remember like your most?

00:23:28 Nicolai

If you would, you should say like your most successful post and maybe like your biggest fail in a way.

00:23:35 Nicolai

Do you remember those?

00:23:36 Wheezy

Yeah. So my biggest my biggest posts current currently is the Pringles can arm. It's got like 54 million views.

00:23:44 Wheezy

That one, I mean, I guess that one is a win

00:23:48 Wheezy

There was one TikTok.

00:23:49 Wheezy

Go ahead Milky.

00:23:50 Milky

I was gonna say that the discussion on that that I keep telling Wheezy because she doesn't believe it is.

00:23:54 Milky

Pringles started their ad campaign of people getting their arms stuck in cans.

00:23:58 Milky

I'm pretty sure because of her viral video, I mean that hit a large, large percentage of the American population and as well, we've recently seen Doritos and Cheetos and other companies coming out with their own essential, essentially A Pringles can, that packaging.

00:24:17 Milky

And I think that's at least she's at least been a big part of that splash.

00:24:23 Wheezy

You can keep thinking that Milky.

00:24:26 Wheezy

I forgot what the.

00:24:26 Milky

I'm going to keep telling people that too.

00:24:28 Wheezy

Ohh I remember now the least the worst video I've probably uploaded.

00:24:34 Wheezy

I deleted it really quickly after two but it was I didn't understand the word simp and people were in my comments and like.

00:24:43 Wheezy

Simping and so I made a video and I was like, you're a simp.

00:24:46 Wheezy

You're simp.

00:24:47 Wheezy

And then people got really mad at me.

00:24:48 Wheezy

And I was like, yo, I'm just.

00:24:49 Wheezy

I was just playing around.

00:24:50 Wheezy

Like, I didn't know that.

00:24:51 Wheezy

That was, like, an offensive term.

00:24:53 Wheezy

So that was like the worst video I've ever done it it did very bad.

00:24:58 Wheezy

So I don't know.

00:25:01 Nicolai

And and.

00:25:03 Nicolai

Going back to the to the Pringles can thing, cause you've had like several in a way several different like series on your TikTok you've had the like the screaming in the car and The Walking with the skateboard and Pringles, and you know your whole milk thing.

00:25:21 Nicolai

Is it like a conscious thing to like start going down one of those roads and, you know making a series?

00:25:27 Nicolai

Or is it just like it's it turns into a joke in the community and then you kind of take it from there.

00:25:33 Wheezy

It kind of depends.

00:25:34 Wheezy

So like the milk thing was just me moving around, I realized that a lot of people like drinking milk and I was like, I'm gonna make a video. I'm just gonna see how it's gonna go.

00:25:43 Wheezy

The Walking skateboard stuff. I was just, you know, screwing around on the roof.

00:25:47 Wheezy

I was, you know, I lived there at the time and I had a lot of time by myself.

00:25:51 Wheezy

And I was like, you know what?

00:25:52 Wheezy

I'm going to go up to that parking garage and I'm just going to make videos and I'm just going .

00:25:55 Wheezy

And that's where you know, the screaming happened.

00:25:57 Wheezy

They were never conscious.

00:25:58 Wheezy

It was just like ohh, people seem to like this.

00:26:00 Wheezy

OK, I'll just.

00:26:01 Wheezy

I'll just try this out and we'll see.

00:26:02 Wheezy

I'm just gonna try it out and we'll see. The Pringles one, however, was very conscious I it was about a year ago when I had the first idea and I made a video.

00:26:11 Wheezy

It wasn't it's.

00:26:13 Wheezy

I think it's still actually one of my pinned videos, but.

00:26:16 Wheezy

I just, you know, put a camp Pringle can on my arm. And I was just waving around and then, you know, I got 3,000,000 views and that I decided on in October, like, you know, I'm gonna do it again.

00:26:24 Wheezy

I'm just gonna. I'm just gonna do something different again.

00:26:27 Wheezy

And it just took off, you know?

00:26:29 Wheezy

But I, for some reason I knew with the Pringle cans that I I just knew it was going to take off.

00:26:34 Wheezy

I knew something was gonna come out of it.

00:26:36 Wheezy

So I don't know.

00:26:39 Nicolai

This is so goofy that it it it will hit.

00:26:43 Wheezy

Yeah, I mean and you know.

00:26:45 Wheezy

There's some ideas I've had that.

00:26:46 Wheezy

Just don't hit. but like That one for some reason was just like that was that was the one that just hit the.

00:26:52 Wheezy

Way it did.

00:26:53 Nicolai

So it's like a mix of of following the comments and the reactions and also like, yeah, well maybe going back to like why you start in the 1st place with the creative outlet, just keeping that.

00:27:08 Wheezy

Yeah, exactly.

00:27:10 Wheezy

It is just, you know, still doing it and seeing, you know, making people smile was another big one, like making people laugh or doing something stupid.

00:27:17 Wheezy

Like it's just something that I find a lot of joy in.

00:27:19 Wheezy

So if I can do it, then I'm going to try to.

00:27:26 Nicolai

And yeah, if if you had to say like.

00:27:31 Nicolai

We've kind of been over throughout, but like it like three reasons for why you are where you are.

00:27:38 Nicolai

Maybe have three. Maybe you're both have the same ones. Maybe you have different thoughts on it.

00:27:47 Wheezy

I don't really have any idea.

00:27:51 Wheezy

Milky would probably I I'm still confused.

00:27:53 Wheezy

I I wake up every day and I'm like, what?

00:27:54 Milky

Sorry, three reasons on.

00:27:56 Wheezy

How wait, this is my life right now? OK, cool.

00:27:59 Wheezy

We'll just keep going.

00:28:02 Milky

Can can I have you kind of re? Reword the question.

00:28:07 Milky

A little bit I'm I'm a little.

00:28:09 Wheezy

three words to describe why or like three reasons why I am where I'm at I am.

00:28:15 Nicolai

Yeah, like the three main reasons why you are so big as a content creator, as you are.

00:28:21 Milky

OK, I see well.

00:28:25 Milky

It it's all theory I think really. I'm I'm someone who's been pretty.

00:28:31 Milky

I haven't gone to school or anything, but I've been pretty invested in marketing.

00:28:34 Milky

A good part of my life.

00:28:35 Milky

I I feel that everything we do is marketing and a lot of that is how you market yourself in presentation.

00:28:42 Milky

And I think the the big start is Wheezy as a person really cares about presentation.

00:28:49 Milky

So, I mean, she, you know, she never wants someone to see her in, in just sweats.

00:28:53 Milky

She never. She never wants to just half ass it. If something's going out, she wants to make sure her full effort went into it.

00:29:01 Milky

I think that's one of the big things.

00:29:03 Milky

My second would still be the authenticity. It's not forced, it's always real and genuine and that's why there are times where, she's not posting for, you know, a week or two because she just hasn't felt like anything was right.

00:29:19 Milky

I think the other big thing and it's something we always tell community members, is just that she didn't give up.

00:29:24 Milky

Plenty of times and opportunities where someone could easily and would in her position and she didn't.

00:29:31 Milky

And I keep telling her just keep doing it just keep doing your thing, it will work.

00:29:37 Milky

So I think a big part of marketing, and especially where content creation is pretty much a marketing job, is that you will eventually find an audience for whatever you're doing.

00:29:49 Milky

You will find that audience, but you have to keep doing it.

00:29:52 Milky

You can't. You can't keep changing it.

00:29:56 Wheezy

I think for me, one of the reasons is like I just.

00:29:59 Wheezy

It was, it's fun and it was supposed to be fun and it still is fun.

00:30:05 Wheezy

I still try to have fun with it.

00:30:06 Wheezy

There's a lot of stressful moments, but I have fun with what I do and I love what I do.

00:30:10 Wheezy

A lot of the time I think I see smaller content creators like starting to kind of panic and kind of fish for more.

00:30:18 Wheezy

Or followers or things like that whenever they feel like they're not doing.

00:30:22 Wheezy

Well enough and. You know, like how Milky said it, it subconsciously it will show. And you know your content and what you're doing and what you're saying and what you're, you know, in anything.

00:30:32 Wheezy

And I think kind of remembering that and just, you know, kind of being relaxed and being like, yeah, you know, this is content.

00:30:39 Wheezy

This is yeah, this is what I do and you know not making it a big deal like people do also helps because a lot of people do make it such a big deal to be a content creator and it's really, it's really just the same thing you know.

00:30:53 Nicolai

Yeah, I think it's interesting Milky what you said about like being a content just basically just marketing yourself, I think that. Very much like shows throughout, like how different people approach the work the job and again I think that things back to like.

00:31:18 Nicolai

The authenticity and the.

00:31:23 Wheezy

There's a lot of times where content creators, even some that I've met, that are literally like, Oh yeah, no, I just say this to my followers because that's how they are.

00:31:30 Wheezy

Or, you know, I there was one that literally was like, you know. Ohh yeah I act like I'm left wing for my followers, but I'm really not.

00:31:37 Wheezy

And it was like that's really disgusting.

00:31:40 Wheezy

I don't like that if you can't. If you can't say to your followers what you really think and feel it, you're just literally faking everything.

00:31:50 Nicolai

Yeah, I I think like just purely from like my own standpoint, I think one of the reasons like that some people go for like a real real big real short career in content creation and.

00:32:02 Nicolai

Some people go for like.

00:32:03 Nicolai

The maybe slower burn, but they will last much longer because they just they get to be themselves every day. They don't like pretending to be someone else will destroy you, so you can't do it for long.

00:32:14 Nicolai

But it might help you get massive very fast. Just but just having fun with it, as you say, and kind of that it that taking it where it it goes for that you do it for longer maybe but.

00:32:27 Wheezy

Yeah, literally. Yeah, exactly.

00:32:33 Nicolai

How much would you say that you. Like now that you've, like, started your your Twitch and are starting your YouTube channel and focus on growing those. You're like try to convert your viewers from TikTok onto those platforms in a big way or?

00:32:50 Wheezy

I've never been very good at marketing my other platforms, especially on TikTok. There was when I made my Instagram last year, Milky had to literally beg me to make a video telling people that I had an Instagram at that point and I, you know, begged me to.

00:33:05 Wheezy

Hey, yo, if you're going to do your first stream, you need to you need to market that this is the perfect time to market.

00:33:09 Wheezy

Why don't you do that? And I hate marketing.

00:33:12 Wheezy

I hate. I hate getting people over my other socials, cause I know that if they wanna go there, they will.

00:33:17 Wheezy

I don't have to tell them. They don't, you know.

00:33:20 Wheezy

But I know that I do have to tell them sometimes because people don't know.

00:33:23 Wheezy

But you know, I just don't like.

00:33:24 Wheezy

I don't know.

00:33:25 Wheezy

I just don't like it.

00:33:27 Nicolai

So that might be one of the the biggest benefits of having a manager is is pushing in in that specific.

00:33:35 Wheezy

Keeping me on track and keeping me, you know, doing the things that I need to do so I can keep doing this.

00:33:40 Wheezy

Yeah, he definitely helps out a lot with that.

00:33:44 Nicolai

And and yeah, that kind of goes for because I saw you just uploaded like a video, like in case TikTok gets banned I have the other socials and such.

00:33:56 Nicolai

But do you have Any like because that's a lot of that's a lot happening with TikTok right now. Do you have any like plan if TikTok disappears or is it?

00:34:09 Wheezy

It honestly, yeah, TikTok honestly is like a terrible like, they don't pay very well even on videos that do really well.

00:34:20 Wheezy

I've stopped caring about TikTok like after probably a couple months ago. I already have my other socials I already you know, I post more on those socials and everything before TikTok and I'll be sad about it for sure.

00:34:31 Wheezy

I'll be.

00:34:32 Wheezy

You know, but if I don't even honestly think it'll happen, I don't fucking I don't actually really know but.

00:34:38 Wheezy

I'll just keep doing what I'm doing. It just won't be with TikTok.

00:34:40 Wheezy

Just have to figure out how to edit things on Instagram and how to you know, find audios and things on Instagram and.

00:34:46 Wheezy

You know, just learn again.

00:34:49 Nicolai

And and if.

00:34:52 Nicolai

If TikTok was too close, but like an American, basically, if TikTok someone made TikTok but from from America to like, remove all those controversies that are would you would you go to that and just like kind of continue on TikTok even though it was another.

00:35:15 Wheezy

I'd honestly start over.

00:35:16 Wheezy

I wouldn't even like I would use the same username I would use.

00:35:18 Wheezy

You know all of the same things, but I just wouldn't tell people about it.

00:35:22 Wheezy

I would just start posting my videos and see if I can, you know, honestly do it again it.

00:35:26 Wheezy

Would be like.

00:35:27 Wheezy

It'd be like a I don't.

00:35:28 Wheezy

Like an experiment.

00:35:29 Milky

A test round?

00:35:30 Wheezy

Yeah, an experiment.

00:35:31 Milky

I think as well it is. It is worth noting you know that there are there are a lot of apps that are.

Much the same as TikTok and have been released from you know, there are American

versions and we. I mean we get emails at least one a week, probably about another

platform that people want easy to join and sometimes even offering like, you know, crazy,

crazy numbers. Like we'll give you 90% profit share. Or stuff like that.

00:35:58 Milky

But but those apps aren't.

00:36:00 Milky

They aren't doing well and and trying to figure out why I think is the big game, because even if TikTok goes down there, there definitely will be something that replaces it.

00:36:12 Milky

But where Wheezy goes, I think as well people will follow. The creators really do have the power to pick which platform.

00:36:23 Milky

You know which platform succeeds, and that all depends on how easy is it to use and how much do creators like it.

00:36:34 Nicolai

What about like YouTube shorts and Instagram reels?

00:36:40 Nicolai

I was going to say any opinions on those but.

00:36:43 Wheezy

Yeah, so you know, I just I upload the same TikTok literally on YouTube and on Instagram.

00:36:48 Wheezy

I don't like the editing on Instagram.

00:36:50 Wheezy

I don't like the recording on Instagram and YouTube Shorts is just torture, so I just, you know, it'll it'll be really hard to learn Instagram.

00:37:02 Wheezy

Yeah, it's not my favorite.

00:37:03 Milky

Also, Wheezy's definitely had some good, good success with Reels.

00:37:09 Milky

Enough to the point that because because of Instagram's actual payout, it's comparable, if not better to better to TikTok even at much lower viewerships.

00:37:15 Wheezy

They do OK.

00:37:22 Milky

I think the question is if if you were to make all of your content reels, would it still succeed as opposed to people getting to see the occasional video?

00:37:33 Wheezy

No, it definitely wouldn't.

00:37:34 Wheezy

People, like Instagram is so different.

00:37:38 Wheezy

It's funny because if I don't post on Instagram then I gain like a 1000 followers a day like.

00:37:43 Wheezy

I don't know what it is right now, but if you don't post on Instagram, you just start gaining followers.

00:37:51 Nicolai

Yeah, Steffen, any.

00:37:55 Steffen

Yeah, if we can go back a little bit to the.

00:37:59 Steffen

You talked about like seeing TikTok as your portfolio and having this marketing awareness when both posting videos and choosing to delete videos.

00:38:13 Steffen

How do you like? How do you balance between like personal creativity and then having to conform to content rules and regulations?

00:38:29 Wheezy

Good question so I don't think necessarily I balance it.

00:38:43 Wheezy

I don't think necessarily I balance it, I definitely more kind of have conformed to things that I notice on TikTok doing better.

00:38:50 Wheezy

There are times like I'll just do like, you know, a goofy little video, just to see how it does, you know, just like one that I don't think will actually do well or one that.

00:38:58 Wheezy

I don't think actually people will like and.

00:39:01 Wheezy

I don't know it it's.

00:39:02 Wheezy

I don't feel like I actually like balanced it. I feel like I just. Yeah, I don't know it.

00:39:07 Wheezy

Wheezy is a different person from. You know. You know who I am.

00:39:13 Wheezy

But still the same.

00:39:14 Wheezy

I guess I don't. I don't know.

00:39:22 Steffen

Like, like, do you have stuff that you would like to do like as a creative that you feel you can't do on TikTok specifically, right?

00:39:33 Wheezy

Yeah, like, like music, for instance. Like, you know, I'll sometimes post music on TikTok, but it just it doesn't do well people don't, you know, always like it. And sometimes there's a lot more mean comments that I'll see on those things.

00:39:53 Wheezy

I would like to post more of that, but I.

00:39:54 Wheezy

I those are the ones that I usually end up deleting or you know, things like that.

00:39:59 Milky

There, there are quite a few times too. Wheezy has expressed to me like I almost want to make another TikTok account.

00:40:05 Milky

And and it's it's not an uncommon thing either.

00:40:07 Milky

I mean, we a lot of creators, do you know, make other accounts for other types of content.

00:40:13 Milky

And I think.

00:40:15 Milky

I think a big thing there too is Wheezy has hundreds of drafts on her TikTok that yeah, 600 that haven't been posted and probably never will be posted. The majority of them.

00:40:21 Wheezy

I have 600 drafts.

00:40:31 Milky

And I think it's, it's it really seems to be a matter of just this subconscious after the video is made, she looks at it and just goes this is it or this, isn't it?

00:40:41 Milky

And it it. I don't feel that a lot of it is, is conscious decision.

00:40:45 Milky

It does seem to kind of be more of an instinctual sort of deal.

00:41:01 Steffen

Do you think that some of these things like not being able to post music or like having some content being received worse and in general just the building of community, do you think that?

00:41:16 Steffen

It's more like.

00:41:18 Steffen

Do you feel like you can choose the direction of your community or is it more TikTok as a platform choosing the community, like how people engage?

00:41:33 Wheezy

That's a good question.

00:41:36 Wheezy

I feel like.

00:41:38 Wheezy

I feel like TikTok does take it to.

00:41:42 Wheezy

Audiences that they know might like those things.

00:41:45 Wheezy

Obviously, you know, like everybody's algorithm is, you know, set up for them and you know, your videos are made for an algorithm or, you know, sometimes there's a new algorithm created and then you know, those people are a part of that or.

00:41:57 Wheezy

I don't know.

00:41:59 Milky

I think I think a good kind of note on that is.

00:42:04 Milky

I feel like the community of each platform does kind of kind of push content in a certain direction.

00:42:13 Milky

I think the big control that Wheezy has as a creator is instead of having you know, multiple TikTok accounts.

00:42:19 Milky

It's this isn't for TikTok, but I'll play guitar on stream or I'll put this on my Patreon and stuff like that, and I think that's where her creative control comes into play. More when it, when it comes to that.

00:42:36 Wheezy

Like I have creative control, but it's in very certain guidelines like that I don't even know. It's just, you know, guidelines that I make up in my head or something, you know, like that like.

00:42:45 Wheezy

And it's not even something that I could even tell you. Like an example, it's just like, meh, there's just something about this one.

00:42:53 Wheezy

There's just something about this one.

00:42:56 Nicolai

Kind of Yeah, the just didn't know that you've gained from from doing it for a while now.

00:43:02 Wheezy

Yeah, it it just becomes kind of like a, you know, you kind of figure out what might do well and what won't. And you're sometimes right, sometimes you're wrong.

00:43:11 Nicolai

And then just knowing, yeah, as Milky said, like what platforms, what can work on.

00:43:17 Wheezy

Yeah, knowing what platforms kind of focus on and like, you know what their algorithm is kind of like that's the biggest part.

00:43:27 Nicolai

Just quickly, since Mike brought it up like creating your Patreon when when did you decide to do that and what was like, when did you know that OK, we might, we might be ready for this.

00:43:41 Wheezy

Patreon was actually one of the first apps people were like, hey yo, I want to, you know, I want to support you. I want to you know, help you keep doing this, so you should create a Patreon and I was like, OK, I just, you know, decided like, OK, that sounds like a good idea.

00:43:55 Wheezy

And it was the same with Cameo.

00:43:57 Wheezy

It was like, hey yo, you should sign up for Cameo. I want to buy, you know, I want you to scream at me "Happy birthday"-

00:44:02 Wheezy

And I was like, OK, I'll try it out and it.

00:44:05 Wheezy

It literally just, I don't know, I don't know. I just it's it's just trying it out and you know not expecting anything out of it.

00:44:15 Wheezy

I feel like when people expect things out of stuff like that, it doesn't work well.

00:44:21 Nicolai

So it's like a space between like your community mentioning stuff and then you wanting to try it out and see what happens with it.

00:44:50 Steffen

I do have more.

00:44:56 Steffen

I don't know how to formulate it, uh like. Is transparency important when you create like you said that Wheezy and you as a person are two different things?

00:45:06 Steffen

But how? How does that like relate to your content?

00:45:14 Wheezy

Because it I think. It helps people kind of, you know, remember that creators are real, I guess.

00:45:25 Wheezy

And making that difference and making that difference known kind of helps I think contribute to letting people know that I'm not just like some screamy you know, person that just screams about hating milk and, you know, sits in my car all day. Because a lot of the time, people just, you know, think things like that or whatever.

00:45:44 Wheezy

And I don't know, it. Being transparent is my content I guess or like authenticity is my content and what I strive for as my content.

00:45:55 Steffen

And then.

00:46:00 Steffen

How much? How much do you feel like you're experimenting now versus when you began with TikTok? Are you experimenting more or is it just?

00:46:10 Wheezy

Definitely not experimenting as much, sorry I don't mean to cut you off.

00:46:10 Steffen

Like following the guidelines.

00:46:15 Wheezy

My computer is a little laggy right now so.

00:46:19 Milky

I think it kind of is that transparency thing too, because it's you want to play guitar or sing on TikTok and it feels right. But it doesn't work on TikTok.

00:46:33 Milky

And I think it's kind of along that along those same lines.

00:46:45 Steffen

Yeah, I think that's it.

00:46:46 Nicolai

For just to yeah, follow on that, do you trying to figure out how to word it, but do you feel like some of the

00:46:58 Nicolai

In a way, some of the innocence from when you started out and could just more post whatever you wanted, you feel like you've lost some of that cause you have to.

00:47:06 Nicolai

It's your career now so. You have to take it more serious in that way.

00:47:10 Wheezy

I've definitely lost a lot of that part.

00:47:12 Wheezy

Just because you know, I I care a lot more now.

00:47:15 Wheezy

At that time. when I first started it was like, you know, I don't care like people are going to say things, you know.

00:47:19 Wheezy

But now now I'm A platform.

00:47:21 Wheezy

Now I'm a person in the public eye and that makes it a lot different.

00:47:31 Wheezy

So yeah, it's gone.

00:47:32 Wheezy

I mean, I still think about it. Like I said, you know, alert, like Milky has been talking about thinking about starting a new TikTok or.

00:47:37 Wheezy

Starting a different account or something and just starting over.

00:47:40 Wheezy

Again and with.

00:47:41 Wheezy

That creativity.

00:47:42 Wheezy

But you know, I still love.

00:47:44 Wheezy

What I do?

00:47:48 Nicolai

So when we see like Wheezy music, TikTok, we.

00:47:53 Nicolai

We'll know.

00:47:54 Wheezy

Yeah, exactly.

00:47:55 Wheezy

Yeah, you'll see that.

00:47:56 Wheezy

I'm just like, I'm just you know trying it out, doing whatever.

00:48:01 Nicolai

So it is.

00:48:01 Nicolai

It is very much like your process is very much like trying and seeing what happens.

00:48:08 Wheezy

It's yeah, it's just experimenting usually.

00:48:13 Nicolai

What about creating more, like if if your YouTube channel grows to a certain point, would you start doing like YouTube content like specifically?

00:48:24 Wheezy

Yeah, I I can see myself fully transitioning over to like. So TikTok was where I started, and then it was TikTok and Instagram. And so those were my 2 main platforms and then Twitch. So then TikTok and Instagram ended up on the back burner and still kind of are because Twitch is my main one.

00:48:42 Wheezy

If YouTube comes in there, then fuck yeah, dude.

00:48:45 Wheezy

Yeah, I'll take over YouTube and you know, I'll, I'll put more time and effort into that because it's doing well and, you know, got to care for all of my, my little baby platforms, you know.

00:49:01 Nicolai

I think that. Think that might be it.

00:49:09 Nicolai

We if you're up for it because we we're handing in our thesis the 1st of June and then we have our exams a few weeks later.

00:49:20 Nicolai

But if you're up for it, if we can have like a meeting like.

00:49:23 Nicolai

Early June and kind of hso through some of our findings and and like gauging your reactions to them.

00:49:33 Nicolai

That would be dope.

00:49:38 Wheezy

That'd be really cool.

00:49:39 Wheezy

I would be so down.

00:49:39 Wheezy

Let me make sure. You said like the first week of June or something.

00:49:43 Wheezy

Like that, OK.

00:49:43 Nicolai

Yeah, probably.

00:49:46 Wheezy

Yeah, I should be open that week.

00:49:48 Wheezy

I don't know what day, but we can.

00:49:50 Wheezy

Figure that out now or later or whatever works.

00:49:52 Wheezy

For you guys.

00:49:54 Nicolai

I mean, for us it's we're we're gonna be focusing on on doing the same stuff anyway.

00:49:59 Nicolai

So I think it's more like what when fits you.

00:50:04 Steffen

I mean, maybe not the second of.

00:50:06 Nicolai

Yeah, we might be sleeping the second of June.

00:50:10 Wheezy

I can do that the 3rd that Saturday.

00:50:17 Nicolai

At 9:00 again.

00:50:19 Wheezy

Yeah, that'd be perfect.

00:50:20 Milky

We can plan for it and if you need to move that date at all, feel free to just send us an e-mail and. we'll see how we can work around it.

00:50:28 Nicolai

Yeah. And likewise if you you need to move it.

00:50:32 Wheezy

Yeah, I've got it written down.

00:50:36 Nicolai

Yeah. So, second of June.

00:50:45 Nicolai

There we go. Yeah, it's.

00:50:47 Nicolai

Fantastic. Thank you so much.

00:50:50 Wheezy

Did you guys need anything else from me?

00:50:51 Nicolai

Your time and your openness and.

00:50:55 Nicolai

It's been, yeah, it's been really helpful.

00:50:58 Wheezy

Absolutely cool.

00:50:59 Wheezy

Thank you guys for asking me.

00:51:00 Nicolai

Of course.

00:51:02 Wheezy

All right, have a good time.

00:51:03 Wheezy

I'll see you in June.

00:51:06 Milky

Alright, see you guys.

00:51:06 Wheezy

See you later.

Appendix D - Interview with CraigNotCreg

00:00:09 Nicolai

Thank you so much for doing this. As we wrote, we're we're studying digital media and we're looking into content creating and how like how to create viral content. With like the caveat that you can't predict what goes viral, so kind of how to create content that has the biggest chance of going viral.

00:00:32 Nicolai

And in that in that sense, we're doing a lot of, like, theoretical research, reading a lot of articles about social media and content creation.

00:00:41 Nicolai

And then we're doing these interviews with people who work with content creation, both independent content creators like you, but also like companies here in Denmark.

00:00:53 Nicolai

So we're just aiming for like as open a conversation as possible, where you just kind of share all your, your knowledge that you've gained through this, this journey.

00:01:04 Craig

Right.

00:01:06 Nicolai

So yeah, I think like going into it is like, how do you think about content creation?

00:01:13 Nicolai

Do you like plan it out or is it more like on the go?

00:01:18 Craig

It's a little bit of both really, like obviously when it comes to more sort of elaborate videos and stuff like I like my retail sketches and stuff that does require like a, quote-unquote script that does take like a little bit of planning and like a little bit of time to sort of make sure that I'm happy with it. And you know what I'm making is actually good enough for my audience and stuff, but when it comes to like. Like stuff like the Monster videos. Those can literally just be sort of done on the fly because I don't write anything down. I just sort of go.

00:01:51 Craig

The only thing I write down is the idea of what I want to like, mix the Monster with or what Monster I want to review or.

00:01:58 Craig

Something like that. So it is. It all depends on the sort of type of video that you make, whether it be you do a lot of planning or you just sort of do it on the fly.

00:02:07 Nicolai

Yeah, and yeah, you just mentioned you have these two like main series that you do, you have your like Tesco sketches and your Monster. Was that like a conscious choice or is it just like that's the content you find fun and kind of what your audience finds fun. Or?

00:02:27 Craig

Well, it was kind of like a little bit of an accident, sort of like both stars of content.

00:02:32 Craig

Like when I started doing TikTok like my first, my first ever TikTok wasn't a retail sketch, it was just a random one that I made that just so happened to do well, and then. When I made the next one that was a retail sketch, a retail sort of video.

00:02:47 Craig

That also did well, so I just sort of stuck with that cause it's what I know. I've worked in retail for like 7 years now. So it was what I knew.

00:02:56 Craig

So I sort of stuck with that and stuff and yeah, with the, with the Monster videos that was just people suggesting because I had like Monster cans appear in my retail videos and people like, oh, you should try this one, you should try this one so.

00:03:14 Craig

Tried something a little different when I reviewed A flavour of Monster and then I just sort of snowballed into what I'm doing today.

00:03:21 Craig

So yeah, it was kind of kind of a bit of an accident, but a happy one at that.

00:03:27 Nicolai

Yeah, and have you gone full time concentration or is it still part time or like what level would you say that?

00:03:38 Craig

It's it's still part time right now I am still working in retail, still a a real job as people may say, but I am working on.

00:03:51 Craig

Transitioning into doing content creation full time because obviously I've got.

00:03:57 Craig

Stuff that I need to pay for and you know, rent to pay and this and the other so I.

00:04:01 Craig

Don't want to like completely cut off the source of revenue, just in case you know, I end up regretting in the future.

00:04:08 Craig

But yeah, as of right now it's still part time but.

00:04:11 Craig

Hopefully at some point this year I'll go full time with it.

00:04:16 Nicolai

And through this transition, because you've started like a YouTube channel and like a podcast, is this like a part of the going full time or is it like this is like also just kind of for fun and seeing where that goes so.

00:04:34 Craig

Again, little bit of both it's I wanted to be like way back when I was like 13-14.

00:04:41

I wanted to be a YouTuber.

00:04:43 Craig

I was one of those kids who would watch, you know, these guys playing video games and you know, this here and there

00:04:49 Craig

I wanna do that and I tried it a couple of times to to not real success. It was only till TikTok came about where I actually got some traction with it. And yeah, doing like the YouTube channel now and the podcast and stuff it is.

00:05:04 Craig

It is for fun, but it is also with the hope that that also becomes something a little bit bigger and I'm not too sure if you're aware of the risk of TikTok being banned in the US, so it's kind of a reaction to that as well as like if that if that is the case and obviously I live in the UK, but I feel like it will happen eventually here as well.

00:05:26 Craig

It's all the reaction to that of like, well, if that does happen, we have something to fall back on.

00:05:31 Craig

So I don't need to you know, completely give up on this dream.

00:05:36 Nicolai

So kind of like a safety net as well as like interest.

00:05:42 Craig

So, like, I'm doing it for fun, but also just in case, you know.

00:05:50 Nicolai

And like with these like 2 main avenues of content that you make with the sketches and the Monsters do you feel like you're kind of trapped in those two, or do you feel like you can if you want it you could, like start doing other.

00:06:10 Craig

It is sort of one of those things, like if I tried doing is. It's like when I was doing the, I was doing strictly retail content like I was a little bit worried about doing like a Monster review because I was like, I don't know if anyone's going to watch this because people know me as the retail guy, and now I'm doing something different. Luckily, the first one I did did really well, which then inspired me to keep going.

00:06:35 Craig

I don't feel trapped, per se, but there is always a worry if I try something new.

00:06:40 Craig

You know, if I post something a little bit different, like are people going to watch it, but.

Yeah, I don't, I don't feel trapped in it at all, no.

00:06:56 Nicolai

Do you feel like this, like risk of trying new things do you feel like it has grown with like your channel growing.

00:07:05 Craig

Yeah, yeah, definitely.

00:07:06 Craig

It's it's one of those things like. I'm not as worried to try new things now because obviously with the YouTube channel and stuff like and the podcast. People seem to be enjoying it so.

It's one of those things where, like, I'm if I wanna post like a clip from the podcast or something. Like a a video of just me talking about something funny that happened.

00:07:27 Craig

I don't have that. Sort of worry anymore because I feel like I have sort of a dedicated audience where they'll enjoy anything I put out. But yeah, like the worry has sort of lowered a little bit as my audience has grown, you know?

00:07:45 Nicolai

So it's, it's in a way it's like the audience is they're there for you more so than the content itself?

00:07:53 Craig

Like there's, there's, there's people I like who, like, leave comments and stuff like that are like.

00:08:00 Craig

They don't work in retail and they don't drink Monster, but they just, like sort of me for like the person making it, which is always really nice to hear.

00:08:09 Craig

And yeah, it is. It is really good to know that.

00:08:11 Craig

Like, if I do put something out, there is going to be at least a few people watching it, you know?

00:08:18 Nicolai

And do you do you target specific like viewer groups or is it more likely that the algorithm kind of bring your videos?

00:08:29 Craig

Yeah, like looking at my analytics and stuff, I seem to be more in the sort of 18 to 25 year old range.

00:08:37 Craig

I think that does sort of help with me being like I'm I'm 26 myself, but being sort of like a similar age.

00:08:44 Craig

Obviously when I started I was 24 so I feel like that's why I've sort of like naturally sort of attracted that sort of audience.

00:08:51 Craig

And that does seem to sort of be the age group that are working in retail.

00:08:55 Craig

And, you know, living off energy drinks and stuff like that so.

00:08:59 Craig

Yeah, that is so the audience that I seem to have attracted I don't really target one it.

00:09:06 Craig

Like I know that I'm not targeting kids like I'm not a like a family friendly page or channel like you can.

00:09:17 Craig

You can watch the podcast for 5 minutes to know that me and my brother are f'ing and blinding here and there you know, so. We know that we're not targeting kids and stuff like that, but yeah, it's.

00:09:25 Craig

It's it's not really a specific audience that they target, it's more just like whoever wants to come and watch and stuff like that.

00:09:32 Craig

That's absolutely fine, you know.

00:09:34 Nicolai

And do you just like mentioning the analytics, do you?

00:09:40 Nicolai

If you like saw your analytics and they were like, oh, it's mainly kids, do you think you would like change your content in a way to fit that?

00:09:47 Nicolai

Or is it?

00:09:49 Craig

I think I would definitely try and sort of cut back on any sort of profanity and stuff like like if I checked it and it was.

00:09:58 Craig

You know like mainly under eighteens I would sort of make a conscious effort to cut back on profanity and not sort of like.

00:10:07 Craig

F and blind so much.

00:10:10 Craig

But I think that would be.

00:10:12 Craig

I wouldn't like hyper focus on it if that makes sense.

00:10:18 Craig

It'd be something where is like right?

00:10:19 Craig

We need to sort of be careful of this, but also not let it affect the sort of content we make, you know.

00:10:26 Nicolai

Makes sense and kind of in that like area.

00:10:31 Nicolai

Do you have like a specific way that you would like your viewers to like see you as a person, as a creator?

00:10:38 Craig

I just want them to see me as genuine, you know, like, obviously, there's a lot of people who still to this day, ask if I actually work in retail and I say like yeah.

00:10:47 Craig

I do like everything I've made has either being something that's happened in work or something in work has like, inspired me to none of my TikToks as I've ever been about anyone.

00:11:00 Craig

I get constant questions and work of like was that one, about me and I'm like, no, it was it was just a normal story.

00:11:09 Craig

But yeah, it's.

00:11:12 Craig

Sorry, what was your question?

00:11:14 Nicolai

Like yeah, how your viewers, see you.

00:11:18 Craig

Yeah, it is. I just, I just want them to see me as as genuine and not, I'm not doing this for like any sort of like selfish thing or something like that. I am doing it because I enjoy doing it. I'm doing it because you know, I want to make my audience happy and stuff like uh and yeah, I'm, I'm just a guy making fun of my job.

00:11:42 Nicolai

Do you think just because it popped into my head like with the whole like actual Tesco controversy that you had?

00:11:52 Craig

Yeah, yeah.

00:11:53 Nicolai

Do you think that like elevated your channel with like sort of like unique thing that happened to you?

00:12:04 Craig

Yeah, that's definitely one of the main reasons why my sort of page and stuff is what it is today, because when all that happened that was still to this day was like my biggest growth days ever on TikTok.

00:12:20 Craig

Like I remember one when there was, like checking the analytics and my followers and stuff like that and I gained 40,000 followers in one day.

00:12:28 Craig

Yeah, which is, you know, nothing, nothing to scoff at.

00:12:32 Craig

And I'm incredibly grateful for that and yeah, I think that's definitely something like still to this day, I get like, I get recognized and work and stuff like that and people are like oh, Tesco still giving you grief.

00:12:45 Craig

And it happened like a year ago, you know so yeah, that's definitely one of the main big reasons as to why my channel is where it is today and I do think it adds a sort of like uniqueness to it of Oh yeah, every time I come up there's bound to be people like this is the guy who argued with Tesco a while ago so.

00:13:10 Nicolai

Yeah, it's kind of like your unique like marker like you're the guy who beefed for Tesco.

00:13:17 Craig

Yeah, like whenever I get recognized, it's always it's one of two things.

00:13:24 Craig

It's either you're the Monster guy or you're the Tesco guy, it's one or the other.

00:13:32 Craig

It's not something that I was expecting to be called but you know, I welcome it.

00:13:39 Nicolai

Do you think being recognized as like, yeah, the Monster guy or the Tesco guy?

00:13:56 Nicolai

Just kind of changing it when did you get started on TikTok and why?

00:14:04 Craig

It was about a year and a half ago, I think.

00:14:07 Craig

It was like August of 2021 was when I like made my first ever TikTok and it was literally just.

00:14:18 Craig

I was sat in what is currently the podcast set up, but it used to be my living room.

00:14:25 Craig

And I was scrolling TikTok and a viral sound came up and I just kept constantly hearing it and seeing it and stuff like that.

00:14:37 Craig

And it was round about the time where do you know the TV series The boys on Amazon, the super hero thing that was popular and season three had just been announced and they released some pictures.

00:14:47 Craig

And stuff like that.

00:14:49 Craig

And I had this idea for the TikTok of saying how the joke was how hot Jensen Ackles is, and it was just a simple joke of like, hah funny.

00:14:59 Craig

So I was like, ohh that'll be funny.

00:15:01 Craig

You know, I'm gonna make that. I'm just gonna stand up cause I wanted to make TikToks for a while.

00:15:05 Craig

I'm gonna make it was like half 11:00 at night.

00:15:09 Craig

And I just got up, made it posted it didn't think anything. Went to bed. Woke up to almost 30,000 views on that video and couple thousand likes I was like ohh damn OK this I wasn't expecting now maybe I should keep making stuff.

00:15:25 Craig

And then that's how it all happened.

00:15:28 Craig

There's no real reason why I think it's just as I mentioned before, I've I've wanted to be a content creator for as long as I can remember, really is like literally, It's been a lifelong dream since I was like 13-14 so it was.

00:15:44 Craig

Always something that was in the back of my mind to make TikToks.

00:15:49 Craig

Like obviously I wanted to be a YouTuber back in the day.

00:15:52 Craig

Just so happened to sort of veer off into TikTok, but yeah, that's the main reason. And that's sort of.

00:15:58 Craig

How it all sort of happened really.

00:16:04 Nicolai

So the, the right sound at the right time, you know.

00:16:08 Craig

Yeah, and it was just.

00:16:10 Craig

Me being like, oh, I'm bored.

00:16:12 Craig

This is a funny idea.

00:16:14 Craig

I think I'm gonna make it.

00:16:15 Craig

And then it did well.

00:16:17 Craig

I do think sometimes of like.

00:16:19 Craig

What would have happened if that TikTok didn't do well? Like would I have carried on making stuff or would I have just been like?

00:16:25 Craig

Ohh well that was, you know, fun, but luckily it did, and here we are.

00:16:32 Nicolai

Do you have like a set success criteria when you post videos like a certain amount of views or a?

00:16:41 Nicolai

Certain amount of likes or anything.

00:16:43 Craig

Yeah, I do.

00:16:44 Craig

Yeah, it's probably way too high.

00:16:46 Craig

Like I mentioned in a video recently because I get really anxious every time I post a TikTok where I was like I post it and TikTok notorious for one minute you can be doing really, really well the next minute you you're not doing much you know it's it's just something that happens on TikTok, you know you get used to.

00:17:08 Craig

So whenever I post a take talk rather than checking it every two minutes to see if it's doing well, I just leave it and don't look at it for like an hour or two and then I and then I check.

00:17:20 Craig

I said in the video I was like ohh I checked it. I checked my video after two hours and it only got 30,000 views and I had people in my comments being like 30,000 views is a lot of views man, I don't know why you're complaining about that.

00:17:33 Craig

And it's because over the time I've done it, because of the success I've had and stuff like that 30,000 views for me isn't a lot compared to like other videos especially in two hours.

00:17:48 Craig

But I think for anyone else it would.

00:17:50 Craig

Be they would be really happy with that, which is why I do think like my criteria for what makes us successful TikTok or.

00:17:59 Craig

How many views I should get in a certain amount of time is a little bit high like I I consider a TikTok that hasn't reached 100,000 views a bomb, but yeah, like it's really not like having 90,000 views or even 50,000 views on the TikTok. It's still really good. And I I feel like I do need to sort of get out of that mindset of you need to have every video hit this criteria rather than this is still pretty good.

00:18:29 Craig

You should be happy with this, you know.

00:18:32 Nicolai

So kind of like.

00:18:34 Nicolai

Knowing what your average like relative views is, but also kind of stop self pressuring.

00:18:42 Craig

And I feel like it's it's a problem that most content creators have.

00:18:47 Craig

They they put themselves at too high a standard where it's like they want every video to be, you know, this masterpiece that goes viral and stuff like that.

00:18:56 Craig

There, it's alright every now and then to just have a have a video that does OK you know and and sort of like coast for a little bit but.

00:19:04 Craig

Yeah, I feel like it's something that I need to train my brain not to do anymore.

00:19:10 Nicolai

What about in terms of like your YouTube channel where like you having more recently started that and it's like growing it is there. Do you have like or is it just like, oh, we're currently growing it or is it more?

00:19:24 Craig

Yeah, I think right now it's just, I don't focus on views or anything on that at all, because as you just said it's literally just that we've only got like 10 videos on the channel, you know, so we're not really that focused on views right now.

00:19:40 Craig

Obviously you know we do keep an eye on them and stuff like that and every video we've posted has at least 1000 views, so that's kind of our sort of ballpark of what we want to hit.

00:19:54 Craig

But yeah, we're not. We're not really focusing on.

00:19:59 Craig

How well the videos do as of right now, seen as we're really new, but I'm sure like come the future and stuff like I have, we do keep growing and you know we wanted to get serious.

00:20:07 Craig

We were also like start adding a criteria of like right.

00:20:10 Craig

This is what we want. If this doesn't happen then we need to change something, you know?

00:20:14 Craig

So yeah, I think as time goes on, we will sort of add one to the YouTube channel.

00:20:19 Nicolai

What about in terms of?

00:20:22 Nicolai

Like production quality in a way like between TikTok and YouTube, you're obviously, like you said that like you have some scripted sketches and TikTok and you have some, like, just sit down and start filming.

00:20:35 Nicolai

What about like for YouTube?

00:20:38 Craig

Obviously like the the production quality between TikTok and YouTube is very, very different with TikTok I'm able to just do everything on my phone and that's normal because that's what everyone does.

00:20:51 Craig

With YouTube, it's very different.

00:20:54 Craig

I feel like before me and my brother started the podcast, we were very adamant that we wanted decent-level stuff.

00:21:02 Craig

You know, we didn't want to just sort of get a little webcam and do it on that you know, we wanted people to come over from TikTok and see some high-quality stuff, you know, because I feel like we sort of live in a day with YouTube, where that's what everyone does.

00:21:19 Craig

You know where it's like back in the day when I originally wanted to be a YouTuber you could just sit down, start making things and people would watch where I don't really think that's the case anymore.

00:21:29 Craig

So yeah, the standards for the YouTube channel are a lot higher.

00:21:35 Craig

Than with the TikTok, but yeah, I feel like that sort of there's like a natural difference.

00:21:45 Craig

Between TikTok and YouTube, you know.

00:21:49 Nicolai

How often do you post on either?

00:21:53 Craig

TikTok it's it's changed over the amount of time I've done it, when I originally started and I sort of started taking it seriously and stuff. I was posting 3 videos a day on TikTok, but that sort of became number one, too much for me because I was adding a lot of pressure to myself and too much for my audience cause I feel like I was making too much stuff for one video to be focused on.

00:22:21 Craig

So it's sort of transitioned into one a day and I have like a so like not a schedule, but I try and do like you know, retail Monster, retail Monster retail Monster day by day, you know

whereas with YouTube as of right now, we're not putting that much pressure on ourselves to have a schedule because it's me, my brother and our friend Caleb who he's the guy with the camera and the lights and stuff like that.

00:22:53 Craig

So obviously we all have jobs.

00:22:56 Craig

We're all busy sometimes.

00:22:57 Craig

So as of right now, we're not adding a pressure to do this.

00:23:03 Craig

We have a like a goal, but we.

00:23:07 Craig

We don't have like, we're not pressuring ourselves to like if we if, if, if, if we don't manage to stick to that goal.

00:23:13 Craig

We'll we don't kick ourselves.

00:23:16 Craig

But yeah, as of right now, there's no real schedule on the the YouTube channel, but I'm sure.

00:23:24 Craig

Soon there will be.

00:23:26 Nicolai

Yeah. What? What is Like the goal that you're like aiming for?

00:23:30 Craig

The goal is to go fulltime is to.

00:23:34 Craig

Go full-time with TikTok. Hopefully, at some point start making a little bit of revenue off of YouTube as well so my brother can maybe go full time with it because my brother has his own dreams and aspirations.

00:23:48 Craig

Obviously, he has his job, but it's not something he wants to do for the rest of his life, so he could then use it as a platform to go to do his own thing.

00:23:56 Craig

Same with Caleb as well.

00:23:58 Craig

Yeah, the goal is to go full-time with it and take it seriously.

00:24:02 Craig

And yeah, basically be a full-time content creator.

00:24:09 Nicolai

We've kind of talked about like your most successful post, which was like the Tesco beef in a way but you have like a specific video that's like, this was the one like the most successful one.

00:24:22 Nicolai

When you look back.

00:24:23 Craig

There is a few retail sketches on my TikTok that did really well.

00:24:29 Craig

I think my most viewed one was it was one when I was making fun of customers who knock on the door when you're closed and the shops empty, so you know obviously were closed.

00:24:41 Craig

People really like resonated with that one and there's been.

00:24:46 Craig

A few like Monster videos as well that have done really well, but I don't think there's any like one specifically that I'd say has sort of like elevated has been the reason for my TikTok to sort of gain a lot of followers and sort of being like throughout the years I've done it, it's been like certain ones I've done really well that I've had a bit of a boost and then a little bit of time.

00:25:11 Craig

And then it happens again.

00:25:14 Craig

But yeah, I think the, the, the Tesco thing was.

00:25:16 Craig

Like the main.

00:25:18 Craig

Sort of thing that sort of put my name out there and made people recognize me for being, you know, a TikToker you know?

00:25:27 Nicolai

What about do you have like at biggest fail?

00:25:33 Craig

There's been a couple times.

00:25:37 Craig

I think I've been quite lucky in terms of like what I've posted on TikTok.

00:25:46 Craig

And stuff like that, there's there's been, like, times where I've tried something new and it hasn't worked, so I've gone.

00:25:54 Craig

I've sort of veered off into something else, like I've evolved it like the videos where I'm sat down on my bedroom floor that evolved from a failed series that I tried to do, so I used that failure as sort of like motivation for other other other things.

00:26:13 Craig

A blunder that I did make was I posted a TikTok about half an hour after the queen died.

00:26:22 Craig

And yeah, there was a there was a few people in the comments being like, is this really?

00:26:27 Craig

The best time to be making fun of your job.

00:26:29 Craig

And I just, I just didn't it I just didn't think. I was in like content creator mode like I need to get a video out at this time.

00:26:36 Craig

And I was like, oh, yeah, that's a good point.

00:26:38 Craig

I'll remove that and I will post it tomorrow.

00:26:41 Craig

But yeah, that's sort of like the biggest sort of blunder, that I've made in uh in my TikTok career.

00:26:49 Nicolai

Do you like delete videos that doesn't perform well? Or is it more like that it stays on, but I'll kind of try to learn from that.

00:26:58 Craig

Yeah, like.

00:26:59 Craig

Things I I I I feel like.

00:27:02 Craig

People can learn a lot from, like sort of like failures and stuff like that.

00:27:08 Craig

So if I do post a TikTok and it does really poorly like I'm not talking like you know 50,000 views and I think that's bad like I've had once before that I've posted and they've had, they've just about hit 10,000, which obviously for someone with the followers that I have is really bad.

00:27:28 Craig

But I don't yeah, I don't remove the videos because I feel like that's a good sort of thing to see and to have on the page to sort of remind you that it's not all, you know sunshine and rainbows and stuff like that. So yeah, anything that does like bad or poorly, I keep up on the sort of page as a like a reminder that, yeah, it does happen and you know that's OK.

00:28:03 Nicolai

Can you think of like if you had to give like 3 reasons why you have gotten to where you are like either person on like a personal level, but also like a content.

00:28:15 Craig

Yeah, I I feel like the main reason is.

00:28:22 Craig

There's a few reasons, like one of them is I've been consistent with it, like literally ever since I posted my first TikTok pretty much posted a video a day.

00:28:33 Craig

You know, I've I remember at the end of last year, TikTok gave you like a little like you know like a Spotify Wrapped, they gave you one of them and I posted just under 1000 videos in that year, which is, yeah, quite a lot.

00:28:48 Craig

Maybe too many.

00:28:50 Craig

But you know we.

00:28:52

We move on.

00:28:54 Craig

Sorry, there's someone blowing leaves outside my house right now.

00:29:00 Craig

Another reason is a more personal reason would be that I've wanted this for so long, where I've tried in the past and failed, so when I finally sort of got a little thing of success, I was

like, I'm not letting this you know. Go away. So I'm going to jump on this and I'm going to stick to it and we'll see where it goes, and luckily it's led to here.

00:29:32 Craig

And hopefully in the future it leads to you know bigger and better things, you know, so.

00:29:39 Craig

Yeah, I do think that, uh.

00:29:42 Craig

That me, sort of again, failing in the past and now getting a little bit of success is is another reason.

00:29:52 Craig

And I also think that the fact that, you know another thing we touched on earlier that the fact that I'm a real person, you know, I'm not this business. I'm not this guy who only cares about views and money and success. I you know, I interact with the audience, I reply to comments, I stitch people's videos. I, you know, talk to people and stuff like that.

00:30:19 Craig

Feel like just being a genuine person, knowing what you have and knowing that you are where you are because of not just yourself, but other people, people can really tell. Like people aren't stupid. People can look at you on TikTok and be like this guy seems like a genuine guy, I'm going to follow him, you know, so I do feel like that's another reason.

00:30:47 Nicolai

How big like a gap is that between Craig and then like Content Creator Craig.

00:30:56 Craig

It's not that big of a gap, but there's definitely a gap. Obviously, when it comes to being a content creator, you do like sort inflate your personality a bit, you know, like I'm not complaining about my job all the time and I'm not like this big loud, you know, crazy person. I'm actually quite shy in real life, you know?

00:31:20 Craig

Like people meet me in the street.

00:31:22 Craig

And I'm like, I don't know what to do you know.

00:31:26 Craig

But yeah, there's definitely. There's definitely a gap, but I'd say I'd say it's a small gap like I feel like I'm, I'm like me and my TikTok personality is pretty close, but there is definitely, you know, not really a character, but a sort of like an inflation of Is is what it is.

00:31:48 Nicolai

How much do you like advertise your YouTube on your like because you have like a link tree, but how much do you like in videos and such do you like advertise to YouTube?

00:32:03 Craig

So on TikTok is a little bit of an unspoken rule that for some reason you don't. You don't mention YouTube, because apparently, they suppress your videos and stuff like that.

00:32:13 Craig

Which is something I learned the hard way, so you can't really be every video.

00:32:20 Craig

Being like subscribe to my YouTube.

00:32:22 Craig

I have a YouTube channel, you know, YouTube, YouTube.

00:32:24 Craig

I also don't want to like bombard my audience with it.

00:32:27 Craig

It's more of a thing of like if I have the opportunity like it's the whole reason why I post clips of the podcast.

00:32:35 Craig

I can post this clip, which is entertaining and also be like, Oh well, if you want to see the rest it's over on my YouTube channel you know.

00:32:43 Craig

So I do try to advertise it as much as I can.

00:32:45 Craig

Obviously I have.

00:32:46 Craig

I have Instagram as well that I post.

00:32:49 Craig

You know, every time a new video goes up I post on my story, and stuff like that so.

00:32:53 Craig

It is. It is a thing of like.

00:32:57 Craig

I promote it as much as I can, but hopefully not to the point where it's annoying for people you know.

00:33:07 Nicolai

Speaking of Instagram, do you like what about reels and like YouTube shots? And is that something you you're working with or?

00:33:16 Craig

Yeah, yeah, what I posted Like I do I don't do it as much now, but I used to do a thing of I post my TikToks as reels on Instagram but it sort of became a thing of if people want to watch my TikToks go to my TikTok, you know, so.

00:33:39 Craig

I sort of like I still do it every now and then, but I sort of like be it out of it and sort of save Instagram for like, you know, something cool happens or take a picture of I'll post it and it's it's the stories I mainly used to like, promote stuff and stuff like that and.

00:33:54 Craig

Yeah, YouTube shorts were now just sort of getting into obviously again with the whole risk of TikTok being banned in the US so I want to veer into more YouTube stuff and obviously sure is a part of that and stuff like that so.

00:34:12 Craig

Yeah, I do. Try and do both of those. Obviously not as much as TikTok, but I try and do it as much as I can, you know.

00:34:19 Nicolai

Yeah, Steffen, you.

00:34:23 Steffen

Yeah, I have a few.

00:34:27 Steffen

Yeah. Just to touch on what you just said, do you see TikTok as the community builder and then drives it towards your other platforms or is it more like, is there different between the communities on your different platforms?

00:34:45 Craig

Oh yeah, 100% I am. I've said in multiple times in the past. Like people I know of people have a business that they want to get off the ground, TikTok perfect for that. If you go on TikTok and you make a few videos and stuff like I like, I know a few people who like. There's a friend of ours who has a a clothing brand and we've said to him, if you make TikToks like just promoting his clothing or like you know, doing like little things where like you wearing

the shirt and stuff like that, you can really help yourself sort of get more, you know, business, more revenue and stuff like that.

00:35:21 Craig

I have another friend who's a musician who recently said that I inspired him to start doing TikTok because he's seen how successful it can be and he started making TikToks got a little bit more successful and now he's getting like a few more streams and sort of plays and stuff like that, which is another reason why it'll be a real shame if TikTok does end up getting banned in the US because it's helped so many people, whether it be myself, become a content creator or musicians get their name out there, it's been a really good platform to those sorts of things.

00:35:56 Craig

So yeah, if you don't want to be a TikToker, I'd say use it as a stepping stone to sort of go on to something you may know want to do in future.

00:36:08 Steffen

Yeah, so, so is your community the same across the platforms.

00:36:15 Craig

As of right now, yeah, it's it's, it's my like YouTube, the comments and stuff like that seem to be people who have come over from the TikTok and like you know they they they're like talking about TikToks and suggesting Monster videos and stuff like.

00:36:32 Craig

So yeah, it is pretty much right now exactly the same, but I'm guessing that at some point when we start sort of growing and stuff like that, there's going to be people on my YouTube who don't know that I have a TikTok.

00:36:43 Craig

And people on a TikTok that don't know that I have a YouTube so.

00:36:46 Craig

I feel like as the YouTube gets bigger that will change.

00:36:49 Craig

But yeah, as of right now it is pretty much the same.

00:36:59 Steffen

Do you have some videos that you feel like you want to make, but you can't because of either because of your image or because of the rule guidelines on the different platforms.

00:37:11 Craig

Uh, there have been a few specifically with you to a few ideas that me and my brother have sort of come up with uh we've sort of been like, no, we can't really do that because it's YouTube and you can't do stuff like that on YouTube.

00:37:26 Craig

So yeah, there's been a couple but I feel like we're sort of aware of what we can and can't do to the point where like, you know, we don't really have those ideas often you know.

00:37:48 Steffen

Yeah, I think we touched a little bit upon it like the difference between platforms and content, I think you answered that already.

00:38:00 Craig

Yeah, yeah, yeah.

00:38:02 Craig

Like the stuff that I post on YouTube and TikTok is like quite different.

00:38:12 Steffen

Yeah, if TikTok gets banned and it's it's a very, very hypothetical question, but if TikTok gets banned and you see yourself having to choose a new platform, are there important things in choosing a new platform.

00:38:35 Craig

Yeah, yeah, obviously with the whole situation it seems to be obviously everything's, you know, nothing's confirmed or stuff like that, but it does seem to be a main reason for the TikTok ban seems to be matter. Like Facebook, Instagram and stuff like that. My opinion of those have sort of soured a little bit because of it, so if it does happen, I feel like I wouldn't want to go to those platforms purely out of spite, you know how it is so I feel like yeah, like the whole reason why I'm sort of gearing more towards YouTube and stuff like that is obviously because TikTok might get banned and stuff like that. I kind of want that to be the new platform that hopefully I can, you know get my audience from TikTok to that platform, you know.

00:39:29 Nicolai

Saying if Tiktok gets banned or just like in general, you're saying like you're like sketches and your Monster videos, you think you will transition those over to YouTube for example or.

00:39:42 Craig

Yeah, like hopefully. They do transition pretty well.

00:39:47 Craig

I feel like I'd sort of try and do longer form like a little bit more high production, little bit longer form sort of sketches and Monster videos if that were to happen.

00:39:57 Craig

But yeah, I feel like I'd still give them give them a shot over on the new platform.

00:40:04 Steffen

Are there any features of the platform like for when you upload specifically that are important in your creation process?

00:40:14 Craig

What on on, on TikTok or on YouTube.

00:40:17 Steffen

Both on TikTok and on YouTube.

00:40:20 Craig

Yeah, obviously with TikTok, the whole like green screen filter thing that helps a lot to sort of immerse the audience into, like me being in a shop you know? So that does help out a lot. Obviously like the sounds and stuff like the fact that.

00:40:41 Craig

The main thing on TikTok compared to YouTube is on TikTok you can use copyrighted music without any repercussions, whereas on YouTube if you use a few seconds of it, it gets taken down straight away so yeah, that's the sort of like main features that the TikTok anyway that I am that I'm like really thankful for and and do really help when I'm posting my posting my videos.

00:41:08 Nicolai

What about like cause with your Monster videos It's often like replying to comments like a video reply to comments like that feature, do you think that like helps?

00:41:24 Craig

Yeah, yeah, 100% it's it's a feature that obviously is very helpful when it comes to like.

00:41:30 Craig

Obviously, here's the reason why I'm making this video and also it's really good for engagement with with my audience as well as like that person now is in the video, you know, and like they get tagged in it and stuff like that and it's it's something that sort of inspires people to comment on my videos and sort of get involved and stuff like that. So yeah, that is also another really good feature when it comes to my Monster videos at least.

00:41:59 Nicolai

So like an added feature to like the community building and say, like we've talked about like you actively.

00:42:07 Nicolai

Taking suggestions from your audience and.

00:42:10 Craig

Yeah, that's something I feel like TikTok is really good at is like building community and having these features that feel that make your audience feel like they're a part of your videos, and not just, you know, they're watching and stuff like that, so. Yeah, they, they they are really good when it comes to when it comes to stuff like that.

00:42:37 Steffen

I have a extremely loaded question because when I.

00:42:40 Craig

Go ahead.

00:42:41 Steffen

When I looked at your your TikTok and from what you've talked about with, especially with the controversy and the fact that your community, kind of maybe sees you as a voice a little bit like in the service industry or just normal would you say that you're doing activism?

00:43:03 Craig

I'd like to think that I'm not like the whole reason I'm doing it is it's just a bit of fun.

00:43:10 Craig

You know, I'm just, I'm just poking fun at at an industry that a lot of people over the years have said is a bit of a nightmare, you know.

00:43:19 Craig

Like it's a bit of a joke, like retail hospitality it's not they're not the best jobs and they're not for everyone. So yeah, they are they are just a little bit of fun.

00:43:29 Craig

And obviously when it came to like the whole Tesco thing the whole reason why they wanted me to stop was because they were like, you're making fun of Tesco and I'm like I'm not.

00:43:41 Craig

I'm making fun of the job I'm just.

00:43:43 Craig

I just happened to be wearing a Tesco uniform because it's a retail sketch and I feel like that adds to the to the sketch you know.

00:43:51 Craig

But yeah, I'd like.

00:43:53 Craig

I'd like to think that I'm not doing activism.

00:43:56 Craig

I'm not trying to at least that's not my intention.

00:43:58 Craig

But if people see it that way, then I can't really can't really argue with it, you know.

00:44:10 Craig

Terribly sorry my Mac's currently dying and I need to plug it in. Sorry guys.

00:44:22 Craig

Sorry about that.

00:44:24 Nicolai

No worries.

00:44:26 Nicolai

Do you have anything else Steffen?

00:44:31 Steffen

No, no.

00:44:32 Steffen

That's why I ended with activism, because it's it's a little bit stupid, but if I can get to right theory about activism, I'm just happy.

00:44:40 Craig

It's a very good question and I've I've been asked here before where it's like, are you?

00:44:45 Craig

Are you the guy who's you know, fighting fight against retail?

00:44:48 Craig

And I'm like.

00:44:49 Craig

Yeah, not really.

00:44:50 Craig

I'm just I'm just making some funny jokes, you know?

00:44:53 Craig

But yeah, that's a good question.

00:44:57 Nicolai

Do you think that focusing on these like two series?

00:45:04 Nicolai

Do you think that's like, do you think that is like overall helped you grow?

00:45:09 Nicolai

Like compared to doing like tons of different stuff.

00:45:14 Craig

Yeah, I feel like obviously there are TikTok channels out there don't really have a set form.

00:45:23 Craig

And they still do really well, because obviously they're they're really funny people.

00:45:27 Craig

So that's the whole reason people follow them.

00:45:30 Craig

But yeah, I feel like the reason I've had the growth I've had at the speed I've had it is because it ss extremely relatable, you know.

00:45:38 Craig

Millions of people work in retail, so millions of people can relate to what I'm saying.

00:45:44 Craig

And obviously, with like the Monster stuff.

00:45:48 Craig

Whether even if people don't don't drink any drinks or don't drink Monster.

00:45:53 Craig

It's still a little it's still like it's it's stupid. Is what I'm doing is I'm I'm mixing Monster with stuff.

00:46:00 Craig

You shouldn't mix Monster with and I'm drinking it so I feel like people do watch that and thing like this is dumb but it's funny, so I'm going to follow it.

00:46:09 Craig

But yeah, I do feel like the fact that I have two sort of like set things that I focus on have helped with my growth.

00:46:24 Steffen

Do you have any future plans for like community building on a more like in a more direct way like.

00:46:39 Steffen

I think I'm I'm trying to to push over to like Twitch.

00:46:42 Steffen

Is that something that you've ever considered or is it? Is that outside of your area.

00:46:48 Craig

I've definitely considered it. Obviously with me and my brother doing a podcast and stuff like that, like we've gone live on TikTok a couple of times and people seem to enjoy that.

00:46:57 Craig

And back when I was doing, uh, trying to make it on YouTube I was doing gaming videos like I do.

00:47:04 Craig

I do play games. I'm a little bit of a gamer.

00:47:07 Craig

So yeah, Twitch is definitely something that I have considered or just live streaming in general because I feel like that is a sort of good way to get your audience to see a more real side of you and stuff like that.

00:47:21 Craig

But yeah, Twitch is definitely something.

00:47:24 Craig

Me and my brother have talked about starting a Patreon to sort of have a bit more intimate content and stuff like that that we don't really want on the YouTube channel or uou know some, something like that.

00:47:38 Craig

But yeah, definitely.

00:47:40 Craig

I would definitely be looking.

00:47:43 Craig

At ways to sort of connect with my community more you know to again have them know that I am just a a a normal person and I am a genuine guy and stuff like that.

00:47:54 Craig

And I try my best to be as nice as possible, but yeah, it's definitely like if any opportunities presented themselves, I would definitely take them and stuff like that.

00:48:05 Nicolai

Also, just in terms of like monetisation because Tiktok is quite known for like the monetisation part is, it's not at that compared to other platforms, do you think like, yeah, a Patreon or Twitch or something would help you.

00:48:21 Nicolai

Like, go full time, maybe faster or.

00:48:24 Craig

Well, yeah, that like that's that's the whole reason of the well, not the whole reason, but another reason why we're doing YouTube channel.

00:48:31 Craig

Is to sort of have a bit of extra revenue and stuff like that, and it's another reason why I tell people like.

00:48:38 Craig

Uhm, you can use TikTok as a stepping stone because like I said, I've been doing TikTok for like a year and a half now and I still have a real job, so it's not the best for getting into and you know like people who get success on like YouTube usually quit their job within like six months because they're already making enough money that they don't have to have their job whereas on TikTok right now. It is a little bit lacking in that department.

00:49:14 Craig

But again, it's not the main reason I'm doing it. You know, I'm not doing it to make millions of pounds and stuff like that, but it is nice, obviously like.

00:49:24 Craig

And obviously, if I want to take it seriously, I do need that money to sort of progress and stuff like that.

00:49:34 Craig

But yeah, like another reason for the YouTube and, like, Twitch and Patreon and stuff like I would be so I can sort of quit my job faster and become a full-time content creator like just a little bit quicker.

00:49:50 Nicolai

Yeah, I think.

00:49:53 Nicolai

I think that's all.

00:49:56 Nicolai

Thank you so much.

00:49:57 Nicolai

It's been it's been great.

00:49:59 Craig

Yeah, not a problem at all.

00:50:00 Craig

It's been a pleasure talking to you both.

00:50:03 Nicolai

And yeah, and best of luck.

00:50:07 Craig

No problem, I hope I gave you the answers that you wanted.

00:50:14 Craig

Brilliant, right.

00:50:15 Nicolai

Thank you.

00:50:15 Craig

Thank you very much, guys.

00:50:18 Steffen

Thank you.

00:50:18 Craig

Guys, have a good day.

Appendix E - Interview with Anne Kiilerich

00:00:07 Nicolai

Så vi ligesom kan være lidt mere. Vi prøver at gøre det så så løs en samtale som muligt.

Mere end decideret interview.

00:00:12 Anne

Det er helt i orden.

00:00:14 Nicolai

Og ja vi skriver bare om det og lave viralt og lave content der der kan gå viralt. Vores mål er at lave en model for ligesom de elementer du er nødt til at have med for dit køb viralt.

00:00:27 Anne

Men også fedt at i vil bruge os jo.

00:00:31 Nicolai

Ud fra hvad vi har set ligesom på TikTok især, TikTok er sådan vores primære fokus, men så også med sociale medier generelt.

00:00:38 Nicolai

Og der er I ret gode til ligesom at lave content der virker som om det er lavet af normale TikTokere.

00:00:44 Anne

Ja fedt.

00:00:45 Nicolai

I forhold til et firma der bare smider deres YouTube reklamer på TikTok for eksempel.

00:00:50 Anne

Det er virkelig godt at høre i synes det så fedt. Den tager jeg også lige med mig også i forhold til at holde fast i det der, men det kommer vi jo ind på. Ja hvad hvad jeg mener, Vi skal holde fast i sådan noget for at.

00:00:59 Anne

Ja i forhold til bare at køre en masse annoncering. Jeg lader lige jer snakke først.

00:01:07 Nicolai

Men ja, så i den sammenhæng har vi. Det er det fjerde interview vi kører nu. Vi kørte med Sebastian Nørby fra Liberal Alliance.

00:01:17 Anne

Spændende, for jeg synes lige præcis også de er en good practice. De gør det også godt

00:01:23 Nicolai

Og så har vi kørt med en amerikansk og en britisk TikToker.

00:01:29 Anne

Hvad for nogle er det må jeg høre?

00:01:32 Nicolai

Den ene hedder NotEasyBeinWheezy, den anden hedder CraigNotCreg

00:01:40 Anne

Tak

00:01:44 Nicolai

Og de ja det var ligesom så vi både har en firma version af det, men også individuel content creator synspunktet på det.

00:01:56 Nicolai

Og så er det. Ja, Det er ligesom bare sådan helt bred vifte samtale om det i laver, når i laver content og hvordan i ligesom tænker content og strategi.

00:02:08 Nicolai

Så vi kan bare starte den med. Hvordan tænker i content sådan i det store hele?

00:02:15 Anne

I Fårup, der tænker vi det som at content er altså det det er et must at der skal være noget fra os af det. Det er sådan den første. Og så kan man sige, at det er et must, at vi går faktisk rigtig meget op i, at vi skal producere altså nærværende og konkurrerende transparent

content, vi vi forsøger os med, og jeg prøver hele tiden at presse i forhold til at blive endnu mere ærlige og endnu mere ligepå og direkte fordi.

00:02:53 Anne

Fårup er en. Ja en gammel virksomhed, og det er heller ikke nogen hemmelighed, at der heller ikke er alle der, der er også noget der hedder at man ikke er vant til bare at fortælle og heller ikke især når tingene går den forkerte vej af hvad man ønsker sig.

00:03:09 Anne

Og der har vi virkelig forsøgt

00:03:10 Anne

Og især faktisk siden corona, hvor vi måtte komme ind i at lave noget krisekommunikation, og jeg skulle sidde og lave noget strategi for, hvordan fanden vinkler vi lige det her altså. Og skal det overhovedet vinkles? Hvordan? Altså hvordan håndterer vi det her med

00:03:24 Anne

At tingene er lort, og vi ikke må vi ikke må have gæster, når vi lever af at samle folk og have gæster.

00:03:30 Anne

Og Jeg tror, der i hvert fald skete noget der i forhold til.

00:03:33 Anne

Det her med jamen, det er ikke så slemt at stikke snuden frem i forhold til det der med at være ærlig og direkte.

00:03:41 Anne

Og der siden da der har vi i hvert fald gjort mere det her med at forsøge at være endnu mere på og direkte og dele ting også bag facaden og også faktisk være totalt på lige fod med vores følgere og fans og gæster potentielle gæster og det. Det er faktisk noget, vi især kan har kunnet bruge til.

00:04:01 Anne

Til som hvor vi jo også hurtigt blev det største brand i Danmark på TikTok. Det er vi helt sikkert ikke længere, men det blev vi rigtig hurtigt, fordi da vi rykkede for 3 år siden.

00:04:13 Anne

Der var der ikke særlig mange, der havde gjort det endnu, så der fik vi jo den der medvind i forhold til at være være first mover på en eller anden måde. Så vi fik jo 20.000 følgere på 3 uger.

00:04:24 Anne

Og nu er vi på nogen og 60 og det gik mega stærkt og så stærkt går det jo ikke længere, og vi ramte nemlig lige præcis en af de ting jeg også forklarer med, udover at vi var som jeg sagde direkte ærlige det var.

00:04:39 Anne

Det er nemt for folk at gå til. Der er ikke lavet en masse ved det. Det var på lige fod med creators, som du også selv siger. På den måde prøvede vi ligesom hele tiden at være autentiske, og så ramte vi ind i nogle gode virale. Apropos virale, vi ramte ind i nogle rigtig

gode virale trends. Men vi desværre faktisk har måttet fjerne nogle af de TikToks på grund af, at vi har ændret det til en business account.

00:05:02 Anne

Jeg gjorde rigtig meget for at holde fast i at vi skulle have det som en altså en creator account, en privat account og jeg er med på vi et stort brand, men det har gjort, at vi har kunnet skyde afsted og få en god medfart, fordi hvis vi startede med at gøre os til business account, så kunne vi ikke bruge dem. De sange der gik viralt ergo vi kunne ikke tappe ind i de virale trends.

00:05:22 Anne

Nu har vi faktisk ændret en lille smule i forhold til at ville gøre det mere gøre det mere altså business i det format, at vi mere kigger på parken. Hvad kan det? Hvad skal vi sælge, hvad produkter har vi og sådan noget og knap så meget ladet trendsene afgøre det også i og med at vi faktisk der har været en del lawsuits i forhold til det her med at bruge sange og sådan noget der ikke har været tilladelse til og det har vi ikke turde gøre mere.

00:05:48 Anne

Der har vi sådan lidt været ja vi prøvede os frem, og der er ikke sket noget, og det har givet os god medfart. Og nu er det så en business account. Så nu er der så knap så mange trends, vi kan tappe ind i på den virale, det synes jeg det er lidt en skam.

00:06:03 Anne

Men ellers så content for os, for lige at svare på det. Sorry, det gik lige ud af en TikTok tangent. Det er egentlig at vi skal være nærværende og aktuelle og og ligesom og ligesom være noget for vores fans og vores gæster altså vi prøver virkelig at være i stedet for at være

inside out og så virkelig prøve at tænke på hvad whats in it for dem og se på hvorfor hvorfor skulle man gide at følge med i brand? Fordi brands, det er ingen hemmelighed, de har det pisse svært på sociale medier. Det er et persons sted, altså du du følger personerne altså prøv at se verdens største brands eller ikke verdens største, men nogle rigtig store brands, de kan have minimale følgerskare, men de kan have kæmpe impact i og med at en influencer tager dem, og ligesom verificere dem blåstempler deres presence og deres produkt. Det er bare at peoples game langt mere end det er et brand game så på den måde der der er der en stor opgave i at tænke jamen hvorfor skal man følge med?

00:07:00 Anne

Vi har heldigvis et taknemmeligt produkt.

00:07:03 Anne

Men, men altså content mæssigt. Der har vi jo heldigvis også nogle gange nogle ting vi kan, der giver mening for vores følgere i forhold til nyheder og dit og dat.

00:07:12 Anne

Men, men vi ser det som at vi skal virkelig prøve at se, og så vil vi rigtig gerne gøre meget mere i collaboration med vores gæster. Vi gør meget ud af at dele deres øjeblikke og dele deres minder og også og ligesom også vise at vi værdsætter det og vise at alle er på en eller anden måde ens. Alles content er lige godt i Fårup. Vi har heller ikke gjort mega meget i influencer samarbejde og sådan noget af samme årsag.

00:07:35 Anne

Det har vi faktisk aktivt valgt fra.

00:07:38 Anne

Det ved jeg ikke, om jeg kommer til at blive ved med, men jeg tror, jeg mangler lige at se lidt mere på hvad det egentlig kan give os. Andet end at vi, fordi vi rigtig gerne vil vise, at alle er velkomne i Fårup og alle er lige gode på en eller anden måde.

00:07:54 Anne

Der skal da ikke hedde et eller andet særligt for at få gratis entré så at sige, så vi gør meget i at repostе vores gæsters content og sådan noget.

00:08:02 Anne

Det er nogle af de ting, vi gør og går rigtig meget op i også at når vi skyder noget ud, når Vi har content, vi skyder afsted, så skal vi være klar til også at modtage, hvad der kommer tilbage.

00:08:11 Anne

Det ved jeg også, at der er rigtig mange der kan bruge lidt med. Rigtig mange er blevet bedre til det med brands, men der har vi sådan i hvert fald de sidste 4 år været rigtig meget på, at hvis vi skyder noget den vej, så skal vi også kunne modtage, og vi skal også være klar på svar og klar på tiltale. Klar på at svare tilbage, når der kommer noget. Det er ikke bare sådan envejs.

00:08:29 Anne

Vi ser det rigtig meget som at vi også kan høre, og vi lytter meget til vores gæster og har også lyttet til at hvad de efterspørger. Nu er der for eksempel lige været en sag, der gik faktisk lidt viralt med et handicap toilet, hvor at vi faktisk har lyttet til vores gæster og

indgået i en snak og dialog med den her gæst, der har et handicappet barn, som så bad om, om ikke vi kunne hjælpe. Og Det har vi faktisk gjort og indrettet et WC, hvor at der kan blive skiftet også til handicappede.

00:08:59 Anne

Og det er i hvert fald over 5000 likes på Facebook og den historie, alle har hørt om den nu, fordi den sådan gik lidt bedre altid. TV2 tog den og TV2 nord tog den efterfølgende og sådan noget. Det er bare for at sige nogle gange så kan det også gå viralt fra sådan en side man tænker what det havde man måske ikke lige set komme, men det var faktisk rent faktisk bare fra et godt hjerte, at der er en mor der har gjort noget for sit barn, og hvor vi så i samarbejde har sagt, jamen, lad os da lige lad os få indrettet sådan en skifteplads.

00:09:25 Anne

Nå ja, var det svar nogenlunde på sådan, hvad content er for os?

00:09:30 Nicolai

Ja, så det er meget sådan, Community building er en af de sådan de helt store.

00:09:36 Anne

Det er det, og så er det mega vigtigt at være tilstede og være ægte altså og være og tage vores gæster tage dem med i så meget vi kan, i stedet for at holde meget hemmeligt, så vil vi meget hellere prøve at involvere dem, når vi må i forhold til policies og alt muligt.

00:09:54 Nicolai

Hvor meget tænker i sådan hver platform for sig? Og hvor meget er strategi ligesom spredt ud over dem alle sammen?

00:10:02 Anne

Det er et mega godt spørgsmål fordi i bund og grund så har vi prøver vi at have samme.

00:10:10 Anne

Tone of voice på en eller anden måde, og samme legende, glade inkluderende tilgang på tværs af platforme og vi og vi lader vores gæsteservice gå igen på tværs af platforme.

00:10:23 Anne

Vi har noget af the best practice, når man kigger på, hvem der er bedst til gæsteservice hen over en bred kam i Danmark, og vi har Fårup Academy, hvor vi også er med til at uddanne andre virksomheder til at være bedre til gæsteservice.

00:10:37 Anne

Vi har en mega høj NPS score den her net promotor score og vi har altså vi måler jo hele gangen igennem så noget af det vi kan det i gæsteservice og det uddanner vi virkelig også vores personale til. De er jo på kurser inden man kommer i Farup, så er man på kurser i forhold til at være en dygtig vært.

00:10:53 Anne

Og det er noget, vi investerer rigtig meget i, og også noget, der gør, at når folk har været i Fårup, så kommer de foran i køen, hvis de skal have et job. Om det er i Salling, Magasin København eller hvor det er henne.

00:11:07 Anne

Men det er fordi folk ved det er en blåstempling den del den forsøger vi at tage med på tværs.

00:11:12 Anne

Det vil sige, vi vil rigtig gerne altid være mega søde ved vores gæster og give dem en god oplevelse.

00:11:18 Anne

Der er selvfølgelig også ting, vi ikke får svaret på.

00:11:20 Anne

Og community building, der ikke bliver gjort nok for eksempel på TikTok, hvor tingene bare kører af sted nogle gange, og vi ikke når at følge ordentligt med, fordi vi simpelthen ikke har afsat tid til det.

00:11:32 Anne

Men vi gør rigtig meget i at tænke content. Skal det differentiere meget i forhold eller ikke meget. Nogle ting kan køre over alle platforme over en bred kam, så kan det være, at formatet lige skal skæres til. Her kan vi ikke køre 9:16 her kan vi kører 4:5 for eksempel. Eller på Instagram, der kan det være, at vi så ved, at jamen der vil vi hellere have 10 billeder af det her i den swipe karrusel post og så kører vi faktisk nogle brede formater på Facebook, fordi der fungerer det stadig OK der behøver det ikke kun være den høje format. På den måde gør vi det meget, og vi gør også meget, at lige præcis skiller sig ud, fordi den platform den er lige præcis et sted, hvor vi kan tillade os noget andet. Der er nogle andre spilleregler, Facebook og Instagram. Der er også forskelle, men ikke ligesom i lige så høj grad.

00:12:20 Anne

Jeg kunne aldrig finde på at putte en af vores TikToks på Facebook ud til et helt andet målgruppe og segment, hvor at vi tapper ind i en eller anden crazy trend, som faktisk kun er sjov på det medie (TikTok) og altså til den konto.

00:12:37 Anne

Og der, der kræver det her med content creation. En ret meget sådan fin føling af. Altså Det er også meget gut feeling noget af det man har en masse erfaring at trække på, fordi man ved hvad der virker og hvad der ikke virker, og man har selvfølgelig også noget data, men i høj grad er det faktisk sådan en vurderingssag.

00:12:56 Anne

Fra gang til gang om hvad egentlig og i kan helt sikkert nemt følge mig, men nogle ting de fungerer kun i et univers, og så skal vi ikke forsøge at presse det ud på de andre kanaler.

00:13:04 Anne

Så det er meget sådan en vurderingssag fra gang til gang, når vi kreerer noget, og det starter tit i TikTok faktisk. Det starter tit på den platform, hvor vi så får en fed kreativ ide.

00:13:16 Anne

Og så er der nogle gange, vi så kan sige, ej den kan faktisk også godt fungere på Facebook med den her caption og så tager vi lyden fra.

00:13:24 Anne

Men i bund og grund, så er det den der med at være altså gæsteservice og være sjov og legende og inkluderende og tage vores gæster i hånden og kreere med dem, sammen med dem. Det vil jeg gerne være rigtig, at Vi er rigtig meget bedre til den del går igen på tværs.

Selvfølgelig er det knap så sjov og spas på LinkedIn eller hvad man kan sige hvor vores salgschef også er.

00:13:44 Anne

Jeg giver hende en input og indspark content mæssigt, og så er det egentlig hende der administrerer den, fordi den giver god mening i forhold til business to business salg.

00:13:52 Anne

Men ellers så så er det det samme der sådan går igen, men hvor er vi versionerede tingene.

00:14:00 Nicolai

Så er det sådan. Ja i sigter efter at have den samme personlighed og alt det, men også med den viden om, at det forskellige crowds, der er på de platforme.

00:14:11 Anne

Lige præcis vi forsøger på en eller anden måde være den samme afsender, men med forskellige kreative formater der passer til platformen.

00:14:21 Nicolai

Hvad med Sådan noget som Instagram Reels og YouTube Shorts i forhold til TikTok, poster i dem på Reels for eksempel, eller er det stadig separeret?

00:14:32 Anne

Nå vi i høj grad, så er der en mere direkte kanal mellem TikTok og Instagram Reels, og den er fuldstændig næsten en til en fra Reels og så til Shorts, der oplever vi, at det er faktisk også er meget det samme der ser, men det er faktisk akkurat det samme content, hvis i har siddet og browsed lidt på Shorts, så er det følelsen af at Det er TikTok bare i YouTube universet.

00:14:58 Anne

Så på den måde der har vi snakket faktisk også om at flytte måske nogle annoncekroner, fordi der er så meget virak i forhold til TikTok lige nu.

00:15:05 Anne

Vi har selvfølgelig ikke et mega følsomt brand i forhold til, vi har ikke nogen sindssyge hemmeligheder, som kineserne ikke må få vores data på, så at sige, men Der er stadig en vis form for respekt i forhold til ikke at pushe det fuldstændig voldsomt lige nu.

00:15:24 Anne

Og der har vi snakket om måske at putte noget op på YouTube Shorts fordi det er ret en til en og jeg synes der er stadig også en ret direkte kanal mellem TikTok og Reels.

00:15:33 Anne

Der er lidt en anden en æstetik på Reels, hvor det mere også bare kan være korte, korte Reels med, der ikke siger så meget om noget.

00:15:43 Anne

Og knap så meget af den der mega hvor at humor også er sindssygt stor på TikTok. Det er Sådan jeg ser det og det vil sige der er der connections og nogle er mere sådan direkte end andre.

00:15:57 Anne

Hvor at Facebook i bund og grund de forsøger selvfølgelig også med Reels og Facebook Watch, men jeg synes ikke det er Sådan 100% er slået igennem.

00:16:07 Anne

Og vi sigter heller ikke efter at lave en masse højformat video til Facebook. Det er selvfølgelig højformat, når vi poster det, men så er det som udgang som for det meste med udgangspunkt i Instagram først.

00:16:22 Anne

Ja, men Facebook fungerer stadig rigtig godt som billeddelinger også, også som et rigtig godt som newsfeed som et sted man fortæller informationer og den her hurtige, som vi også ser vi fuldstændig digester news alle vores nyheder gennem forskellige nyhedskanaler på Facebook ikke. Og det er så også stadig til den lidt ældre målgruppe. Den er i hvert fald inkluderet.

00:16:44 Anne

Ja så derfor fungerer nogle andre ting, men Vi er ikke 100% kørt på YouTube Shorts endnu, men vi tænker at vi skal og vi bruger heller ikke YouTube aktivt fordi vi producerer ikke indhold til YouTube. Når vi har nogle videoproduktioner, så deler vi dem på YouTube, så det er mere sådan lidt som et katalog eller en backup og så et sted man kan linke til når vi kører annoncer.

00:17:09 Anne

Det er faktisk sådan vi bruger YouTube nu. Jeg gad godt sætte mere strøm til det på sigt og lave et univers men Der er vi ikke lige nu men det er tankerne.

00:17:20 Nicolai

Bare lige hurtigt hvor mange er i hvor stor er jeres content marketing afdeling?

00:17:26 Anne

Vi er 4 i Vores faste marketing team i Farup sommerland og så er vi så har jeg 4 ekstra på mit lille content team hen over højsæsonen det vil sige, når nu fra nu af faktisk og så henover slut altså oktober uge 42.

00:17:47 Anne

Vi har jo en højsæson der er sommeren, og så har vi en sæson, som også er blevet en rigtig vigtig sæson. Den der hedder Efterår i Fårup som er i uge 42 plus nogle weekender hvor vi har lysfald og høstfest, så det er sådan vores to store perioder, store sæsoner og i disse sæsoner der har vi så en udvidelse som jeg lige sagde.

00:18:08 Anne

Der har vi faktisk 5 på team content hvor jeg har 4 ekstra til at hjælpe mig, hvor jeg sådan sidder alene ansvarlig i lavsæson, så får jeg lov til at få nogle folk ind også til at hjælpe med at lave alle de her, alt det content, der skal kreeres og tænkes i højsæsonen, så der har vi så fem men der kan man så sige vi er otte altså så vi nærmest fordobler bemanningen marketing, når nu der er sæson.

00:18:36 Anne

Behovet for produktion altså som i kan forstå, så er der jo et andet behov. Vi behøver jo ikke være nær så meget top of mind, når vi alligevel ikke har åbent vel. Altså så der er bare en helt naturlig forskel.

00:18:49 Nicolai

Og hvad, producerer i alt in House eller får I hjælp til større produktioner, for eksempel bureauer eller hvordan?

00:18:55 Anne

Vi producerer alt løbende content i sæsonen det producerer vi faktisk selv. Så har vi hvert år en så har vi en reklamevideo som vi engang imellem opdaterer. Det er den, der ligger bunden for vores altså for vores awareness på en eller anden måde.

00:19:14 Anne

Der ligger sådan noget og kører som vi køber ind på, som er vores den her image video "Fortællingen om Fårup Sommerland" så vi får lavet en dronevideo i år.

00:19:26 Anne

Men Det er Sådan lidt forskelligt, hvad vi får produceret, men så får vi måske, når Der er gået nogle år, så får vi lavet en ny video, som ligesom er fortsættelsen af fortællingen den vi sidst fik lavet. Det var den, vi kalder vores manifest, som er det her med vi vil skabe minder der aldrig forsvinde.

00:19:44 Anne

Er det den der Sådan bliver brugt til hvis vi skal have, nu kører vi ikke tv, men hvis vi skal have online video og i år skal vi køre noget biograf på den her som fungerer godt i på det store brede lærred.

00:19:58 Anne

Så det vil sige, vi får nærmest kun produceret sådan en enkelt eller to, hvor man kan sige, så bliver det produceret til TV eller on demand, altså Tv2 Play for eksempel og sådan noget og banner videoer vi køber banner ind og der skal også noget video til video bannere.

00:20:16 Anne

Det er det, og ellers er alt andet det der ligger ligesom ovenpå den her baseline af tilstedeværelse. Det er vores produktion og løbende.

00:20:24 Anne

Som vi så ligesom også booster løbende, bare fordi vi gerne vil have det her organiske autentiske afsæt, så går vi ikke særlig meget op i at lave en masse CTA knapper og konverteringsrater og sådan noget, fordi vi vil egentlig bare gerne være til stede og være nice.

00:20:44 Anne

På en eller anden måde for vores gæster og vores community og vores potentielle gæster. Vi vil gerne, vi vil gerne se organiske ud og ikke have det her total sponsorerede udtryk, fordi det er det jeg oplever, der fungerer. Så det er sådan vores content strategi på en eller anden måde. Det er det her med at være organisk til stede, autentisk til stede. Og så er det så det, vi løfter løbende.

00:21:11 Anne

Ja ved siden af det spor, der bare kører med vores lidt større produktioner, men det producerer vi in-house.

00:21:19 Nicolai

Så det er generelt er det med jeres brand building end konverteringer.

00:21:27 Nicolai

Og skifter det sådan i off-season meget eller er det stadig?

00:21:33 Anne

Det skifter lidt. Vi har hvert år, så har vi en periode, hvor vi skal have solgt nogle sæsonkort.

Vi vil også gerne sælge sæsonkort nu, men vi har en periode, hvor at vi ligesom har sæsonkort kampagne, hvor vi kigger lidt mere konverteringer, fordi der skal vi have solgt nogle sæsonkort inden prisen stiger. Det er sådan vores salgsark.

00:21:49 Anne

Der har vi en periode, og hotellet har været, så har vi været så heldige at har nærmest solgt sig selv og haft udsolgt.

00:21:56 Anne

Men der har vi lige ved at køre lidt annoncering nu, fordi at vi oplever ikke, at det har solgt sig selv i samme grad som det plejer.

00:22:04 Anne

Så det vil sige. Vi har nogle perioder alt efter den organiske performance, og jeg tror også, at vi ville have kørt noget mere konverterings præget, hvis for eksempel ikke at sæsonkort salget havde løftet sig selv så flot, så Det er Sådan lidt i forhold til at se på, hvordan markedet ligesom arter sig. Men ja, klart har vi en periode, hvor vi kigger meget på salg af sæsonkort op til åbning.

00:22:31 Anne

Og og så knap så meget i åbningen, der er det mere på oplevelsen.

00:22:36 Nicolai

Så der er det mere så lysten til at tage derhen bare kommer.

00:22:39 Anne

Ja lige præcis.

00:22:42 Anne

Det er mere sådan i forhold til at kigge på og få inspireret folk til at tage et besøg i Fårup Sommerland.

00:22:53 Nicolai

Du snakkede lidt om det, men var meget og også nu hvor i har skiftet til business account på TikTok. Sådan var meget følger I med i trends og hvor meget udover sounds, så har I brugt POV's og sådan

00:23:09 Anne

Ja lige præcis.

00:23:11 Anne

Og det vi jo bare har oplevet indtil nu. Det er i hvert fald, at det har været rigtig godt at tage med ind i en trend. Det, der har været vigtigt for mig og for os, det har været at hver gang vi har gjort det har det ikke måtte gå for meget på kompromis med os og det vi vil fortælle som brand.

00:23:28 Anne

Det bliver sådan lidt sjovt at forklare men at, trenden den skal på en eller anden måde kunne kobles til park-oplevelsen og til Fårup medarbejderen. Det vil sige vi har ikke bare lavet en trend, der ikke har passet ind.

00:23:42 Anne

Altså så har det været på en eller anden måde været puttet ind i et Fårup, så vi har haft et udtryk derpå.

00:23:48 Anne

Og det har været mega vigtigt for mig. Der kan jeg godt gå ned i sådan et eksempel og forklare her giver det mening på den måde, hvis I gerne vil det. Men det har bare været sådan hovedpointen har været.

00:23:59 Anne

Vi har taget med ind i en trend så længe det har kunnet passe ind med Fårup, har det her været sjovt, har det været en trend med at putte en trøje på eller sådan noget, så har vi lavet den med den røde trøje som er vores så medarbejdere har der været noget med at har der været en trend med et eller andet man kunne prøve en tur mere eller et eller andet, så har vi jo så lavet den med en forlystelses tur og så har vi altid haft sådan, at det har passet med at vi har haft en rød trøje som afsender det, har gjort, at vi på en eller anden måde har også personificeret profilen.

00:24:32 Anne

Så kan det godt være det er ikke hver gang er den samme, og det kan også godt være, at det har været meget den samme, fordi det har været med dem der har været på det på vores team.

00:24:42 Anne

Men vi har gjort meget ud af at forsøge altid at have den her røde medarbejder afsender på vores content. Det har været noget, vi har gået meget op i.

00:24:51 Anne

Og så har det været en opvejning med at sige trends skal ikke fylde det hele, der må gerne komme en trend, hvor man siger, jamen den er tilpas fed til at så kan det godt være den ikke lige sælger is eller sælger billetter, men den tapper vi ind i, for den passer stadig er sjov.

00:25:07 Anne

Så har der måske skulle komme, så har det været en balancegang mellem at måske en fifty fifty ish at det gerne må være 50% trends, men der skal også være 50% der er park baseret sådan at vi så vælger en eller anden lyd der passer på at skubbe is og vise hvad for nogle gode is har vi herude eller den her trend med din ven der har købt alt for meget merch i merch-shoppen.

00:25:29 Anne

Jamen, så tager vi den med ind, men den sælger også indirekte mødes forhåbentlig eller en snack trend altså så det er Sådan hele tiden en opvejning af at det hele.

00:25:38 Anne

Det må ikke kun være trends, og det må heller ikke kun være salg i Parken for så tror jeg også vi mister et audience. Det er sådan den her opvejning af at det skal være tilpas.

00:25:50 Anne

Tilpas underholdende samtidig med at det også er fedt nok at lave noget indhold, der måske kan være lidt informations givende på en eller anden måde.

00:25:59 Anne

Og den med information. Den fylder ikke særlig meget, men hvis den passer ind i en trend jamen så er det jo mega fint og mega fedt.

00:26:05 Anne

Men der har det mere været sådan Facebook der har været vores information og så selvfølgelig også vores nyhedsbrev.

00:26:16 Nicolai

Hvilke brugergrupper sigter I efter? Jeg går ud fra, at det er meget sådan familier eller børn.

00:26:24 Nicolai

Men hvordan er i ligesom jeg sådan aldersfordeling på de forskellige platforme?

00:26:28 Anne

Altså vores Facebook og dem vi ligesom tænker at nå der, det er det er primært voksne, altså forældre, og så er det jo faktisk også bedsteforældre. Det er også der vi ville møde, når vi har bedsteforældredag og bedsteforældre kampagner, fordi vi ligesom også kan se det er en del af vores audience her.

00:26:53 Anne

Vi regner ikke med at nå børnene meget her, så det er heller ikke sådan, børnene vi direkte kommunikerer til. Vi kommunikerer stadig en legende tone og men vi er med på, at det faktisk oftest er forældrene, der er med her, hvorimod tapper vi ind i den helt unge målgruppe, så kan det godt være, man skal være et x antal år for at være med på TikTok, men rigtig mange har jo en account gennem forældrenes og så videre. Så vi oplever, at her kan vi faktisk nå de her unge mennesker, der er i parken og der ser jeg lavede vi den TikTok

og ej laver i det nu og altså på den måde. Der kan vi mærke at der kommer vi i interaktion med dem, som vi slet ikke ville gøre for eksempel på Facebook og Instagram.

00:27:30 Anne

Der er det en oplevelse af, og vi kan se, at Der er det primært kvinder som vi på en eller anden måde når her. Der er selvfølgelig også tit, at vi når nogle mænd, men det er mest kvinder, og det er også mest kvinder, der ser vores stories, når vi kigger på det.

00:27:50 Anne

Så er det også her vi lader mediet bestemme, at vi for eksempel bruger nogle mere etisk pæne billeder og og knap så meget tænker på, at det skal også være informativt og sådan noget.

00:28:06 Anne

Altså så på den måde der er der meget forskel på det.

00:28:08 Anne

Men vi ser i hvert fald TikTok som en mulighed for at snakke med de med de yngste og nå dem på deres præmisser og platform. Det er ikke noget, jeg føler vi oplever med de andre vi når på nogle af de andre platforme og slet ikke med nyhedsbrevet for eksempel.

00:28:23 Anne

Og Instagram jo, der er også til dels nogle lidt ældre piger især, men vi oplever meget med de yngste på TikTok.

00:28:35 Nicolai

Ændrer det ligesom jeres kommunikation, især med TikTok, hvor det ligesom er mere børn og de yngre. Er det noget, vi som tager højde for i jeres, når i svarer på kommentarer måske eller et eller andet?

00:28:46 Anne

Ja det er det, og Det er også noget hvor jeg nogle gange bare må sige shit altså hvordan svarer vi ungt nok på det her altså.

00:28:52 Anne

Hvor jeg sidder og også kommer til kort i forhold til det, hvis jeg skal gøre det ikke. Altså så tænker jeg, jeg ved ikke hvad du ved jargonen og kutymen er og hvordan. Så ser er de jo bare også mega fedt at jeg så har et yngre team som er en del af teamet hver sommer som vi så ligesom kan hjælpe med det.

00:29:11 Anne

Også fordi der forsøger vi jo vi forsøger ligesom at være en stemme, der ikke er sådan en totalt stort og kedeligt og fornemt brand stemme, når man svarer, så prøver vi at svare lidt mere sådan lidt mere, altså ikke direkte Sådan flabet, men vi tillader os nogle andre ting på den platform i Vores retorik, end vi gør på Facebook.

00:29:35 Anne

Så selvom vi jo på en eller anden måde giver det mening, at vi på en eller anden måde forsøger at være den samme, men det er en lidt anden stemme alligevel på TikTok. Vi tilpasser det.

00:29:45 Nicolai

Hvad med Sådan noget som, er i bange for at komme til at være cringy for eksempel?

00:29:51 Anne

Ja præcis, Det er vi, og Det er også det, vi snakker om at at det gider vi ikke være jo, og vi har også nogle gange lavet annoncer og annonceforslag, hvor vi sådan får det her, det duer ikke det der.

00:30:06 Anne

Hvor jeg snakker med min chef og siger ej det er der fandme ikke nogen der siger og det er jo det er kikset, og det er bare sådan et forsøg på at være ung med de unge.

00:30:13 Anne

Så jo, det er virkelig også noget der bliver snakket om, og det er jo noget der ikke bare sådan er mega nemt at gøre altså.

00:30:20 Anne

Så vi forsøger virkelig at undgå et og jeg ved ikke, vi når helt sikkert aldrig ikke helt i mål med det, men vi forsøger.

00:30:26 Anne

Det er noget, vi er opmærksomme på. Helt sikkert. Det er ikke hvor vi bare sådan kører, du ved en kommunikationsplan ud på brandet over det hele. Så jeg, jeg trøster mig trods alt ved, at det er noget, vi er opmærksomme på og ligesom tænker over også i forhold til captions og hashtags og ja alt det der.

00:30:46 Nicolai

Ville det være noget i kunne overveje Sådan at embrace på en eller anden måde og bare være sådan nu er det pinligt, men det er meningen.

00:30:56 Anne

Jeg har tænkt på det, men jeg har alligevel også tænkt at jeg egentlig synes det er federe at kunne kommunikere med dem på deres sprog og præmis end at være den der.

00:31:10 Anne

Så altså jeg føler at man er bedst med på en eller anden måde, hvis man kan det, og så tænker jeg helt sikkert, der er nogle brands der slipper mega godt afsted med at være den der cringe og bare være mega kikset og ej er vi for gamle til det her og jeg finder selv ud agtigt men og det kan også være, at det på et eller andet tidspunkt ender med.

00:31:27 Anne

Men jeg synes så længe vi ligesom spiller så godt med på spillereglerne content mæssigt, så ville det faktisk være lidt inkonsekvent, hvis det var en slags mega fedt koncept der passer til dem og tapper ind i tingene, og de synes vi cool og fede og så er det så en eller anden bedstemor agtig kommentar kan i følge mig.

00:31:48 Anne

Så så længe vi ligesom kan være med, og vi ikke er gået over i det, så prøver vi i hvert fald på det, så synes jeg der er mest konkurrence.

00:31:56 Nicolai

Hvor meget engagerer I jer med TikToks community funktioner og sådan noget som duet og stitch og videosvar og sådan.

00:32:05 Anne

Det har vi ikke gjort særligt meget i. Vi har prøvet en duet en enkelt gang, og.

00:32:10 Anne

Eller ja eller hvad det hedder. Men ja de der ting, Vi har ikke brugt de funktioner særligt meget, men det er noget vi snakker om og er opmærksomme på, at vi godt gad på en eller anden måde du ved, og vi har også snakket om jamen skulle vi noget mere af sådan noget?

00:32:25 Anne

Med en sang sådan sige tak for teksten og så tagge en person altså på TikTok og sige ej den er fed. Vi bruger den lige til det her eller altså på den måde lave mere engagement på platformen blandt andre creators og Sådan noget.

00:32:39 Anne

Der gad jeg godt at gøre mere, og det vil vi også gerne, så det har vi sådan en, vi har en ide om det. Det er lige med at winge den, hvordan vi ligesom løser det, fordi det kunne være fedt. Ja så i skal endelig også sige hvis i har et eller andet mega fedt forslag eller sådan noget. I ved sikkert også en masse som jeg ikke ved.

00:32:56 Anne

Så skal i sgu bare byde ind. Jeg ved godt Det er mig der skal interviewe lige nu, men i må i må også gerne komme med bud.

00:33:01 Anne

Det er bare for at sige jeg er ikke sådan en der hey i skal ikke komme her og true i ved noget.

00:33:06 Anne

Man bliver sgu nødt til at lytte til andre, og det kan nemt være i har et andet take og i tænker det er lidt dumt det der hun gør nu hun gør hvorfor det er fandme ikke så smart, så har jeg også fuld respekt for at lytte til jer og i er jo også i gang med at fordybe jer i et emne som er super spændende for mig.

00:33:23 Anne

Så hvis i har nogle key takeaways efterfølgende, så vil jeg også gerne høre dem.

00:33:29 Nicolai

Men det var for eksempel, der var nogle, der er nogle, der kører sådan. Deres taktik er kun en respons på en eller anden måde. Sådan de svarer de laver videoer baseret på kommentarer de får og det er som sådan den eneste måde og det vokser de sindssygt meget på, så det var bare sådan hvor man laver mange video svar.

00:33:46 Anne

Det var egentlig en god ide, men det kan godt være vi skulle gøre i det.

00:33:52 Anne

Har du et eksempel til en, der gør det der mega godt? Fordi så skriver jeg den lige ned så kan vi lige kigge på det næstegang vi har sådan en creative workshop omkring det.

00:34:00 Nicolai

Der er en restaurant i Århus. Jeg kan ikke huske hvad den hedder

00:34:04 Anne

OK.

00:34:05 Nicolai

Hvor det Det er ejeren der bare kører. Jeg kan ikke huske hvad den hedder nu, men det er en rimelig fin restaurant.

00:34:11 Anne

Du kan jo altid eftersende, hvis du får en go ide eller hvis du kommer efter det, eller hvis Der er et eller andet du tænker nej Anne, kig lige på det her, de gør det mega godt. Det ville være super værdsat fordi det kunne nemt være en vej, man skulle tage og prøve at gå. Også bare prøve at forny sit content, ikke? Altså.

00:34:27 Nicolai

Også bare fordi i snakker som om det der med sådan community building og community interactions.

00:34:33 Anne

Det var en god en god måde at gøre det på.

00:34:39 Anne

Yes tak.

00:34:42 Anne

Men nej, Det er ikke noget, vi gør meget i nu, men det men det tror jeg, vi skal til.

00:34:47 Nicolai

Men hvad har i af Sådan succeskriterier for enten en TikTok Video eller en Instagram post eller sådan.

00:34:54 Anne

Ja altså det som vi har som kriterier. Det er sådan set som udgangspunkt, i og med at vi, som jeg siger, laver content, som egentlig bare skal bare ja, det skal ikke være en eller anden hård konvertering. En eller anden hård KPI.

00:35:17 Anne

Vi skal have content der engagerer folk, så er det engagement rate. Det vil sige, det er det der sådan er hovedpointen. Altså det er det der det fedeste hvis det er, at de engagerer sig, og som jeg nævnte før, så er det en udfordring for brands. Det er svært. Så når det er, at vi slipper afsted med det, og at du ved, at der er eller i ved, at der er noget content som folk kommenterer helt vildt og deler.

00:35:45 Anne

Så er det jo mega fedt fordi så er man jo ikke den der envejskommunikation og nogle gange kan man ikke undgå at skal dele noget som bare er Sådan informativt og nederen og man godt ved jamen det går ikke amok det her.

00:35:56 Anne

Vi har det også sådan, at jeg magter ikke alt det der totalt meget bare at poste for at få folk til at tænke altså den der tanke en der eller altså det er fint i et format hvor det passer, men jeg tror ikke vi nogensinde kommer til at være sådan en total den der tagger ikke lige en der skal prøve det eller tag en der skal prøve det her

00:36:18 Anne

Det bliver sådan for tiggende i forhold til. Jeg synes i hvert fald, at det på en eller anden måde udvander kan godt udvande brandet en lille smule, og det er ikke sikkert at i er enige i det, men jeg er i hvert fald ikke sådan selv mega meget fan af det fordi jeg synes det bliver lidt for enhver pris at få interaktioner.

00:36:37 Anne

Så det er for eksempel sådan et greb, vi ikke bruger mega meget, selvom at jeg tror det kan give meget. Jeg kan også se andre bruger det jo og det, og det giver god interaktion.

00:36:46 Anne

Så, men det er det der med hvor meget skal man på en eller anden måde gøre for bare at få en god engagement rate, men hvorimod man sidder måske giver giver lidt afkald på et eller andet brandmæssigt.

00:37:01 Anne

Den er også altid lidt svær synes jeg, men engagement rate og det vil sige det er jo forskelligt fra platform til platform, hvor at man skal ligge i forhold til at det er godt.

00:37:12 Anne

Men jeg ved, at vi ligger godt, når jeg har regnet ud og har kigget på influencers og sådan noget, så ligger vi fint.

00:37:20 Anne

Der ligger vi lunt i svinget på sådan set alle platforme.

00:37:22 Anne

Det er selvfølgelig forskelligt fra content til content, men sådan overordnet så har vi altid altså et snit. Der kommer altid noget som giver en giver en rigtig fornuftig engagement grad. Ja.

00:37:37 Nicolai

Er det mere overordnet eller mere fra post til post

00:37:42 Anne

Altså der er ingen tvivl om, at sådan overordnet set er det overall og jeg sidder ikke hver gang og analyserer et eller andet, men hver gang vil man altså ikke undgå lige at kigge nå men hvordan gik det? Og fordi vi følger med og hvad siger folk?

00:37:58 Anne

Og nårh nej okay det der, det er der godt nok bare overhovedet ingen der synes var særlig fedt eller det der det var der godt nok mange der synes. Så på den måde så er det sådan en blød måde at se på det, for vi sidder ikke og jeg sidder ikke og putter ind.

00:38:11 Anne

Nå ej okay, hvad blev kopierne på det her? Eller hvad er KPI'en og hvad fik vi af tal og hvor mange gjorde sådan? Altså på den måde der er det ikke hver gang at vi breaker det down sådan der, men jeg kigger mere sådan overordnet på uger på sæsoner altså og ser har vi løftet os på nogen måde og.

00:38:28 Anne

Det er altid svært når vi snakker socialt medie.

00:38:30 Anne

Ja fordi jamen for 5 år siden der kunne vi bare smide et billede op af orkanen og sige åh smid et like og så fik vi 12.000 likes altså og det kan man ikke længere, så det er sådan gamet ændrer sig hele tiden.

00:38:43 Anne

Det er nærmest også, det er egentlig heller ikke retfærdigt at sammenligne, fordi når algoritmen er anderledes i dag.

00:38:49 Anne

Så i bund og grund, så kan man næsten kun gå ind og evaluere næsten fra post til post og sige okay.

00:38:57 Anne

Så på den måde der er sociale medier sådan et skørt sted, fordi man kan altså det der med at regne og sige om vi har gjort det så meget bedre og sådan noget jo followers og fans ja det er tal og det kan man se.

00:39:08 Anne

Det skal gerne udvikle sig, og det er sådan til at forholde sig til, hvor mange gider at følge med.

00:39:13 Anne

Men det er jo næsten lige før det er dér man er fordi engagement rate det er det jeg kigger på.

00:39:19 Anne

Jeg er lidt ligeglad med om folk har mange followers på sociale medier, fordi det jeg siger men gider dine followers egentlig dit content.

00:39:26 Anne

Så den vil jeg altid måle på, hvis jeg skal have nogle eksempler.

00:39:30 Anne

Men jeg synes den er svær at holde os selv op på, fordi algoritmen bare er sådan en.

00:39:34 Anne

OK altså Der er ikke rigtig nogen der kan sige noget jeg kan skrive til mine eksperter, hvad fanden sker der? Hvorfor får jeg kun 100 likes på sådan en video her og hvad er der galt med algoritmen i dag? Eller hvorfor er der ingen der har set det her altså og så er de sådan, Nårh ja, de oplever også bare brands, når nu de gør Sådan og Sådan, så går det bare skidt lige nu men og så kan det være det går godt igen om noget tid den måde Der er det.

00:40:05 Anne

Det her, når vi når vi arbejder med branding på den her måde, og så kan man sige, så måler jeg på en anden måde, hvis jeg har sat en sæsonkortkampagne i gang altså ja.

00:40:16 Nicolai

Nogle af dem vi har snakket med, de har haft sådan især de sådan individuelle content creators. De har mere Sådan en forventning til sig selv per video på TikTok. Hvis den får under 200.000 views så bliver jeg lidt skuffet og sådan nogle ting.

00:40:31 Anne

Men ja, det kan vi også godt. Jo der vil jeg så også lige svare, fordi der kan vi også godt, og vi kan også nogle gange lave noget sjov i afdelingen, hvor jeg Sådan shit den her den kommer til at få en halv million views, altså hvor jeg bare synes det her, det er fucking godt og fucking sjovt og så flipper det bare totalt og så er der bare en anden video der bare sådan den er bare lort hvor man sådan tænker den er virkelig ikke, den er jo ikke særlig god den er bare så meget på præmissen og den bare er altså hvor man tænker den er helt skør ikke og så performer den bare totalt sindssygt så altså så jo hver gang jeg laver et eller andet eller at Der er nogen der har lavet noget og jeg siger det kører vi med eller vi får en ide og ja så tænker jeg okay jo.

00:41:10 Anne

Så hver gang, så tænker jeg det her, det skal nok blive godt eller det her.

00:41:12 Anne

Det er Sådan semi den her forventer jeg ikke så meget af, men den skal ud fordi det er et stykke content. Så jo den har man også hver gang.

00:41:19 Anne

Men Det er ikke sådan, at vi sidder og sætter tal på. Det har vi gjort, og så har vi jo også nogle gange lavet sjov med det, som jeg sagde med at sige ej den her, den er bedst, og så så gætter vi på, hvad for en der performer bedst, og så tager de røven på os, og nogle gange så gætter vi det godt og siger jamen den her, den skal nok få flere 100.000 views.

00:41:39 Anne

Så jo, både og vi sidder sådan inde ved, inden man poster, og så sidder vi det Sådan og tænker, der har man lige Sådan en følelse af, hvor man siger det her skal nok nå sådan, eller det skal ikke være sådan, så jeg tror vi gør lidt det samme som creators.

00:41:51 Anne

Men, men Det er knap så meget. Jeg tror de har en anden tilgang til det.

00:41:55 Anne

Det er så meget dem, der er brandet hvor at her der er det for sommerlands brand. Altså det er lidt noget andet at sidde forvente noget til fordi det er knap så meget en person der er knyttet op.

00:42:09 Nicolai

Hvad vil du sige er jeres mest virale eller succesfulde post kontra jeres største fail.

00:42:25 Anne

Nå jo, Det kan jeg da godt egentlig sige nu som jeg også havde called. Det er hver gang man skal lave noget nyt, ikke? Det folk jo ikke så glade for og folk har meget identitet forbundet med Fårups brand. Vi har jo lige haft logo gate som jeg ville kalde det, og det er jo fordi at nu sidder her og taler med jer.

00:42:48 Anne

Jeg har fået at vide Anne nu skal du ikke lave sjov med det logo der altså af min chef fordi jeg havde sagt det her, det bliver folk ikke glad for. Jeg siger det bare. De kommer ikke til at elske vores nye logo, så ved vi det.

00:42:59 Anne

Og så da vi så postede på vores sociale medier, så fik vi også bare sådan en jamen det var lidt en shitstorm, ikke sådan en vi hader jer vi halshugger jer men det var sådan fuck det er grimt.

00:43:11 Anne

Få det gamle logo tilbage og hvad fanden er I en tech virksomhed eller hvad?

00:43:15 Anne

Hvorfor skal det ikke have nogen personlighed og altså virkelig sådan noget. Altså folk hadede det, så det må være sådan vores største fail uden at det som sådan var en fail, men at man bare sådan kan sige community had spoken og det skal nok blive godt på sigt fordi der er tænkt nogle tanker med det her logo, og hvorfor vi skulle ændre det som giver mening.

00:43:37 Anne

At folk er også allerede blevet mere glade for det, men det er bare det der med at sige folket, altså Facebook folket de holdt sig i hvert fald ikke tilbage med. En af vores største organiske ting der sådan gik viralt, det var nok vores aprilsnar sidste år. Eller var det forrige år med John dillermand, hvor vi lavede, hvor at vi havde grafikerne til lige at sætte nogle striber på vores nye rutsjebane.

00:44:07 Anne

Ej, Det er flere år siden, så det er 3 år siden det var da Saven kom.

00:44:11 Anne

Men den gik fuldstændig viralt, fordi der kan man sige, der gik det hele op i en højere enhed.

Sådan noget som man elsker som content mother of content her.

00:44:20 Anne

Det er når nu man kan ramme et eller andet, hvor man kan sige det.

00:44:23 Anne

Er aktuelt.

00:44:25 Anne

Det er sjovt.

00:44:26 Anne

Og det ligesom på en eller anden måde passer ind. Altså her passer det perfekt ind.

Newsjacking mæssigt. Fordi at John Dillermann var på sit højeste og der var ramaskrig og 1.

april ikke lige omkring alt det her også, og vi havde en ny forlystelse vi bare lige kunne lave

lidt, lave lidt photoshop og så lignede det faktisk vi har lavet John Dillermann the ride og folk

ventede på at der kom en nyhed alligevel. Du ved så der gik det hele op i en højere enhed og

den performede fuldstændig sindssygt og fik jeg ved ikke hvor mange delinger.

00:44:58 Anne

Og kommentarer også sådan nogle lumre kommentarer og sådan noget alt muligt, altså folk

der tagger sig med venner og kærester og koner. Og altså så det var bare top.

00:45:11 Anne

Hvad ellers har der været? Vi er jo gået fuldstændigt viralt på TikTok flere gange med vores

videoer, og vi har også over en million visninge.

00:45:21 Anne

Det var for eksempel den, der Steve har I set den?

00:45:24 Anne

Og hvor folk er sådan, hvor det er sådan we all have that friend Steve den der sidder ved siden af i forlystelsen og ikke og ikke har nogen og de andre sidder og kysser og der var sådan I'm Steve og kommentarsporet gik jo bare amok og det var fucking grineren.

00:45:39 Anne

Også fordi det var bare så sjovt og det, jeg tror jeg tænker med det her, det er humor er stadig altså så kan det godt være ting går viralt på Instagram hvis Det er skide pænt men der er bare et eller andet over humor stadig, der er den største fællesnævner for os alle sammen.

00:45:54 Anne

Og det er på en eller anden måde er universalt, lige meget hvor du kommer fra og den, der er i hvert fald med Steve den gik viralt, den har over en million visninger.

00:46:03 Anne

Så havde vi også nogle andre vi var nødt til at slette, der var pisse sjove, men der brugte lyd blandt andet den der Adele har i set den der med gummybears hvor at hvor at man sådan filmer på en og så sådan et hav af dem, den lavede vi så op af en trappe ved en forlystelse, hvor at det så var vores egen maskot, så vi fik den sat i Fårup totalt.

00:46:27 Anne

Men ja og den lyd blev desværre fjernet, men for at sige der var også bare sådan et eksempel på, hvordan det sådan blev gjort for at man lige fik sat farvetryk på det, men stadig tappet ind i noget sjov og en fed trend og brugte den lyd.

00:46:42 Anne

Men har jeg svaret på det med fail, så har vi da også nogle gange lavet et eller andet andet fail. Jeg kan huske vi lavede vi posten Reel, da det lige var kommet ud på Facebook at man ligesom kunne bruge den funktion, hvor jeg tror nærmest at Facebook havde på en eller anden måde glemt at den fandtes eller sådan noget, hvor jeg kan huske, at vi har alligevel en side med 155.000 følgere på Facebook, hvor der lavede vi en video som egentlig var en lækker video hvis man spørger os selv, men der skal man jo igen også lige sige, hvad siger vores følgere? Men der var det sådan 11 likes eller sådan noget hvor jeg var sådan hvad? Og Det var sådan flere timer siden eller sådan noget. Jeg tænkte, der er et eller andet fuldstændig galt her.

00:47:27 Anne

Det er nok det altså hvor jeg Sådan så kan man nogle gange blive overrasket og Sådan tænkte okay Der er og der vælger jeg så lige at undskylde med at der simpelthen må være et eller andet algoritme teknisk eller sådan noget har vi ellers lavet nogle sindssyge ting. Der er nok blevet postet noget helt skidt nogle gange hvor man var sådan hvordan kan vi have postet det, men ikke lige sådan noget jeg lige kan huske udover udover lige den nylige her med logoet.

00:47:51 Anne

Jo så har jeg engang kommet til at poste en af mine egne private stories på Fårup story, så det var helt fucked. Der var også lige en effekt der skrev min chef også bare sådan han lavede bare sådan en lille smiley og så var sådan den tror jeg lige jeg får fjernet.

00:48:12 Anne

Det var det var Sådan en, så har de noget at drille mig med. Det er heldigvis ikke sket siden.

00:48:20 Anne

7-9-13

00:48:23 Nicolai

Har I som brand, har I nogen sådan grænser, som firmaet har sat?

00:48:28 Nicolai

Sådan de her ting, må vi ikke poste om eller de her emner skal i helst ikke snakke om.

00:48:34 Anne

Vi har meget med sikkerhed, fordi vi er en forlystelsespark, så er sikkerhed noget vi ikke laver sjov med. Det vil sige, hvis der kommer en af mine content team og siger.

00:48:45 Anne

Ej men skal vi ikke lige gå med på den her trend, hvor at man har glemt sikkerhedsselen eller man har glemt at putte den her bøjle ned eller et eller andet på forlystelsen. Og så går man helt i panik, så bliver det et nej, fordi det gør vi ikke.

00:48:57 Anne

Vi laver ikke sjov med det, fordi det er ikke noget at joke med, og sikkerhed er det allerhelligste i en park, som også der er sindssyge procedurer hver dag. Der er flere timer, der bliver gået igennem alle banelegemer gennem hele den rutsjebane, der er 900 meter lang og altså det joker vi ikke med.

00:49:15 Anne

Så har vi noget med ja, sikkerhed nok egentlig bare generelt det der med, at vi prøver også at lade være med at lave TikToks, hvor man gør noget i pakken, man egentlig ikke må i virkeligheden.

00:49:27 Anne

Kan i følge mig, der kan nemt være en trend eller noget der kunne være sjovt. Ej vi hopper ud deroppe fra så ned i bølgebassinet og så laver vi en skide fed video med det.

00:49:35 Anne

Det gør vi faktisk ikke, fordi hvis ikke man må det, vi vil ikke opfordre til noget, man ikke må i virkeligheden eller ipParken.

00:49:43 Anne

Og vi laver heller ikke sindssyge optagelser i forlystelserne eller spiser mad i forlystelserne og sådan noget, selvom det kunne være skide sjovt i en TikTok.

00:49:51 Anne

Altså Det er lidt Sådan en balancegang, og Det er lidt en hårfin balance, fordi nogle gange bliver vi også nødt til at sige, prøv at høre.

00:49:58 Anne

Folk fatter jo også godt at vi optage et eller andet her. Så nu gør vi lige lidt noget man ikke må rigtigt.

00:50:03 Anne

Men, men det er sådan hele tiden en opvejning af kan vi tillade os det?

00:50:10 Anne

Og så kommer vi heller ikke til at lave sjov med noget, der ikke er sødt eller der ikke er i orden, eller der ikke har et moralsk, et moralsk kodeks, der er totalt ude at skide.

00:50:19 Anne

Vi kommer ikke til at lave noget med, at vi for eksempel er ligeglade med vores gæster, der var en eller anden, der foreslog, at mine på teamet, der foreslog noget med.

00:50:26 Anne

At vi skulle lave et eller andet, der var sådan en TikTok hvor der var et eller andet der var lukket. Der var sådan et gitter der var ført ned, så var det bare ærgerligt for jeg har fri nu.

00:50:33 Anne

Og så er jeg Sådan lidt. Det kommer vi heller ikke til at gøre. Jeg kan godt se det er sjovt isoleret set, men vi kommer ikke til at sende et signal om, at vi er ligeglade, for vi vil altid sige blive så længe I vil.

00:50:42 Anne

Og sælge den sidste is, og vi lukker ikke ned før at folk har fået det de vil have. Hvis det er svar på dit spørgsmål, så er det sådan det der hovedet. Og ellers har jeg rimelig frie tøjler.

00:50:53 Nicolai

Så sådan rimelig ja altså sælger brandet alt der ligesom opfordre folk til at opføre sig ordentligt, okay, men hvis det opfordrer nogen til at gøre noget dumt i pakken, og det er jeres TikTok sådan gør vi ikke. Det gør vi ikke.

00:51:07 Anne

Det skal ikke være på kanten med det, men ellers så har vi faktisk ret frie tøjler, og Vi har ikke noget stort brand codex.

00:51:14 Anne

For hvornår må vi skrive Sådan?

00:51:15 Anne

Hvornår må vi gøre sådan? og det giver os faktisk frihed til at være kreative.

00:51:20 Anne

Så Der er stor kreativ frihed produktionsmæssigt og som afsender det er fedt.

00:51:25 Anne

Jeg tror Der er mange store brands der har en sindssyg brand book, der siger det må I, det må I ikke.

00:51:32 Anne

Det har vi ikke.

00:51:32 Anne

Det er faktisk sådan mere en vurdering af personlig vurdering, i teamet fra gang til gang, der kræver, at vi så skarpt på hvad man kan tillade sig.

00:51:42 Anne

Og hvad man ikke kan tillade sig.

00:51:52 Steffen

Jamen jeg tror vi har været inde om rigtig meget lige pludselig synes jeg.

00:51:58 Steffen

Jeg har en masse spørgsmål som jeg har streget over igen.

00:52:01 Anne

Nå ej nice jeg snakker virkelig meget så i skal bare sige stop.

00:52:06 Steffen

Det er super godt.

00:52:07 Nicolai

Det har været meningen.

00:52:09 Anne

Jeg må sige at være.

00:52:10 Anne

Den værste interview fordi jeg bare sådan jeg får nærmest ikke intervieweren få nogle spørgsmål ind nogensinde. Jeg snakker bare.

00:52:16 Steffen

Det var bare godt altså.

00:52:17 Anne

Nå Det var godt.

00:52:21 Steffen

Ja jo en af de første ting du snakkede om at i var i var rigtig hurtigt ude på TikTok som firstmovers.

00:52:32 Steffen

Så i nogle specifikke fordele og ulemper ved at være sådan helt ved at være nogle af de første på et på et nyt medie?

00:52:40 Anne

Hvis man skal finde en ulempe, så er det nok den med. Vi havde ikke nogen at ligge os op ad.

00:52:50 Anne

Vi havde ikke nogen at støtte os op af. Vi havde ikke nogen, at lægge os i slipstrømmen af eller sige ej, det gør de også. Så er det okay eller altså.

00:52:59 Anne

Der måtte vi bare tro på os selv og så sige.

00:53:03 Anne

Vi startede i troen, og vi gør det. Selvom at TikTok også det har jo altid været sådan lidt love hate agtigt, så der har også været nogle dengang der nok tænkte hvad fanden skal Fårup på TikTok?

00:53:14 Anne

Men Det er bare oplagt i forhold til målgruppen. Og fordele mæssigt. Der var det jo bare fedt at være det første brand forlystelsespark, der på en eller anden måde viste, at vi kan sgu også lege med her altså. Og vi håber jo at vores vision med det er jo også noget så uskyldigt som at på en eller anden måde, at vi vil have folk til at have en dejlig oplevelse, imens time spent with brand, ikke?

00:53:43 Anne

Altså så vi vil gerne have nogle børn til at sidde og grine af noget uskyldigt content og smile, mens de kigger på en medarbejder der laver et eller andet skørt.

00:53:52 Anne

Så Det er egentlig altså helt nede på den, hvor man kan sige.

00:53:55 Anne

Hvis det er der de er jamen så er det da dejligt vi også er der med noget positivt content og ikke noget salg, salg, salg.

00:54:03 Anne

Men faktisk bare for at de får en fed connection som forhåbentlig gør, at de så siger, vi skal have sæsonkort til Fårup. Eller det er dér vi skal hen fordi de laver nogle fede TikToks og

altså nu har jeg da oplevet at møde nogle små også af mine veninder der har børn og sådan noget hvor de siger ej er det dig der laver TikToks.

00:54:19 Anne

Når vi laver noget sjovt ik så er det også Sådan skide Det er fedt Det er mega nice I synes det.

00:54:23 Anne

Det er et succeskriterie i sig selv. At man på en eller anden måde også ender med at lave noget, som er sjovt for alle.

00:54:32 Anne

Ja, Det var i 2020 vi kom ud kan jeg se. I april, så det har, og det var jo så også lige i corona faktisk. Vi launchede jo på en eller anden måde, da corona nedlukkede og så videre, så vi kan også have haft lidt medvind der. Jeg ved det ikke, at folk har nok haft mere tid ved skærmene jo i den tid.

00:54:55 Anne

Men en fordel.

00:54:56 Anne

Det er der i hvert fald, at Det er nemmere at skille sig ud, når der ikke er så mange at kæmpe med.

00:55:01 Anne

Og vi var de eneste om, at trendsene nu er det jo sådan nå nu har de også gjort det.

00:55:05 Anne

Nå, de også taget den, og så er det sådan fuck så gider vi ikke tage den som den tredje. Altså man vil gerne være first mover på det.

00:55:15 Steffen

Når der nu ikke var nogen som retningslinjer, som du sagde det. Det var lidt en ulempe. Førte det sådan til mere at eksperimenterne med jeres content, eller var det stadigvæk meget i laver jeres egen retningslinjer og så er det dem I har fulgt siden?

00:55:34 Anne

Altså Jeg vil sige at jeg ved ikke det lyder nok sådan lidt. Men altså vi har jo egentlig lavet det vi har troet på har fungeret, og så har vi lavet det som vi det der har vi har troet, kunne fungere samtidig med at det har passet ind i det der med at lave det til en Fårup vinkel på en eller anden måde. Og vi har 100% ladet os også eksperimentere. Vi har ladet det være et sted hvor man godt må være kreative og prøve noget af og lave noget sjov og vi har arbejdet med at vi hellere vil, få noget skudt afsted end at sidde tilbage med noget og så sige, nej, vi er lidt i tvivl.

00:56:12 Anne

Så vi har prøvet ting af, så længe det jo har været inde for det her med, at det har været ordentligt, altså at det ikke har været noget totalt forkert vi har gjort, så har vi egentlig ladet mediet bestemme det, så længe vi lige har haft et filter på, der har heddet mig eller en anden hos Fårup.

00:56:28 Anne

Har været sådan, okay, det kan godt køre eller det kan ikke

00:56:33 Anne

Så ja, Vi har lavet. Vi har lavet det her, og Det har faktisk været med til også at skabe, som jeg også prøvede at sige, før hvis ikke det kom klart frem, så er det faktisk været med til at skabe noget kreativt indspark, fordi content er en kreativ afdeling, og det kræver, at man så tænke kreativt at man virkelig ikke lægger låg på.

00:56:50 Anne

og man lader sig bruge noget horisontalt videns anvendelse, noget her fra den her branche, det kan vi bruge her og derfra. Det kan vi faktisk bruge den her måde på samme måde har vi brugt platformene og TikTok har været rigtig godt sparke til vores kreative.

00:57:01 Anne

Siddet og sagt OK. Der er ikke samme grænser. Der er ikke samme gængse når det skal være et billede og det skal være kvadratisk og altså det har lavet. Det har givet os, faktisk synes jeg endnu større indspark også til resten af vores kreativitet. Det synes jeg har været fedt og der har TikTok lavet et forum hvor man kan.

00:57:25 Anne

Når du spørger bare igen, hvis ikke jeg fik svaret ordentligt, ikke?

00:57:32 Steffen

Hvad var det lige? Jo i forhold til, har I set en forandring i den engagement i ligesom fik fra brugerne fra starten af til nu?

00:57:47 Anne

Vi har set en nedgang.

00:57:52 Anne

Og det er jo igen. Det kan jeg jo ikke 100% svaret på, men når jeg har talt med nogen der også ved noget om det og jeg ligesom kan se ind i resultaterne på vores egne data.

00:58:03 Anne

Så altså jeg gætter. Jeg kan i hvert fald se, at vi får ikke nær så meget engagement. Vi får ikke nær så meget traction på vores ting.

00:58:12 Anne

Og Det er jo også lang tid siden der er noget, der er gået viralt som sådan. Altså vi skal alligevel et stykke tid tilbage, for også bare at komme over 100.000 views og kommentarer og sådan noget. Jeg synes også det er faldet.

00:58:25 Anne

Ja selvfølgelig kan det også godt være noget med, at vores content er blevet dårligere. Jeg, Jeg tror det ikke helt. Jeg tror mere, at det er et spørgsmål om at det har ændret sig gamet, at der er kommet flere om buddet og så selvfølgelig kan vores content også være blevet dårligere, men det er som i bund og grund de samme folk.

00:58:46 Anne

Det kan selvfølgelig være de ikke vi ikke har fulgt med trenden. Der kan også være et svar, men i bund og grund så arbejder vi ud fra det samme, som vi egentlig gjorde fra start. Vi skulle egentlig kun have dygtiggjort os lidt.

00:58:58 Anne

Så det er i hvert fald det jeg sådan, men ja jeg oplever at på den måde der er det svære. Det er en sværere konkurrence end det var til at starte med.

00:59:11 Anne

Har i nogle bud på det eller noget input i forhold til det?

00:59:19 Steffen

Undskyld hvad?

00:59:20 Anne

Jeg tænkte bare om i havde nogle. Altså har i nogle input på det? Har i oplevet noget eller researchet jer frem til noget andet end det jeg har som min oplevelse her.

00:59:37 Steffen

Altså Jeg tror det er meget normalt med i forhold til platforme at, der er mere engagement i starten, når de når de ser sig som et mindre platform og et mindre community, så er der åbenhed i at jeg kan godt skrive nogle kommentarer i forhold til at man føler at der måske folk jeg kender på den her platform, så tør jeg ikke lige skrive en kommentar.

00:59:58 Anne

Det giver også mening.

01:00:00 Nicolai

Jeg tror også der folk er blevet hurtigere til hvis det ser det er et brand. Jeg gør det i hvert fald. Hvis jeg ser det er et brand, altså hvis jeg scroller TikTok og ser det her det et brand og større sandsynlighed for, at jeg hopper videre.

01:00:15 Nicolai

Jeg tror bare folk er mere allergiske overfor for brands på TikTok end de var før især et par år siden, og som du selv sagde er der 2020-2021 hvor alle altså det var der TikTok eksploderede fordi folk ikke havde andet at lave. Man sad bare der.

01:00:33 Anne

Jamen det er rigtigt. Du har fuldstændig ret.

01:00:35 Nicolai

Og nu altså sådan her det sidste års tid er vi jo virkelig kommet tilbage til normal hver dag, så folk er stadig rigtig meget på TikTok i forhold til andre medier, men folk er ikke så meget på TikTok eller andre sociale medier generelt som det for et par år siden.

01:00:51 Anne

Det lyder godt. Det også er jeres oplevelse.

01:01:17 Anne

Det er også dejligt at høre jeres take på det. Hvad er det egentlig, I læser?

01:01:22 Nicolai

Interaktive digitale medier.

01:01:24 Anne

Ja OK det giver god mening, så med det her speciale.

01:01:33 Steffen

Ja, Jeg tror ikke jeg har mere. Jeg tror jeg har fået svar på hvad jeg egentlig gerne vil, og mere til faktisk.

01:01:44 Nicolai

Ja, det tror jeg egentlig også.

01:01:46 Anne

Det er godt at høre.

01:01:48 Anne

Jeg håber at I kan bruge det til noget.

01:01:52 Anne

Ja man kan godt sådan selv tænke at hvad kan andre lige bruge det til? Så jeg synes det nærmest også at det var helt jeg synes det er mega fedt når nu der er nogen der spørger os til råds altså i forhold til det.

01:02:03 Anne

Det er jo bare fedt at I godt kunne bruge mit og Fårups take på content.

01:02:13 Nicolai

Det virker også det. Ja, det virker til I ved hvad I laver.

01:02:16 Anne

Dejligt at høre.

01:02:19 Nicolai

Og det du nævnte aspect ratios sådan til forskellige sociale medier var mere end hvad mange ved.

01:02:26 Anne

Godt nice du siger det der Det er sygt nice fordi du har fuldstændig ret. Det er det nemlig.

01:02:33 Anne

Siden jeg startede det har været sådan min kæphest det der med prøv nu at fatte at der er forskel dudes altså. Det er bare sådan også når der kom nogen der ville optage et gammelt kamera sådan hallo, vi skal i højformat, ellers kan i bruge det til noget jeg gider ikke have den der lillebitte strimmel som du bruger, altså du ikke ser en skid så synes jeg. Det er bare sjovt du siger det fordi ja aspect ratios, det er bare sådan hallo jeg føler virkelig jeg har prædikeret om det i 4 år og det er først nu folk begynder.

01:02:59 Anne

Sådan ej. Ja, det har du egentlig ret i. Det giver faktisk god mening. Hvorfor er det, at jeg ikke tænker over min video fylder sådan her i folks bevidsthed og feeds i stedet for den her lille en.

01:03:08 Anne

Det er bare Sådan. Ja.

01:03:11 Anne

Også bare annoncer og sådan noget der kæmper jeg stadig med vores mediebureau nogle gange hvor det bare prøv nu at fatte at man godt kan køre annoncer i 4:5 video i stedet for. Ja men det er godt at høre.

01:03:23 Anne

Og fedt i oplever at vi har lidt styr på.

01:03:26 Anne

Det så er ikke er helt, så er det ikke helt væk.

01:03:28 Anne

Det jeg render jeg laver, Det er jeg glad for.

01:03:30 Nicolai

Nej bestemt ikke.

01:03:33 Nicolai

Men ja 1000 tak fordi du gad tage tid til det.

01:03:37 Anne

Det var så lidt. Det er mig der takker. Det var fedt i kunne bruge Fårup til noget. Vi vil altid gerne bidrage når vi kan på den ene eller den anden måde, så Det var dejligt.

01:03:47 Anne

Så må i have en god dag og mega godt speciale.

01:03:50 Steffen

I lige måde.

01:03:51 Anne

Håber det kommer til at gå godt. Ja Jeg er heldigvis færdig med det med det specielle.

01:03:58 Anne

Og Det er jeg glad for, det var en hård. Det var en hård fødsel.

01:04:05 Anne

God arbejdslyst.

01:04:06 Nicolai

Tak.

01:04:08 Anne

Hej hej.

Appendix F - Literature approval

Vejledergodkendelse af litteraturgrundlaget for Speciale på KA Interaktive Digitale Medier 2023F



Tem Frank Andersen

I går, 20:51

Nicolai Harning; Steffen Würtz Fogh Thomsen ✕

🔗 Svar til alle | ▼

Til rette vedkomende,

Som vejleder for Nicolai Harning og Steffen Thomsen godkender jeg hermed det faglige litteraturgrundlag for deres speciale.

Venilgt.

Tem Frank Andersen AAU expert

Associate Professor PhD | Department of Communication and Psychology

Coordinator for Information Technology (BAIT), member of Study Board for Computer Science

Board Member of the Association of Media Researcher in Denmark (SMID)

Board Member of Aalborg University Press

Editor-in-Chief at Academic Quarter: International Journal for Humanistic Research

Office hours: Workdays from 10 am. with an appointment



AALBORG UNIVERSITET

Appendix G - Dispensation & Approval of English Thesis

Ansøgning om dispensation

Cpr.nr.: 100292-1657 **Studienr.:** 20182687
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Postnr.: 9400 **By:** Nørresundby
Tlf.nr.: 51341412
E-mail: swft18@student.aau.dk

Dato for ansøgning: 24/02 - 2023

Er studerende på:

☒ Kommunikation og Digitale Medier, Aalborg

☐ Kommunikation og Digitale Medier, København

Hvilket semester går du på?

☐ 1. semester

☐ 2. semester

☐ 3. semester

☐ 4. semester

☐ 5. semester

☐ 6. semester

☐ 7. semester

☐ 8. semester

☐ 9. semester

☒ speciale

Hvilken retning går du på?

1.-5. semester

☐ Kommunikation og Digitale Medier

6. semester

☐ Informationsvidenskab

☐ Interaktive Digitale Medier

☐ Kommunikation

7.-10. semester

☐ Informationsvidenskab

☒ Interaktive Digitale Medier

☐ Informationsarkitektur

☐ PD-Linjen

☐ Kommunikation

☐ Oplevelsesdesign

BA tilvalg

☐ Mediefag

☐ BA-IT

KA tilvalg

☐ Mediefag

Hvad søger du om?

Vi vil gerne skrive vores speciale på engelsk.

Steffen Thomsen - 20182687

Nicolai Harning - 20182685



AALBORG UNIVERSITET

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Begrundelse for ansøgning:

Vi vil gerne skrive på engelsk da vores hovedområde, viralitet på sociale medier med fokus på platformen Tik-Tok, er et globalt fænomen. Vi kommer derfor til at undersøge både indhold, teknologien bag og de interne fællesskaber med alle deres unikke terminologier som primært er på engelsk. Derudover er meget af den litteratur der er skrevet på engelsk. I forhold til en akademisk rapport og eventuel udgivelse, ville en engelsksproget rapport være bedst i forhold til udarbejdelsen af problemfeltet.

Information i forbindelse med ansøgning om dispensation

Søger du om dispensation, skal du på en klar og gennemskuelig måde redegøre for, hvorfor du er kommet i en situation, hvor du skal søge om dispensation.

Vedlæg dokumentation i det omfang, det er muligt, herunder lægeerklæringer for sygdom o. lign. (Bemærk at lægeerklæringer skal indeholde information om forventet sluttidspunkt for [sygemeldingen](#)).

Yderligere information findes i [studiehåndbogen](#) og på AAUs hjemmeside, [Dispensationer for studerende](#).

For god ordens skyld understreges, at Studienævnet og Studievejledningen har tavshedspligt.

Udfyld blanketten elektronisk og send den herefter via din student-mail til Jette Due Nielsen – jette@hum.aau.dk.

Med venlig hilsen
Studienævnet for Kommunikation og Digitale Medier

Dispensation om at skrive på engelsk - Speciale Indimedia

Jette Due Nielsen

ti 28-02-2023 10:49

Til: Steffen Würtz Fogh Thomsen <swift18@student.aau.dk>; Nicolai Harning <nhami18@student.aau.dk>;

Cc: Tem Frank Andersen <tfa@ikp.aau.dk>; Pia Knudsen <piak@ikp.aau.dk>;

Kære Steffen og Nicolai

Studienævnet for Kommunikation og Digitale Medier har behandlet og godkendt jeres dispensationsansøgning om at skrive jeres speciale på engelsk – Interaktive Digitale Medier.

Dispensation til at skrive på engelsk indebærer samtidig, at der eksamineres på engelsk ved den mundtlige del af prøven.

Ansøger gøres opmærksom på følgende fra uddannelsens studieordning:

§ 13: REGLER OM SKRIFTLIGE OPGAVER, HERUNDER KANDIDATSPECIALE

I bedømmelsen af samtlige skriftlige arbejder skal der ud over det faglige indhold, uanset hvilket sprog de er udarbejdet på, også lægges vægt på den studerendes stave- og formuleringsevne. Til grund for vurderingen af den sproglige præstation lægges ortografisk og grammatisk korrekthed samt stilistisk sikkerhed. Den sproglige præstation skal altid indgå som en selvstændig dimension i den samlede vurdering. Dog kan ingen prøve samlet vurderes til bestået alene på grund af en god sproglig præstation, ligesom en prøve normalt ikke kan vurderes til ikke bestået alene på grund af en ringe sproglig præstation.

Jeres vejleder Tem Frank Andersen er indforstået med denne dispensation.

Nærværende dispensation skal vedlægges den skriftlige aflevering som bilag via Digital Eksamen.

WorkZone 2023-601-126112

På vegne af studienævnet

Med venlig hilsen / Kind regards,

Jette Due Nielsen

Studiesekretær | Institut for Kommunikation og Psykologi.



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