Viral Vibes: Mastering Music Marketing on TikTok

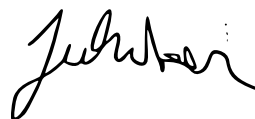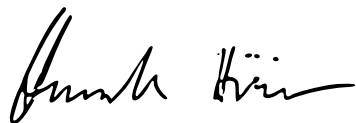A quantitative analysis of consumer journeys from TikTok to music streaming services

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Acknowledgements

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ABSTRACT

This bachelor's thesis aimed to investigate what drives the conversion of music from TikTok to streaming services amongst TikTok users. The study is based on marketing funnel models, such as AIDA and the simplified funnel including the three steps: *awareness, consideration, and conversion.* From these three steps, an ACC model was formulated that included *awareness* and *consideration* as independent variables and *conversion* as the dependent variable. Due to TikTok being a somewhat recent addition to the social media realm, consideration was associated with users' desire to co-create and contribute to UGC. To be able to find whether awareness and consideration drove conversion, a quantitative approach was applied. A survey was conducted, and the collected data was analysed. The analysis revealed a significant relationship between awareness and conversion, but no significant relationship between consideration and conversion. These findings highlight the significance of awareness in driving conversion and provide valuable insights into the consumer journey from TikTok to streaming services, hence the importance of awareness in order to achieve conversion. The study's results can be of help to music marketing professionals to gather an understanding of the importance of TikTok and that awareness is a key factor to ensure conversion from TikTok to music streaming services.

Keywords: awareness, consideration, conversion, viral marketing, co-creation, UGC, TikTok, social media, strategic communication

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SAMMANFATTNING

Syftet med denna kandidatuppsats är att undersöka vad som driver TikTok-användare att konvertera musik funnen på TikTok till streamingtjänster för musik. Studien bygger på modeller för marknadsföringstrattar, såsom AIDA samt den förenklade tratten med de tre stegen: awareness, consideration och conversion. Utifrån dessa tre sistnämnda steg formulerades en ACC-modell som innehöll awareness och consideration som oberoende variabler och conversion som beroende variabel. På grund av att TikTok är ett relativt nytt tillskott till de sociala medierna förknippades consideration med användarnas önskan att skapa content och bidra till user-generated content (UGC). För att kunna ta reda på om awareness och consideration drev konverteringen tillämpades en kvantitativ metod. En enkät genomfördes och den insamlade datan analyserades. Analysen visade att det fanns ett signifikant samband mellan awareness och conversion, men inget signifikant samband mellan consideration och conversion. Dessa resultat belyser betydelsen av medvetenhet för att driva konvertering och ger värdefulla insikter i konsumenternas resa från TikTok till streamingtjänster för musik, därav betydelsen av medvetenhet för att uppnå konvertering. Studiens resultat kan vara till hjälp för musikmarknadsförare för att få en förståelse för TikToks betydelse och att awareness är en nyckelfaktor för att säkerställa konvertering från TikTok till musikstreamingtjänster.

Nyckelord: awareness, consideration, conversion, viral marketing, co-creation, UGC, TikTok, social media, strategic communication

Antal tecken inklusive blanksteg: 91 638

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1. INTRODUCTION

This initial part of the research will introduce the background to the chosen subject that this study aims to investigate. This is followed by a problem definition which will culminate into a research question. This part is concluded with a presentation of limitations.

With the new ways of innovation and technology, social media has become a large part of many people's lives. Wanting to create interactions with consumers has led many organisations to join the various social media platforms and it has now become a common way of marketing (Whiting & Williams, 2013). Additionally, with the rise of social media platforms, its users can create ways of storytelling and building relationships in a non-physical form. It results in people having a more broad range of communicating their emotions and voices through digital media texts (Kim & Li, 2021).

Through social media and its popularity, many marketing practitioners have depended on communicating with their consumers on various digital platforms to build relationships and increase two-way communication (Shawky, et. al., 2022). Furthermore, social networks and organisations' presence on the platforms are now a common way of increasing awareness and consumption among the public (Chaffey & Ellis-Chadwick, 2019).

1.1 Background

1.1.1 Tiktok

TikTok has rapidly become one of the world's largest social media platforms, where you can create, edit, and share short videos with others. The app was launched in 2016 and today the app has over 800 million active users every month and has been downloaded 2 billion times (Chown & Nascimento, 2022). Audio, in the forms of songs or other various sounds, is a large part of TikTok and therefore it has been considered an influential platform for music since users can co-create with sounds to join in on current trends on the app (Knibbe, 2021). The way information is shared on TikTok seems very different from other social media platforms. This is due to the algorithm and a centralised service provider that controls what will be immediately shown to the users (Zhang, 2020).

TikToks combination of video and music is attractive to its users because they tend to feel like they are interacting directly with the influencer or brand that they are watching (Tang, 2019). There are several theories as to why one uses TikTok and its popularity. While some say it is a factor for escapism (Shao & Lee, 2020), others find that it is the need for entertainment that drives someone to consume the social media platform (Bucknell & Kottasz, 2020). Others argue that TikTok participation is merely due to seeking fame, expressing creativity and expanding one's social network (Francis & Hoefel, 2018).

Even though TikTok has become a worldwide sensation in the social media field, there's a difference in how many users are present on the app and how many of the users are actively posting content (Stokel-Walker, 2021). According to Stokel-Walker (2021), the users who are actively posting content are only 9%, and 91% of the other users are simply consumers of the content that other creators post. Tiktok's dominant user group is seen to be women (Kemp, 15th of February 2022) and one can also view from previous research that most users on TikTok are born in the 2000s (Ceci, 2023). Hence, TikTok demographics are often seen as part of Generation Z and the platform has been proven to be used more frequently by women (Dean, 2021).

According to Perreau (2021), there is pressure for brands to be present on TikTok, due to its popularity amongst the public. However, TikTok's complicity might be difficult for organisations to understand and recognise how to best spread awareness on the app. Even so, the virality and unique algorithm have made it a proper game changer in the world of social media marketing and it can no longer be compared to traditional blogging or other media (Perreau, 2021). In 2021, 30% of marketing practitioners expressed an interest in learning more about TikTok and its impact on the organisation's stakeholders. Even so, only 5% of marketing practitioners were active users of the app (Smperth, 2021). One can argue that TikToks popularity is still growing and that the app is still very much current in the social media and communications field in 2023.

1.1.2 Music streaming services

In contemporary times with digitalisation, streaming services are the most common way to consume music every day. Music streaming services today have a social aspect as well. For example, users can add friends on platforms and share music with other connected users

(Information Retrieval and Social Media Mining, 2021). Before music streaming, labour in music involved multiple actors purchasing or distributing the music rather than simply one or two actors who distribute and sell the music. Music streaming services have not only provided a new platform for established artists, but self-releasing and unsigned artists now have more possibilities to get their music out to the public, which might help them gain popularity (Qu, et. al., 2023). However, as streaming platforms have become dominant actors in the music industry, they have also received criticism due to their low royalty payments. This results in the musicians getting paid less through streaming platforms than they would from more traditional ways of music consumption (Marshall, 2015).

One of the largest music streaming services is Spotify. Spotify is a music streaming service, launched in 2008 by Daniel Ek. The streaming service was created during a time when the music industry was suffering from the gaining popularity of music piracy. Digital music streaming became a large part of how music was consumed and Spotify is currently the largest streaming service available. There are 487 million subscribers worldwide to many various music streaming services and 32% of those are Spotify users only (Kramp, 2023). The streaming service, Spotify, has been known as "the new radio" due to its importance for subscribers' music discovery. Spotify influences by introducing new music creators to the world and possibly making them go big in the industry. Subscribers can create their own playlists on Spotify, but one major reason for new music discovery is the popularity of Spotify-owned playlists (Prey, et. al., 2022).

Compared to earlier ways of consuming music where you had to either physically buy a record or download the music file to a digital device, music streaming allows users to subscribe to the service, pay a monthly fee and then have full access to all the music available on the particular streaming platform (Kramp, 2023).

1.2 Problem definition

Music on the internet is a fairly new phenomenon and came about as the development of technology grew wider in the contemporary world (Kramp, 2023). Technology innovation has also caused a shift in the way organisations conduct marketing, which is now more customer-based rather than focusing only on the organisation's needs (Ogden et. al., 2011). By analysing the fairly new social media platform TikTok and whether users tend to consume

music found through the app, this thesis might detect if TikTok and social media communication has affected users' way of music discovery. Furthermore, this thesis will use theories regarding music marketing, viral marketing, co-creation, and User Generated Content (UGC) to conclude if TikTok has generated awareness and consideration which further might have led to streams on music streaming services. This will hopefully gain insight into how artists can use TikTok as a new marketing strategy. Through these theories, the study hopes to gain knowledge about TikTok's virality, its effect on the music industry and a new understanding of how the marketing funnel can operate through the fairly new social media platform. Through a snowball sampling, TikTok users will have a chance to give their opinions on the subject of viral sounds and it will not be from a geographical point of view, but rather from what is generally discovered by users. The sampling will be further explained in the method part of this thesis. By later analysing the responses from the survey, this thesis will seek to understand and explain the importance of the social media platform for music discovery and how music has gone from virality on TikTok to streams on Spotify. The selected timeline is in a contemporary day and is within the past year, 2022/2023.

The overall purpose of the thesis is to research the new importance of TikTok within music marketing to strategically improve understanding of the new social media platform to communication professionals. This is of interest due to TikTok's very different way of operating compared to other, more research established, platforms such as Instagram, Facebook, and YouTube (Chown & Nascimento, 2022). Hence, this thesis will provide insights that can help organisations reach their marketing goals, by using TikTok as a strategic tool for external communication.

1.3 Aims and research questions

1.3.1 Aim

This thesis aims to provide a new understanding for the music industry and music marketers regarding how communication on TikTok is the modern way of external communication when targeting audiences. Hence, it is not only relevant to understand how to use TikTok as a communication tactic in music marketing, but it is also relevant to understand the consumer's attitude towards music discovery on TikTok. This way marketing practitioners can gain an understanding of the importance of TikTok and how to find new strategic marketing strategies which are set to function on the platform. By sending out a digital survey, this

thesis hopes to gather a further understanding of the social media platform and its users' attitudes towards music discovery on TikTok.

1.3.2 Research question

To ensure that the purpose and the aim of this thesis are fulfilled, the research in this study will intend to answer the following research question:

RQ: What factors can explain music marketing conversion on TikTok?

1.4 Limitations

This research is within the field of strategic communication and digital media, due to the used theoretical framework supporting the thesis result and the strategic aspect of marketing through social media. The communicative aspect of music marketing on TikTok is studied in this thesis and all other possible perspectives on this subject are excluded. Due to this, establishing a causal relationship between TikTok and music marketing might be hard since there may be other factors that influence music marketing. The study is not limited to a specific geographic area, however, the results might only display respondents from Sweden. Since the survey will be posted on the researchers' personal social media, the majority of respondents will most likely be from the same geographic area. This might result in those who participate in the survey having different characteristics and behaviours than those who do not. Because of this, the final results could be lower in validity since the content on TikTok varies depending on different demographic factors.

Limitations have also been made within the survey. Even though within the research all questions serve an important role in understanding music on TikTok, the thesis could not analyse all of the questions provided in the survey. For example, the questions regarding social media habits and knowledge of specific viral TikTok songs and artists were not included in the final analysis. The reason for this is the limited amount of time and word count for this thesis. However, the survey questions that were excluded from analysis, might be of use in future research regarding music discovery habits on TikTok.

2. LITERATURE REVIEW

This part of the study presents an overview of the previously published work on the topic. It begins with covering TikTok virality and awareness, followed by TikTok co-creation and finishes with Music discovery.

Due to the rapid development of TikTok as a social media platform, not much research in music marketing has been conducted. However, there is some previous research on TikTok, music marketing, and co-creation that is of value for this thesis to review and take into consideration as this study is formed.

2.1 TikTok virality and awareness

Tiktok has become one of the most used social media platforms today and is successful as an interactive media for its users (Montag, 2021). Perreau (2022) argues that since TikTok has become the world's largest social media platform, organisations need to learn the strategic way to be present on the app for it to be beneficial. According to Perreau (2022) implementing a strategy for TikTok is essential for brands to gain more awareness and growth. The study showed that those brands who are gaining popularity on the platform are sharing and creating content that is playful, unpredictable and entertaining. However, due to TikTok's unpredictable trends, it can be difficult to gain popularity and it is important that marketing practitioners do not simply use the platform as other social media, such as Instagram. Hence, one needs an open mind and a flexible attitude to master the experimental app for it to be useful for businesses. Through the study, it is proven central for TikTok users, both brands and private users, to appear authentic to gain virality and become popular on the app (Perreau, 2022). Perreau's study is of use for this thesis to gain a deeper understanding of TikTok, virality and strategies that can be used by organisations on the contemporary social media platform. Even though it is not centred on the music industry, it is important for this thesis to gain insights into how TikTok as a platform has become an important marketing tool for brands, both smaller organisations and larger ones (Tang, 2019).

2.2 TikTok co-creation

In a study by Gamble and Gilmore (2013), the post-millennial trends were examined and viewed from a co-creational marketing perspective and how these can be applied to the music

industry. They argue that with the emerging new technologies, the more conservative ways of marketing "buyer and seller"-point of view are being replaced with new marketing strategies which have the goal of both parties creating and sharing content. The findings of the study show that co-creational marketing has entered into a new era, where consumers have more power and that music marketing can be developed even further with the use of new social media tools. One major example that emerges in this article where co-creation and UGC are important for the music industry is that consumers can create a buzz by sharing photos, texts or videos of live shows (Gamble & Gilmore, 2013). This article is centred around co-creation and UGC within music marketing, however, it was written before the birth of TikTok. Due to this, it is missing some valuable factors of contemporary social media use.

In a study by Vizcaíno-Verdu and Abidin (2022), storytelling on TikTok has been analysed through music challenges and how in-group affiliations work through transmedia storytelling. This was done through a qualitative analysis examining TikTok videos using the hashtag #musicchallenge and what occurs when users come together to take part in the same trend. They emphasise that TikTok users can find certain meaning in expressing emotions while doing these challenges and that audio memes that evolve into a TikTok trend have become somewhat of a community. Furthermore, this way of co-creating trends has become a large part of media storytelling where users inspire each other and create new meaning for themselves and others (Vizcaíno-Verdu and Abidin, 2022). The study analyses the importance of storytelling in social media and how users affect each other through trends and co-creation. However, this thesis does not particularly identify how the conversion from TikTok to the actual consumption of music occurs. The study takes part in validating TikTok as an influential platform where co-creation occurs and users interact with other users.

2.3 Music discovery

According to Coulter (2022), TikTok has become one of the most popular social media platforms during the last couple of years and it is unparalleled by any other social media. TikTok has opened many doors for unknown musicians, and it takes only one viral video to ensure high chart statistics on streaming services. Hence, the social media platform has become a space for its users' music discovery, with both old music that becomes popular once again and new artists who release their first songs. The study by Coulter (2022) aims to analyse how record labels can use TikTok as a marketing tool and create successful marketing

campaigns. Results show that co-creation is important for TikTok and users need to co-create for a song to skyrocket on the app. Even so, co-creation has been a large part of digital marketing for some years now (Coulter, 2022). Coulter's study has a similar aim to this thesis, however, it does not go deep into the new ways of consumer marketing and how likely users are to convert from TikTok to other music streaming platforms. Hence, this thesis aims to get a more clear view of how the industry can leverage from the perspective of the consumer, using well-established marketing measures such as marketing funnels. However, this thesis can use the interesting findings as inspiration and further understanding of the phenomena of music discovery.

3. THEORY

This part presents two main dimensions to the study: Music Marketing and Social Media, Consumer Journeys. Within Consumer journeys, there are multiple relevant theories presented, such as awareness, viral marketing, interest and desire, co-creation, UGC and action. This theoretical framework forms the basis of the analysis and the conduction of the hypotheses. The last part presents the theoretical model that will be supporting the thesis.

3.1 Music Marketing

The definition of marketing is that it is "the process of identifying needs and satisfying these needs with suitable goods or services, throughout product design, distributions, and promotions" (Dictionary of Marketing, 1996; Ogden, et al., 2011). When one applies this to music marketing, the services are the streaming channels that provide music and the goods will translate into the music. Artists are the ones who create the product and marketing is used to spread and ensure streams. Within music marketing distribution, packaging, publishing, and sales are central elements (Ogden, et al., 2011). P.T. Barnum created one of the most talked about examples within music marketing in the U.S. when he promoted "The Swedish Nightingale", Jenny Lind, who had a $150 000 profit on her tour, which back then was a great amount. P.T. Barnum created Lind's celebrity profile and managed to make her one of the most popular singers at the time (Baskerville & Baskerville, 2019).

3.2 Consumer journeys

Consumer journeys can be viewed as modern multi-channel buyer behaviour. This is due to the consumer using various media to choose the proper supplier and later making the actual purchase of the product or service (Chaffey & Ellis-Chadwick, 2019).

When it comes to customer journeys there are various models to simplify this complex process. One of these models is called AIDA, which contains four parts: awareness, interest, desire, and action (Rowley, 2002). AIDA has been around since the 1920s (Kitson, 1920; Bergkvist & Taylor, 2022) and refers to the steps that a consumer takes from brand awareness to the actual purchase of a product (Bergkvist & Taylor, 2022). The first step in the AIDA model can sometimes also be referred to as "attention" (Doyle, 2019), however, this thesis will refer to the first step as "awareness". Brand awareness has been proven important to both low and high-involvement products and therefore can AIDA be of use as a base model when planning a marketing campaign (Bergkvist & Taylor, 2022). In a classic AIDA model, the communication should be easily understood, persuasive, and superior to the communication made by other brands (Jankhoteli, 2023). The second stage, *interest*, is where the brand must gain the target audience's interest and devote time to research the brand. Here the target audience is devoted to learning more and their interest will hopefully deepen. Therefore, the brand needs to have information available, and a message that keeps the interest. The third stage, *desire*, is when the target audience might seem driven to purchase, but still with some hesitation. Here, the brand must eliminate these doubts and convince further that there is a demand for the product or service (Jankhoteli, 2023). The last stage, *action*, is where the consumer devotes themselves to the brand by purchase. Here, marketing must keep providing relevant information to ensure that the target follows through with the intended purchase (Jankhoteli, 2023).

The consumer journey is often referred to as the marketing funnel, which describes how marketers are to go about the consumers' purchase decision journey and how to market the products to ensure eventual purchase (Colicev, et al., 2019). To use and predict the consumers' attitudes to market a product is not a simple task for marketers. It has been proven quite difficult and one needs to get a clear view of the target audience, their needs, and attitudes (Hanssens, et al., 2014). According to Colicev et al. (2019), the stages in the

marketing funnel are awareness, consideration, purchase intent and satisfaction. According to Hanssens et al. (2014), the three main stages in the marketing funnel are awareness, consideration, and eventually conversion. The middle part, consideration, has been proven the most long-lasting for consumers and is where they need to decide on the product (Hanssens, et al., 2014).

This thesis will take inspiration from the marketing funnels and the various stages. Furthermore, the theoretical model will be set after the three stages: awareness, consideration, and conversion. Even so, the various stages analysed will also take inspiration from the AIDA model. The reason for this is that the marketing funnel stages look somewhat different in various studies, however, they usually represent the same steps in the consumer journey. Due to their compact and direct explanation of the consumer journey, this thesis will use the marketing funnel stages as a frame for the research variables. However, this thesis takes into consideration its simplicity and that the reality of a consumer journey can be much more complicated and that AIDA as well as other marketing funnels have been criticised due to their far too simple way of viewing this phenomenon.

3.2.1 Awareness and viral marketing

If a consumer can remember, recognize or simply know about a brand, brand awareness has been achieved (Keller, 2008). The first step in making the consumer aware of the existence of a product is to draw attention, hence creating awareness. In the digital era, such as social media, there are brands that are more promoted and discussed than others. These brands gain more awareness, and more awareness makes it easier to attract consumers. When talking about brand awareness, two aspects are considered: brand recognition and memory. There is a consensus among experts that these two factors are important when consumers make their purchase decisions and evaluate their product usage experiences (Thoma & Williams, 2013). The concept of brand awareness has been affected by the use of social media, and the changing consumer behaviour. Companies have had to find a different way of doing business, and have experienced plenty of positive outcomes. With social media comes social and digital opportunities to create both better brand awareness and increased sales at a lower cost (Dwivedi & et al, 2021). This advantage makes marketing through TikTok effective for all companies, even with a limited budget. Based on what is presented above, the researchers assume the factors influencing brand awareness to be a combination of content marketing,

influencers and UGC (Gunawan, Haryono & Andreani, 2021). Brand awareness can be explained as how familiar consumers are with a brand. Achieving brand awareness is important for both new brands and more established ones. For consumers to have knowledge of the brand's existence will help growth and already established brands are in need of new consumers, the concept of brand awareness is important for all brands (Romaniuk, et. al., 2017).

The well-established term word of mouth (WOM), has through digital media gotten a whole new importance for brands (Rosenbaum-Elliot, et. al., 2018). Therefore, a new more direct term has been created, electronic word of mouth (eWOM). With this new way of communication online, it has been proven that eWOM volume is important for brands and that through this volume, brands can create viral campaigns (Rosenbaum-Elliot, et. al., 2018). According to Gamble and Gilmore (2013), the term viral marketing contains strategic placements of marketing messages that consumers can pass on to others online. Usually, this is done through recruitment or simple encouragement. When consumers pass on the message online, it will hopefully create a "buzz" and later other creators out there might catch on. Therefore, within viral marketing, consumers are seen as a "marketing force". It is very important that the content and the sharing of the content is viewed as sincere by the audience because it is not uncommon for audiences online to be critical or suspicious towards content online, especially marketing content. Some said that this viral content would only have a limited lifespan. However, this way of marketing has become more popular with the new ways of digital communication and co-creation is seen as stimulating and it looked like it was going to be the marketing trend of the decade (Gamble & Gilmore, 2013). Awareness can be directly connected to the term word of mouth (Rosenbaum-Elliot, et. al., 2018). Since this study is referring to digital media, one could argue that eWOM and the concept of viral marketing are appropriate to take into account when analysing *awareness*.

Awareness will be one of the independent variables and a part of our first hypothesis. This hypothesis is set to show that more music awareness on TikTok will be associated with more conversion.

3.2.2 Consideration, co-creation, and UGC

Consideration refer to the stage before the consumer goes to conversion, which often means purchase. Consideration can involve multiple things, but mostly the consumer shows an interest in the brand and comes to a decision whether or not they like the brand (Hanssens, et al., 2014).

Since TikTok is quite complicated with its algorithms and other functions (Zhang, 2020) it is somewhat difficult to map out what the consideration stage might be for TikTok users when they hear music on the platform. This thesis will consider co-creation and user-generated content (UGC) as a part of the consideration process for TikTok consumers. However, with TikTok's many functions, one might argue that it is not impossible for the consideration process to vary from consumer to consumer.

According to Coulter (2022), social media has changed the way of marketing and also music marketing. Before social media, there were a lot of gatekeepers who could make or break a musician. Now with new technical tools, it works in a different way, using new strategies and tactics. Co-creation can be defined somewhat as collaborative value creation, both by the consumer and the creator. It is important for the customer to have a way to personalise the co-creation for it to be successful in the realm of social media. It is not only the customer who personalise the co-creation, but it is also possible for the musician to do so. This way, marketing and co-creation on social media mean that record labels do not necessarily hold the same gatekeeping power for an artist's success (Coulter, 2022). Co-creation has now become a way of creating value and it is a mutual relationship that benefits all and a more horizontal approach to marketing. TikTok is one of those social media apps where this mutually beneficial relationship from co-creation value is very visible. Furthermore, social media and co-creation have become a large part of the world of music marketing and can leverage social media as an important tool for musicians or record labels to use for marketing (Coulter, 2022). Social interaction has been proven valuable for a brand's communication and when the consumers come together in social integration, it may well contribute to the attitude towards the brand (Rosenbaum-Elliot, et. al., 2018).

The user-generated content has become something that marks a large change within marketing. Now the consumers are viewed as coauthors of the brand and will spread the

awareness of the brand through their own channels without the marketers controlling what is posted. This new interactive way of marketing brands will mean that the brand would need its marketers to engage the consumers to publish content regarding the brand, rather than trying to take back control over what the consumers produce on social media (Quesenberry, 2019).

According to Gamble & Gilmore (2013), UGC is a certain way of marketing within the digital media spectrum and it is seen as a certain global phenomenon which has become very popular. It involves Second Life avatars, online reviews, social networks, blogs, video clips, and peer-to-peer Q&As. Now, since advertising control is more directed towards the consumer, a new way of marketing has arisen. Even so, one must look to somewhat control the content and how to best understand consumer motivations in the contemporary marketing arena, that is social media (Gamble & Gilmore, 2013). UGC is mainly the created content that is shared online and the consumer-generated media that can be interacted with by the users of the platforms where the content is shared. Through social media and the use of UGC, organisations have seen its strength and it has become hyper-realised (Akar & Topçu, 2011). Many organisations are now active in UGC spaces due to these channels' way of building consumer relationships. UGC spaces have a certain freedom that is different from traditional marketing practices (Gamble & Gilmore, 2013). However, this freedom can sometimes result in system manipulation and inappropriate content, which might call for some sort of regulatory measures. Even so, UGC is still one of the most dominant ways of marketing within social media and its focus on consumers is highly relevant in contemporary times. It is a part of the co-creational marketing typology and results in creative freedom, it has proven to be cheaper than other traditional marketing practices (Gamble & Gilmore, 2013).

Consideration is the other independent variable and a part of this thesis's second hypothesis. This hypothesis is set to show that more music consideration on TikTok will be associated with more conversion.

3.2.3 Conversion

If consumers purchase without interest or consideration for the brand, brands would lack brand equity and positive emotions towards the brand are desirable for a brand to gain awareness and interest for the target audience to later go forward to conversion (Baumgartner et. al., 1997, referred to in Rosenbaum-Elliott, et. al., 2018). According to Quesenberry

(2019), after a purchase is made by a consumer, brands can benefit from having a feedback cycle on social media, where consumers rate the product or service, hopefully, the rating is positive and the user-generated feedback will generate awareness for new consumers to start their own consumer journey. To ensure that the consumer actually makes the decision to act and convert from the social media channel, one needs to communicate towards the desired audience. Therefore it is important to choose the correct platform for marketing the brand (Quesenberry, 2019).

Conversion within the social media aspect is largely defined as when the regular audience is transformed into active consumers of the brand or product. This is important for marketing professionals within social media due to the large amount of content on social media and the ultimate goal is for the target audience to convert from the platform to consume the product (Freberg, 2018). To clarify where the exact conversion comes from can sometimes be somewhat difficult to determine and one can not always be sure what marketing tactic has resulted in the conversion rate (Hartemo, 2022).

When consumers are happy and share the product or service with others on their social media, one can view these as loyal and satisfied consumers (Quesenberry, 2019). According to Colicev, et al. (2019) satisfied consumers who take to social media will later generate more awareness which might trigger the marketing funnel to start over again. It has also been previously proven that the content generated by the organisation has a lower impact on awareness than UGC. Therefore, it is important for organisations to ensure that the marketing funnel does not simply stop after the conversion part, but that it comes to aid awareness to start over again (Colicev, et al., 2019).

The conversion stage is the dependent variable and is involved in this thesis both hypotheses. Conversion is viewed as a crucial event in this thesis when it comes to music consumption, since this thesis refers to music discovery on music streaming services as consumption, hence, when conversion has occurred.

3.3 The theoretical model
The various marketing funnels and their models are a fairly simple way of displaying a consumer journey, and it must be taken into consideration that the actual journey is much

more complicated with multiple factors. Noteworthy is that due to TikTok being a fairly new and unresearched social media, it is difficult to distinguish what would translate as *consideration* or in the AIDA model; *interest and desire*. Therefore, this study will be considering the users' attitudes to co-creation and UGC as the consideration stage due to it being somewhat more demanding for a consumer, rather than just consuming other creators' content. The theoretical model to display a consumer journey on TikTok in this thesis will be *awareness*, *consideration*, and *conversion* (ACC). This is to further simplify and grasp this phenomenon in a clear and direct way, even though the authors are well aware that a consumer journey is much more complicated than this. There are two hypotheses for this study and they are directly connected to this new model and the remade variables awareness, consideration and conversion. Furthermore, there are 3 control variables which are connected to the model; age, gender, and level of education.

H1: More music awareness on TikTok will be associated with more conversions.
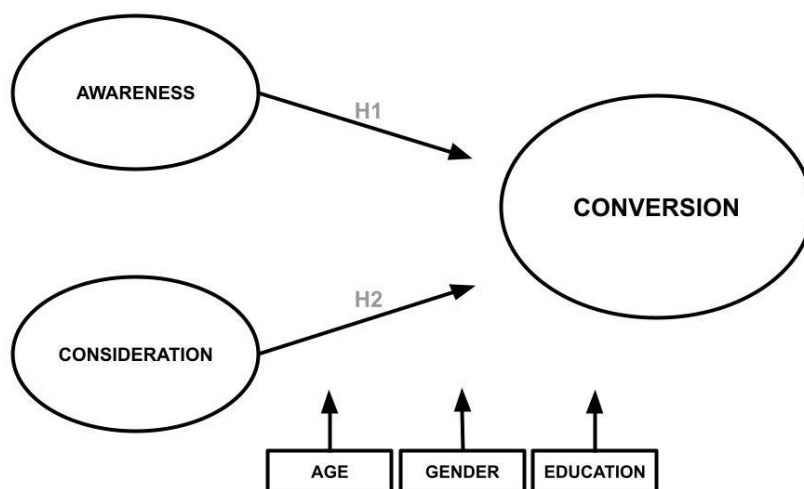**H2**: More music consideration on TikTok will be associated with more conversions.

Figure 1. The theoretical model of which the thesis is studying conversion as the dependent variable and its two hypotheses.

4. METHOD

This part presents the methodology and works as the foundation for the study. It begins with the scientific approach that leads to a choice of strategies for research and analysis. Further on, the participants and their demographics are presented. After this, one will find a discussion on measurement instruments followed by a step-by-step explanation of the data analysis conducted in SPSS. This part is finished with a methodological reflection.

4.1 Scientific approach

This study was conducted using a quantitative approach. When examining a phenomenon quantitatively one is interested in finding out how a phenomenon might be generalised to a larger population (Allen et al, 2009). The aim of this study is to find out what factors that drive conversion. "What" questions are generally attempted to be answered through quantitative methods. By making generalisations about the behaviour of TikTok users this thesis hopes to come to a conclusion. One purpose of quantitative communication research is to try and apply principles of the scientific method to human action. To do this, the researcher has to try to observe, explain, predict and maybe even control specific phenomena. Any approach that uses systematic observations to account for and generalise human behaviour might be defined as a quantitative method. Systematic observation is referring to it being intentional, replicable and valid. One must have intent because without it you would not know how to focus your observations (Allen et al, 2009).

This research is taking on a social constructionist perspective. This perspective argues that humans have beliefs about reality and that these beliefs affect our attitudes towards how knowledge should be created. With this, they mean that reality exists inside the head of the observer (Björklund & Paulsson, 2014). Instead of passively taking in information, constructivism allows us to construct the knowledge ourselves. When one encounters the world and reflects on what one comes across, one can include new information into pre-existing knowledge (Bada, S. O., & Olusegun, S. 2015).

The work procedure for this study will be abductive. This is because abduction enables the finding of new concepts and explanations when coming across a new or surprising phenomenon that one can not explain with already existing knowledge. Abduction allows one

to go back and forth between already existing theories and new information that one comes across when collecting material (Flick, 2018). Since TikTok is a somewhat new platform, a lot of research has not yet been conducted and one could argue that there is a gap in the research on the marketing aspects of TikTok. Furthermore, even though the theoretical model is inspired by previous marketing funnels, the marketing funnel has not yet been translated to the TikTok platform. This results in the study having to detect new ways of the marketing funnels function on TikTok. Therefore, the abductive approach is most relevant to this study.

This study aims at reaching an explanatory conclusion. Explanatory research is a type of research that aims to understand the relationships between variables and explain why they occur. It typically involves using data to identify patterns and relationships, and then developing and testing hypotheses to explain them (Flick, 2018).

4.2 Survey Study

The empirical material was collected through a web survey. This method allows us to study individuals' opinions, feelings and behaviour (Trost & Hultåker, 2016). There are several advantages to using survey designs. They can collect data from a large number of people which allows us to make a more robust conclusion. Surveys can also have strong generalizability since they typically occur in a more naturalistic setting. However, there are also disadvantages to survey designs. For example, a survey does not provide compelling evidence of causation. Surveys are not optimal for identifying cause-effect relationships among variables, but they can still help to identify relationships between variables (Allen et al, 2009).

The survey was created in a Google form and contained 27 questions in total and was divided into seven parts. Out of these questions, 26 were closed-answer questions and one was open-answer. If the questions have closed answers, the collected data will be easier to code since there is no chance for the respondent to give unexpected answers. The open-answer question was "country". This was added because the survey was posted on the authors' social media where the network is from around the world, and also because it was relevant to see if answers differ due to where you are from. It was also made sure that all of the questions were obligatory, meaning that the respondent had to answer all of the questions in order to get to the next part. The advantage of obligatory questions is that one limits the amount of fallout.

The disadvantage, however, is that the respondent might give a random answer or even leave the survey (Bryman & Bell, 2017). The survey questions were all formulated in both Swedish and English, and this was to enable people from all over the world to take part but at the same time, it was assumed that most of the participants would be Swedish.

Since the only interest is in interviewing people who have TikTok, the first part aims at excluding those who do not. In the second part, the participants were asked socio-demographic questions, such as gender and main occupation. For these questions, the answer options were designed according to a nominal scale since the values in the variable do not have a given order (Trost & Hultåker, 2016). The answers to the question regarding age and level of education are according to an ordinal scale since the values do have a given order (Trost & Hultåker, 2016). The third part asks questions on social media usage and habits in general and the same scales as mentioned previously are also used here, but additionally, Likert scales were added. Likert scales are commonly used in quantitative research, especially when the survey wants to measure attitudes and behaviours (Hair et al, 2015). Parts four, five and six are divided according to the theoretical model (ACC) which was inspired by the AIDA model and measures music on TikTok's awareness, consideration and conversion. However, when conducting the survey the researchers chose to name the consideration part "Interest". This decision was made due to the fact that interest is a more simple concept to comprehend for respondents who are not familiar with the marketing funnel theories, hence is easier for the respondents to understand. These three parts will be explained further under variables. The last part wants to thank the participant for taking part.

When creating this survey, the focus was on designing it in a way that would minimise discomfort for the participants. This was done according to strategies by Vanderstoep & Johnston (2009). They suggest using clearly formulated questions that are easy to understand and answer, ensuring anonymity throughout the survey and also testing the survey on a smaller group. Following ethical guidelines is also crucial if you want good-quality on the collected data. Some of those are to inform the participants of the purpose of the study and to openly publish the results (Trost & Hultåker, 2018). All of these recommendations were taken into consideration while designing this survey.

4.3 Participants

The total sample consisted of 125 respondents but 6 of these respondents did not have TikTok and were therefore not able to participate further in the survey. Of the 119 respondents whose answers were used, 76,5% (91 people) were women and 21,8% (26 people) were men. One person identifies as "other" and one person prefers not to say. The fact that both of us writing this study identify as women could be a contributing factor to why the majority of the respondents were women. Another theory could be that women to a greater extent than men answer surveys (Trost & Hultåker, 2016). When it comes to sample size, there is no certain standard for the number of respondents required (Bryman & Bell, 2017). Factors that could affect the sample size are time and money, and in this case, one had to consider the lack of time. The survey was published on April the 20th, 2023. It was shared on Facebook, Instagram stories, private messages and in school. The survey was also posted in Facebook groups to get a more diverse group of people.

For this study snowball sampling was the most suitable, as mentioned previously. In snowball sampling the researcher usually begins with a limited number of initial contacts who fit the criteria. These people are invited to participate in the research, and later on, asked to recommend other contacts, and then they recommend others and so on. For this, the researchers used their own social network. Here, one establishes the initial links. When a certain sample size has been reached, the sampling is finished. Snowball sampling has increased with the growth of social media platforms. Snowball sampling is more often used for studying sensitive topics, but some argue that it is more likely to be successful when the topic is not extremely sensitive (Parker et al, 2020).

4.3.1 Gender

Out of the 119 respondents in the survey, there was a clear dominant representation of women, which consisted of 76.5%. With the statistics displayed in *Figure 2*, one can see that 91 of the respondents were women, 26 were male, and 2 of the respondents were other or prefer not to say.
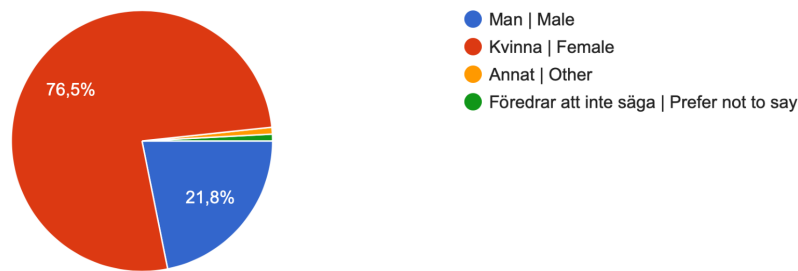
Figure 2. Displaying the distribution of gender among the respondents.

4.3.2 Age

The thesis target audience was considered to be young adults between the ages of 18-25, due to this age group's social media presence and as mentioned earlier, those born around the 2000s are mostly active on the social media platform TikTok (Ceci, 2023). In the results, one can see in *Figure 3* that 57 of the respondents were in this intended age group and made up 47.9% of the responses to this question. However, *Figure 3* displays that both respondents who are -18 and 26-40 are also present on TikTok. The age groups that did not take part in the survey were respondents 41-60 and 61+.
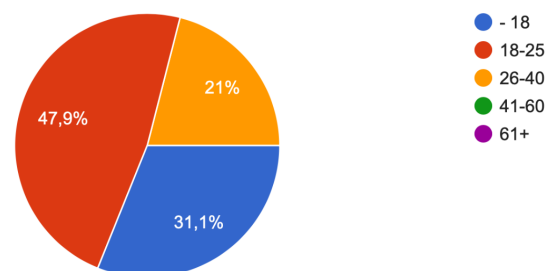
Figure 3. Displaying the distribution of age among the respondents.

4.3.3 Education

The pie chart in *Figure 4* displays the level of education that the majority of TikTok users have in high school, which consists of 42% of the respondents. However, many of the respondents have a bachelor's degree, 31.1%, and primary school education, 22.7%.

Vad är din nivå av avslutad utbildning | What is your level of completed education?
119 svar
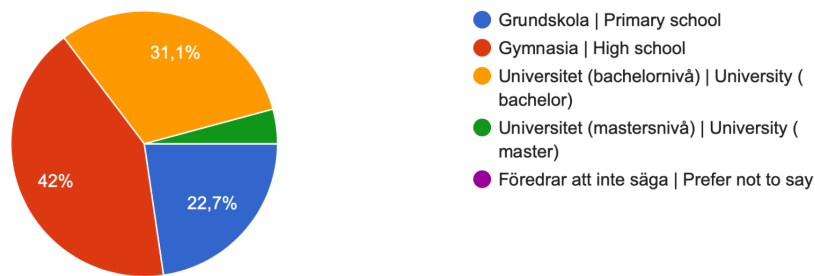
Figure 4. Displaying the level of education among the respondents.

4.3.4 Occupation

When analysing the respondents' occupational status, one can see in *Figure 5* that 91 respondents, 76.5%, are students which constitutes the majority of respondents. Only 20.2% are employed and 3.4% chose other.

Vad är din sysslesättning? | What is your main occupation?
119 svar
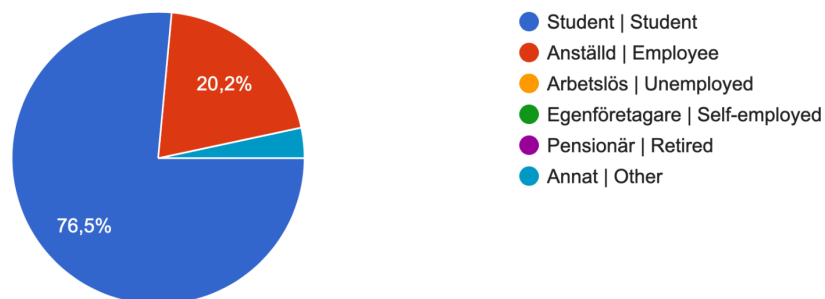
Figure 5. Displaying the respondents' occupations.

4.3.5 Country of residence

Due to TikTok being an international sensation, this study asked respondents to state their country of residence. This would also be of interest due to the content provided by the algorithm might vary from country to country. The answers displayed in *Table 1* and *Figure 6* show that 114 respondents are based in Sweden, 4 respondents are based in Finland, and 1 respondent is based in Hungary. The authors of this thesis are from Sweden, which results in most of the sampling being directed towards people based in Sweden. Therefore, it was

anticipated that the majority of respondents would be Swedish residents. The results show that 95.8% of the respondents are as the anticipated result and the majority of the respondents are based in Sweden.

Ange vilket land du bor i: | Enter what country you live in:

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Finland	4	3.4	3.4	3.4
	Sverige	114	95.8	95.8	99.2
	Ungern	1	.8	.8	100.0
	Total	119	100.0	100.0	

Table 1. The frequency of respondents on the survey question regarding country of residence.
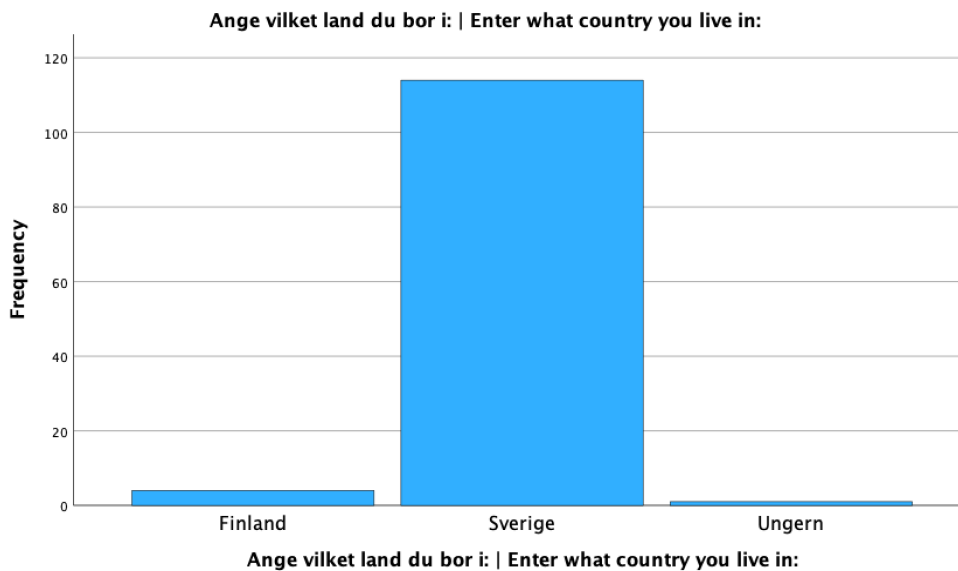
Figure 6. Displaying the respondents' residential country.

4.3.5 Awareness, consideration and conversion

The survey was divided into three parts called awareness, consideration and conversion. The awareness part proved to us that 89,9 % come across music either very often or often, 50,4% are exposed to new songs on TikTok first and 69,7% are exposed to music on TikTok through creators using the sounds in their videos. In the conversion part, we found that only 25,2% were likely to create a TikTok using a viral song and 38,7% would create a TikTok using a song they found through another creator. The conversion part tells us that 63,1% would listen to a song they found on TikTok using a streaming service, however the social media presence of an artist does only affect 25,2% of the respondents when it comes to discovering them on a streaming service. 67,2% of the respondents think that TikTok affects what music people

listen to on streaming services and as many as 89,1% think that the "top lists" on streaming services are affected by TikTok.

4.4 Measurement instruments

A variable is any measurable characteristic or property that can take on different values and vary across individuals, groups or situations. Researchers get their data by gathering different variables from a sample. There are different types of variables, and they are analysed in different ways (Vanderstoep & Johnston, 2009). This study uses dependent variables, independent variables and control variables. It is the independent variables and the control variables that prove a correlation to the study's dependent variable (Frost, 2020). The variables are constructed according to the ACC model displayed in *Figure 1*.

4.4.1 Dependent variable

The dependent variable of this study is conversion. This variable is the outcome of what is aimed to measure through the survey (Vanderstoep & Johnston, 2009). Both our independent variables and our control variables will be measured towards this variable in order to find out what factor drives conversion. Conversion equals the last C in the ACC model.

4.4.2 Independent variables

The study's independent variables are, according to the ACC model, the A and the first C. The A stands for awareness and the C stands for consideration. Awareness is measured by both awareness and attitude and consideration is measured by interest, co-creation and UGC. In a study, independent variables are the variables that the researcher systematically controls. By manipulating independent variables, the researchers can assess their effect on the dependent variable (Vanderstoep & Johnston, 2009). The researchers further discuss that by using multiple independent variables, the odds of reaching statistical significance increase. In the meantime, too many independent variables could lead to a decreased generalizability of the results (Vanderstoep & Johnston, 2009). For this research, the choice was made to only use two independent variables. This was profitable for the purpose of the study since the two variables are both relevant and are expected to interact with each other.

4.4.3 Control variables

These variables are presented in the first questions of the survey and aim at getting to know the participant. These questions are age, gender, education etc. The control variables enable us to draw possible conclusions between certain groups within the sample (Djurfeldt, Larsson & Stjärnhagen, 2018).

4.5 Data Analysis

The collected material was analysed using the program IBM SPSS Statistics. The first step in the process was to find and correct incorrect data. Since there was one open-answered question this was a necessary step. Both "Sweden" and "Sverige" were found since the survey was in both Swedish and English, and some were written in caps or miss-spelt. These outliers were altered so that all of the answers were changed to "Sverige". After doing this, the category of the variables was changed to either nominal, ordinal or scale to ensure correct measurement. After this was done, the analysis started. The variables that were aimed to analyse and form index variables were already on a 1-5 Likert scale. Due to this, there was no need for re-coding any variables for this research. The first step was therefore to create new indexes. Creating an index means gathering correlating variables and by doing this, studying the variables becomes easier and more effective (Djurfeldt, Larsson & Stjärnhagen, 2018). The index variables are chosen from the theoretical model *Figure 1*, mentioned earlier in the theoretical framework, where there is one awareness variable, one that measures consideration, and finally one that measures conversion. Thus, before creating the indexes the researchers must analyse if the variables correlate and are able to form valid indexes. To ensure this, all variables were tested using Cronbach's Alpha. If Cronbach's Alpha has a value of 0.7 or above, the variables are relevant for merging. Three new indexes were tested and created, *Table 2-5*. The first ones were the independent variable indexes. The Likert scale questions from Chapter Four were used to create an awareness index, called Index_awareness, and the Likert scale questions from Chapter Five to create a consideration index, called Index_consideration. The next step was to create the dependent variable - conversion. An index was formed using the Likert scale questions from part six and it was named Index_conversion.

Variable	Survey question
AW1	Jag kommer ofta i kontakt med musik på TikTok | I often come across music on TikTok
AW2	Majoriteten av nya låtar som jag hör, hör jag på TikTok först | The majority of new songs that I hear, I hear on TikTok first
AW3	Jag exponeras för ny musik genom att kreatörer använder låtar i sina TikToks | I am exposed to new music through creators using the songs on their TikToks

Table 2 . The awareness index variable and its survey questions.

Variable	Survey question
CONS1	Hur sannolik är du att skapa en TikTok med en viral låt? | How likely are you to create a TikTok using a viral song?
CONS2	Hur sannolik är du att skapa en TikTok med ett ljud du hittat hos en annan kreatör? | How likely are you to create a TikTok using a sound you found through another creator

Table 3. The consideration index variable and its survey questions.

Variable	Survey question
CONV1	Hur sannolik är du att lyssna på en låt som du hittat via TikTok på en streamingtjänst? | How likely are you to listen to a song you found through TikTok on a streaming service?
CONV2	Hur mycket påverkar en artists sociala medie-användande ditt beslut till att upptäcka dem på streamingtjänster? | To what extent does an artist's social media presence influence your decision to discover them on streaming services?
CONV3	Hur mycket skulle du säga att TikTok påverkar vilken musik folk lyssnar på via en streamingtjänst? | How much would you say that TikTok affects what music people listen to on streaming services?
CONV4	Jag tror att "topplistorna" på streamingtjänster påverkas av TikTok | I think that the "top-lists" on streaming services are affected by TikTok

Table 4. The conversion index variable and its survey questions.

Index variables	Included variables
index_awareness	AW1 - AW3
index_consideration	CONS1 - CONS2
index_conversion	CONV1 - CONV4

Table 5. A summary of the thesis index variables.

After creating the indexes, a different analysis to investigate mean, median and mode were performed and laid the groundwork for the descriptive statistics which was created using bivariate analyses. Finally, a regression analysis was implemented where the independent variables were tested on the dependent variable. Regression analysis is a relevant method when the purpose is to find a correlation between more than two variables (Djurfeldt, Larsson & Stjärnhagen, 2018).

4.5.1 Reliability Analysis

Conducting a reliability analysis is critical for this sort of research. When reliability is not reported, it is not clear to the reader whether the scores in this study are reliable or not. Thus, by not reporting the reliability of the scores assumptions can be made about the data. This might lead to a misleading conclusion that would differ from a conclusion with rightfully examined scores (Cousin & Henson, 2000). To ensure accurate measurement, a comprehensive assessment of reliability should encompass all relevant indicators for the specific task and construct. However, reliability alone has its limitations. Validity is equally crucial, as it confirms that the measure accurately captures what it intends to measure. Both reliability and validity are essential for ensuring research that can be replicated (Kucker & Chmielewski, 2022).

4.5.2 Internal reliability

As mentioned in the methodology, a reliability test was conducted to measure the variables' reliability to each other. Cronbach's Alpha is the most important value when it comes to internal reliability (Pallant, 2010). For Cronbach's Alpha, the benchmark value for reliability is 0.7. Values near 0.7 could be minimally acceptable but it is not ideal (Frost, 2020). When conducting the reliability test, one found that Index_conversion, one of the three constructed indexes, had a value below 0.7. When looking at "Cronbach's Alpha if item deleted" one

found that the number would only decrease and therefore it was not an option for us. To be able to validate the use of this index, an additional reliability test was performed to find a mean Inter-item correlation value. For the variables to be valid in a study, the Mean Inter-item value should be between 0.2 and 0.4 (Pallant, 2010). The Index_conversion had a Cronbach's Alpha that was 0.618 which is close to 0.7, and it had a Mean Inter-item correlation value of 0.299. This means that this index is still relevant for this study and will therefore be included.

Constructions	Cronbach's Alpha	Mean Inter-item Correlation	Number of items
Index_conversion	0.618	0.299	4
Index_awareness	0.768	0.538	3
Index_consideration	0.928	0.873	2

Table 6. Constructed indexes and reliability in the form of Cronbach's Alpha and Mean Inter-item correlation value.

4.5.3 Multicollinearity Test

Multicollinearity occurs when the independent variables are too similar (Frost, 2020). To assure us that the variables are not linearly correlated to each other, a multicollinearity test between the independent variables was conducted. There is almost always some collinearity present, however, this is not harmful until it reaches a certain point (Mason & Perreault, 1991). A correlation matrix with correlation coefficients was created to examine the relationship (r-value) between the dependent variable (Index_conversion) and the independent variables (Index_awareness and Index_consideration). This will prove to us how the variables in the study are related to each other. Pearson's correlation coefficient values are between -1 to +1. These values indicate what type of positive or negative correlation there is between the variables (Pallant, 2010). What one can see from the table below is that there are positive correlations between all of the variables. There was a low correlation between all indexes except for Index_awareness and Index_conversion. A low correlation is 0.10-0.29 while the indexes mentioned had 0.534 (Pallant, 2010).

	Index_conversion	Index_awareness	Index_consideration
Index_conversion	1.000	0.534	0.218

Index_awareness	0.534	1.000	0.195
Index_consideration	0.218	0.195	1.000

Table 7. Pearson's Correlation Matrix.

The risk of having a strong correlation between variables is that multicollinearity might appear. What can be told from this model is that Index_awareness and Index_conversion are somewhat too correlated to each other. To assure us that the model is suitable for multiple regression analysis, a choice was made to do a multicollinearity test to further investigate the relationship of the variables. This test provides us with a VIF value that will identify the correlation between independent variables. VIFs start at 1 and have no upper limit (Frost, 2020). What we found was that the model is suitable for multiple regression analysis since the independent variables have a VIF-value above 10 (1.040) and that all independent variables have a tolerance value above 0.10 (0.962).

4.6 Methodological reflections

There are advantages and disadvantages to most research methods, and these are important to be aware of as they guide researchers in which method is most appropriate in a specific case (Björklund & Paulsson, 2014). This study uses a quantitative method. Quantitative methods tend to generalise human behaviour. Most quantitative studies use a sample of individuals and behaviours to draw generalised inferences about those same behaviours in larger groups or populations. To the extent that the sample used in the quantitative study is both typical and representative, results observed for the sample are generalizable to the larger population. Of course, no such generalisation is exactly perfect, and consequently, there is always some error associated with the inferential leap from the sample to the population (Parker, et al, 2019).

It is also accepted within social science research that researchers cannot find complete explanations for their results due to society being so complex. There are thus too many variables that can conceivably have an impact on the result and interact with each other. Therefore, believing that you found the only true explanation is not possible (Bryman & Bell, 2016)

This study had a sample size of 125 people, however only 119 participants' answers were considered as mentioned in part 4.3 of this thesis, and the sampling method used was

snowball sampling. The sample size can be explained by the limited time in collecting the data since snowball sampling is a time-consuming method. Within this method, there are some limitations as to reaching certain populations since the sample is dependent on our social network. Also, the use of a small sample size could lead to inaccurate results (Bryman & Bell, 2016).

There are also some limitations when it comes to surveys. Since there is no way for us researchers to monitor the answers given by the participant, there could be some fall-offs or different interpretations of the answers. This survey was distributed online which is also a factor affecting the research. The participant may choose not to complete the survey, or choose not to answer the survey at all. Therefore, one must trust that the respondents give honest answers to the questions regarding their behaviour (Vanderstoep & Johnston, 2009) and that they take part in and complete the survey. Since none of this can be controlled, the validity of the study is affected (Djurfeldt, et al, 2018). General criticism towards surveys is that it's impossible to ask follow-up questions, which is substantial to be able to understand why the respondent gave the answer that it did (Bryman & Bell, 2016).

One factor worth reflecting upon is our decision to construct index variables. This is a convenient way to effectively investigate multiple variables at the same time but there is a risk that these variables are not suited to be merged into an index (Djurfeldt, et al, 2018). To avoid this fall-off, a correlation analysis to find Cronbach's alpha and mean Inter-item value was conducted.

5. RESULTS

This part presents the analysis and results of the study. First, an introduction to the demographic analysis is given under descriptive statistics. This is followed by the results from an analysis conducted in SPSS, more specifically a multiple regression analysis. Lastly, a testing of our hypotheses is presented.

5.1 Descriptive statistics

To ensure that the study results in a thorough understanding of the phenomena surrounding conversion from TikTok to music streaming services, it is beneficial to display the

demographic statistics from the respondents, these are gender, age, and education. The total number of respondents was 125 and to display the descriptive statistics, the descriptives are presented in pie charts and bar charts in *Figure 2-6.* Firstly, there were 6 respondents who chose "No" on whether they use TikTok, these respondents did not get to participate in the rest of the survey due to it not being relevant for the collected data and for the purpose of this thesis. Therefore, the number of respondents who answered the rest of the survey questions was 119. Below one can see that it was proven in the multiple regression analysis and the variable coefficients that the descriptive statistics analysed by intention to convert from TikTok to music streaming services based on the demographic statistics showed a non-significant trend. When descriptive statistics show a non-significant trend, one might see a pattern, however, it can not be proven statistically.

5.*1.1* **Intention to convert from TikTok to music streaming services based on gender**

Firstly, a bivariate analysis was conducted to provide a clear view of the intention to convert from TikTok to streaming services based on the respondents' gender. The bivariate analysis contained the conversion index variable (*see appendix 7.3.3*) and a dummy variable on gender which was created to simplify the analysis. "Female" was the dominant choice of the respondents in the survey, as mentioned in the demographic statistics, therefore the gender variable was converted into a dummy variable containing *female* or *other*. The presented bar chart provides an understanding that females carry the larger mean when measuring the intention to convert from TikTok to streaming services. Even so, one can see that the mean does not differ too much, which makes the results somewhat neural. Both of the categories are close to the mean of 15,0.

Figure 7. Displaying the mean of the index variable for conversion based on gender.

5.*1.2* Intention to convert from TikTok to streaming service based on a*ge*

To measure the intention to convert from TikTok to streaming services based on the respondents' age, the conversion index variable (see *Table 4,* appendix *8.4.3*) was measured in a bar chart with a variable for age. The age variable had to be converted to a numeric variable for it to be measured. Therefore, the response alternatives were divided into 5 categories: -18 (1), 18-25 (2), 26-40 (3), 41-60 (4), and 61+ (5). The results show that no one in categories 4 and five had answered the survey. And that the age groups 41-60 and 61+ were not involved in the survey at all. Hence, only respondents between the ages of -18, 18-25, and 26-40 provided us with data. The chart was later edited with these age categories to provide a clear view of the mean measurement. Here one can see that all of these three categories are quite similar in their conversion behaviour and they all have a mean somewhat close to 15. Even so, one can see that respondents in the age 18-25 are the most likely to convert music from TikTok to streaming services, close after are the respondents in the age group -18, and lastly, respondents in the age group 26-40 are the least likely.
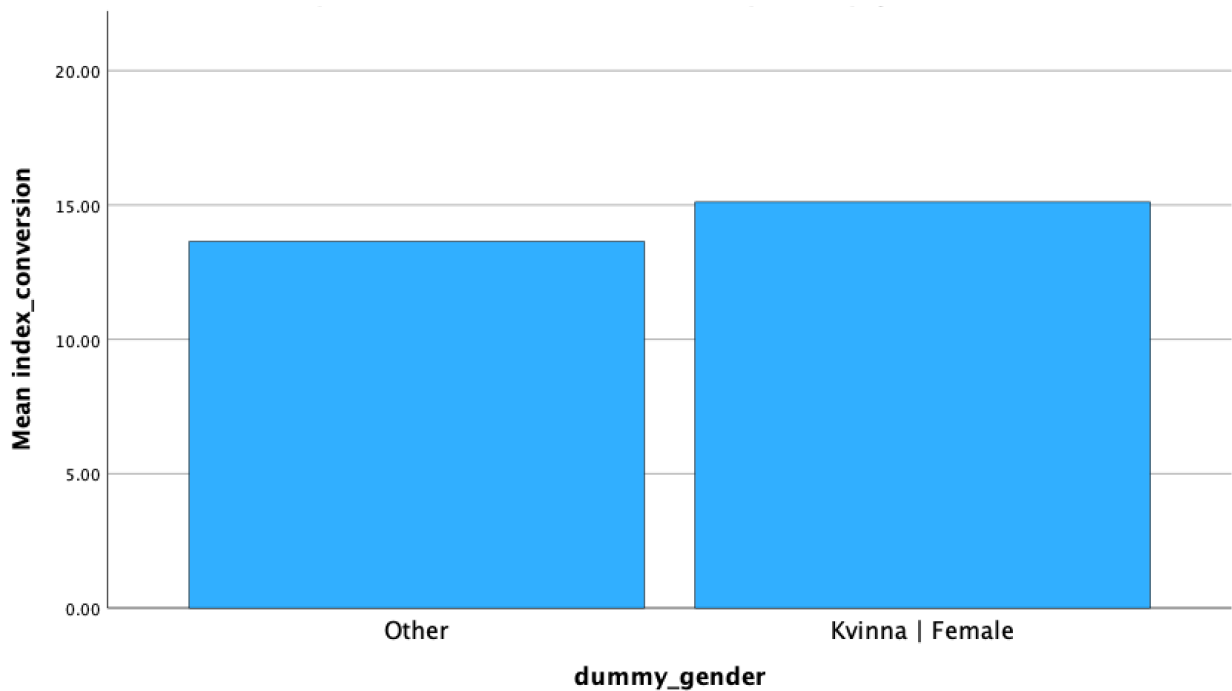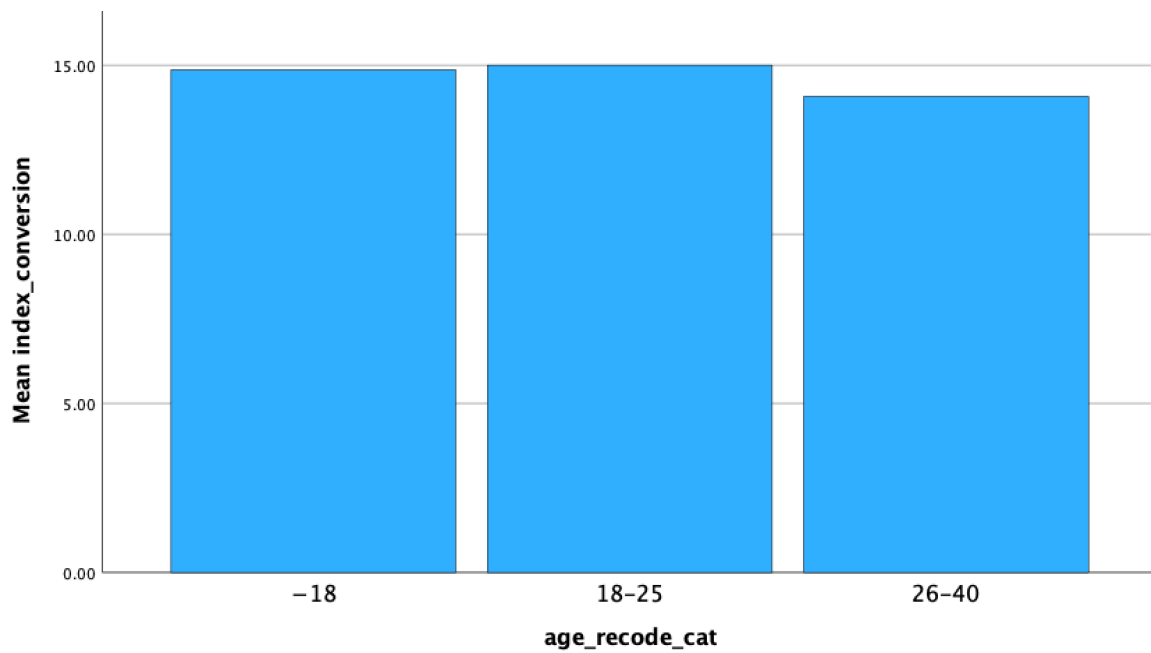
Figure 8. Displaying the mean of the index variable for conversion based on age.

5*.1.3* **Intention to convert from TikTok to streaming service based on** *level of education*

To conclude the demographic aspect of the descriptive statistics the intention to convert from TikTok to streaming services based on level of education was analysed. The same index variable for conversion was used (see *Table 4,* appendix *8.4.3*) and the demographic variable described the level of education. In the demographic pie chart (see *Figure 4,* appendix *8.3.3*), one can see that the number of respondents who chose primary school and high school did not differ too significantly from the amount who chose a university level of education. Therefore a dummy variable was created to get a clearer view of the level of education. The dummy variable contained two categories, *lower education* (primary school and high school), with the value 0, and *higher education* (university, bachelor and university, master), with the value 1. In *Figure 9* the two categories are displayed and one can see a relatively small difference. Even so, the results show that those with lower education tend to convert somewhat more music from TikTok to streaming services rather than those with higher education.
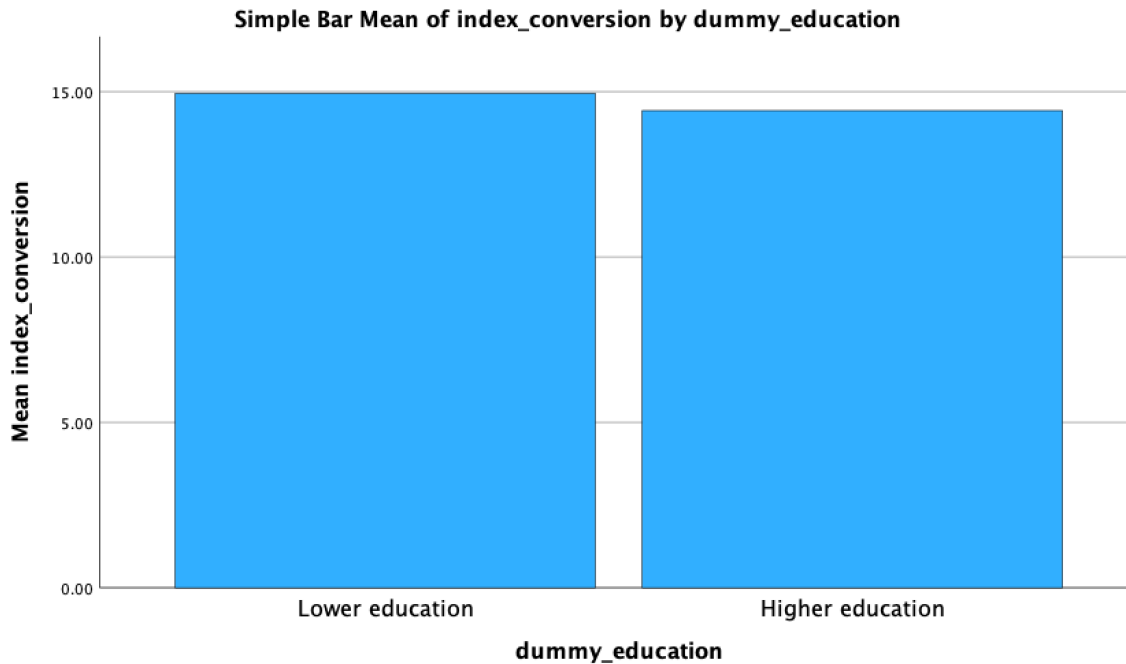
Figure 9. Displaying the mean of the index variable for conversion based on education.

5.1.4 Descriptive statistics: mean and standard deviation

This thesis wants to collect variables in an index to prevent random variations of answers for the intended variable and to facilitate more understanding of the collected data. The dependent variable, which measures conversion, is an index variable that was created with the intended conversion questions in the survey. Index variables were also constructed for the two independent variables, which measure awareness and interest. The questions that the indexes include were all on a Likert scale from 1-5 and all were measured in the same direction where 1 is "disagree completely" or "not at all" and 5 is "agree completely" or "very much". This made it possible to construct indexes with all the variables intended. In *Table 3* the mean and standard deviation is presented as the descriptive statistic for all the three index variables. When viewing the standard deviation measurement, one seeks to view how the larger population differs from the measured mean (Pallant, 2010). Here, both the measurement of the average respondent is displayed, the mean and the standard deviation.

The index variable CONV carries a much larger mean in comparison to the other index variables, 14.7647. Hence, it is most likely that the average respondent chose "*Agree completely*" in this section. The index variable AW has a mean that is higher than the lowest one, CONS, but rather lower than the highest one, CONV. Yet, with a mean of 7.7899, the

AW variable's measures display that the average respondent chose "*Agree completely*" in this section. However, the index variable CONS has a mean of 3.5042, which can be viewed as the average respondent choosing the option "*neither*" or "*disagree*". The standard deviation on the index variable differs from 1.47219 to 2.80044.

The reason for the mean differentiating to some extent is due to the number of variables inserted in the indexes. Therefore, the mean for the various indexes varies but still carries a function for the understanding of the higher average which indicates the mean variable. For example, the large variation between the mean of the CONV index compared to the other index variables.

	AW	CONS	CONV
Mean	7.7899	3.5042	14.7647
Standard deviations	1.47219	1.70679	2.80044

Table 8. Descriptive statistics and standard deviation for the index variables

5.4 Multiple Regression Analysis

One of the most widely used statistical procedures in marketing research is the multiple regression analysis. The two main purposes of conducting this analysis are to make a prediction and to draw a conclusion. When making a prediction, the researcher aims to find the best way to combine independent variables in order to estimate what affects the dependent variable. To measure how well the predictions perform, the researchers use the R-squared value and statistical significance. When drawing conclusions about these individual independent variables, the focus is on the regression coefficients, their estimated standard errors and the t-test probabilities. These statistics enable the researchers to test the hypotheses about how these predictors' are affecting the dependent variable (Mason & Perreault, 1991).

5.4.1 R Squared and ANOVA

To study how the variance in the study's dependent index variable could be explained by the model as a whole, a multiple regression analysis consisting of all of the constructed variables was conducted. The R-square measures the strength of the relationship between your model and the dependent variable on a scale from 0-100%. In most cases, a larger R square equals

that the regression model fits the observation better. However, when it comes to studies explaining human behaviour the R square value is mostly below 50% (Frost, 2020) Therefore, the R square in our model being 31% is an excellent result for this type of study.

However, when using a small sample the R square might give us an optimistic overestimation of the real value (Pallant, 2010). The adjusted R square also only increases up to a certain point before decreasing, while the R square increases with every additional independent variable. Due to this, the adjusted R square could be considered more reliable (Frost, 2020). The adjusted R square in the model is 0.280. This tells us that 28% of the variation in the dependent variable can be explained by the independent variables, which is almost the same as the R square value. This further proves that there is a correlation between the variables.

Model	R	R Square	Adjusted R Square
1	0.557	0.310	0.280

Table 9. Multiple Regression Model

It is possible to get a full measurement and a significance test in ANOVA. This tells us if the model is explanatory. ANOVA compares the variance of group means to the variance within groups. Whether the groups are part of one larger population or separate populations with different means will be determined in this process (Frost, 2020). The conventional limit for the level of significance is 0.05 (Pallant, 2010). The model is therefore both useful and reliable since the level of significance is 0.001.

	Sum of Squares	Sig.
Regression	287.021	<0.001
Residual	638.391	<0.001
Total	925.412	<0.001

Table 10. Displaying the ANOVA test

5.4.2 Coefficients

The standardised beta coefficient compares how strong the effect of the individual independent variables is on the dependent variable. If the value of the beta coefficient is high, the effect is strong (Frost, 2020). In the model below, one will find that the variable

Index_awareness has the strongest effect on conversion (0.484). This index also meets the recommended level of significance that should be lower than p 0.05 to be reliable (Pallant, 2010). All other indexes do not meet the required significance level and should therefore not be considered as reliable.

Constructions	Standardised Coefficient Beta	Sig. P <0.05
Dummy_gender	0.119	<0.168
Dummy_education	-0.009	<0.923
Age_recode_cat	-0.028	<0.778
Index_awareness	0.484	<0.001
Index_consideration	0.100	<0.241

Table 11. Standardised beta coefficient and level of significance.

5.4.3 Normal Probability Plot

Normal probability plots investigate how the data is distributed. In this plot, a straight line with data points plotted along the line is found. When looking at the plotted points, one will see how well they fit the normal line. If they fit well, it is safe to assume that the process data is normally distributed. However, if they do not follow the line and somehow curve away from it, the distribution may be non-normal (Frost, 2020).

In this normal probability plot, the dots are found close to the diagonal line. Since the data is normally distributed, the points on the plot form a straight line (Pallant, 2010). No deviation that stands out is found and there is nothing in this chart that indicates problems with this study.
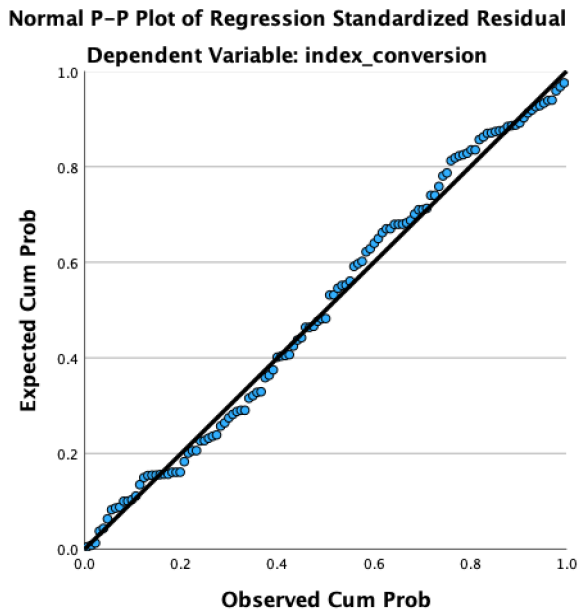
Figure 10. Normal P-P Plot.

5.5 Testing of hypotheses

Our H1 was that more music awareness on TikTok will be associated with more conversions. Our H2 was that more music consideration on TikTok will be associated with more conversions. What can be told from the results of the analysis is that only one of our hypotheses can be confirmed. Index_awareness proved to have a strong relationship with conversion. From what is seen in the table below, Index_awareness had a beta value of 0.511 and a p=0.001. This indicates that the variable statistically can explain the independent variable. Index_consideration proved to not have a relationship with conversion. This index had a beta value of 0.118 and a p=0.139. A high level of significance indicates that the value is not reliable. That concludes this analysis that awareness contributes to more conversion while consideration does not. A further discussion of the meaning of this takes place in the discussion below.

Hypotheses	Effect	Beta	Sig.	Decision
H1	Index_awareness → Index_conversion	0.511	<0.001	Verified
H2	Index_consideration → Index_conversion	0.118	<0.139	Discarded

Table 12. Overview of our hypotheses with direct effect.

6. DISCUSSION

This concluding part of the research presents a discussion of the analytical results relative to the purpose of the study and general findings. This discussion aims at answering the research question of the study by presenting a more detailed explanation of the independent variable in connection to the theoretical framework. This part presents the most important findings and insights made throughout the study. Lastly, there is a discussion on whether the study could contribute to this field of research followed by suggestions for further research.

6.1 The ACC model

6.1.1 Awareness

Awareness in this study is defined as whether customers can remember, recognize or know a brand (Keller, 2008). We have also stated that in the digital era, such as TikTok, products that are often promoted and discussed by consumers will have more awareness than products that are not seen on social media (Thoma & Williams, 2013). For this research, the artist or song is the product. When having conducted an analysis on awareness in relation to conversion on TikTok, the result was what we had expected. What was observed from the survey is that 89,9% come across music on TikTok either very often or often while more than 50% of the respondents tell us that the majority of new songs that they hear, they hear on TikTok first. A total of 69,7% are exposed to music on TikTok through creators using the songs in their videos. These numbers are interesting from a music marketing perspective since it tells us how much awareness a song gets through TikTok.

When observing the awareness effect on conversion, we found that awareness is seen as vital for conversion to streaming services. This is a great insight for music marketing. What was found is that 63,1% are likely or very likely to listen to a song they found on TikTok on a streaming service, combined with the fact that a majority of respondents hear new songs on TikTok first. A conclusion that can be drawn from this is that the majority of people hear a new song on TikTok that they have never heard before. After hearing this song, they go to their streaming service and search for the song so that they can listen to it. When marketing music, companies must therefore focus on awareness. Creating awareness, however, can be difficult. Mentioned earlier is the importance of eWOM for brands (Rosenbaum-Elliot, et. al., 2018). EWOM is created when consumers pass on a message online, hence creating a "buzz"

that might lead to creators catching on and using the songs in their videos (Gamble & Gilmore, 2013). This is what we call UGC. What we found from the majority of our respondents was that they came in contact with new music mainly on TikTok first, and therefore this study proves that awareness can be created by UGC.

The conclusion when it comes to music awareness in relation to conversion is that music marketing companies should focus on having their songs be a sound in creators' videos to make them go viral. This enhances the awareness of the song, and when a respondent becomes aware of a song on TikTok, the majority of them will search for it on a streaming service. How to make a song go viral, however, has still not been thoroughly explored. This could be due to TikTok's unique algorithm.

6.1.2 Consideration

Consideration is in this thesis described as when the user is co-creating or saving the sound on TikTok. Co-creation and UGC results in users' creative freedom and are cheaper than other traditional marketing practices that were popular before social media (Gamble & Gilmore, 2013). According to Coulter (2022), co-creation has previously been seen as beneficial for brands and musicians. It has become a new way of marketing and now brands and musicians can get the help of social media users to spread their product or music (Coulter, 2022). However, one could argue that social media users need to have an interest and a desire to co-create and consider music as a part of their content. The consideration to co-create audio on TikTok was seen as little amongst the respondents and did not seem to affect their music discovery habits. However, since TikTok is based on algorithms and if users do not co-create it is unlikely that an audio will go viral and later bring more awareness. One can therefore see that most users on TikTok are not actively creating on the app, but rather are present on the app for simply scrolling amongst the content without taking part in trends. According to Stokel-Walter (2021) out of all users on TikTok, only 9% are active creators. This might be an explanation as to why the consideration part of the survey showed no significant trend and that users are not as keen to co-create as they are to consume other creators' content. Furthermore, according to Chown & Nascimento (2022), TikTok has around 800 million users. When one compares the statistics from Stokel-Walter (2021) and Chown & Nascimento (2022) one can see that 9% out of 800 million results in 72 million active

creators on TikTok. One could argue that there are still a large number of active TikTok creators that can influence the rest of the consumers on TikTok.

It is beneficial for those who use TikTok or social media for marketing that users interact with the brand online and UGC is something that many seek instead of controlling the creators' content (Quesenberry, 2019). According to Gamble & Gilmore (2013), UGC and co-creation are highly important for the music industry and music marketing on TikTok. This is to create a buzz and to display loyal customers (Gamble & Gilmore, 2013). However, according to the results of this study, the general attitude towards creating UGC is low and one could argue that TikTok users are more interested in finding songs on TikTok from other creators than actually considering them by co-creating. One might argue that the consideration stage on TikTok is not regarding users' own co-creation, but rather something else that further research can provide.

6.1.3 Conversion

Conversion is our dependent variable and is a vital part of music marketing. Being aware and considerate of a song is only valuable when it leads to conversion. Conversion is the step in consumer journeys that follows awareness and consideration, and it is usually when the consumer makes a purchase (Hanssens, et al., 2014). Conversion appears when a consumer wants to listen to a song they found through TikTok on a streaming service. The aim of this research was to find what it is that drives this conversion. What is mentioned in 6.1.1 and 6.1.2 is that awareness is the main driver for conversion while considerations are not a big factor. One could therefore argue that consideration could be less considered while creating music marketing, even though consideration is the step between awareness and conversion. This is interesting since consideration has been proven the most long-lasting for consumers and is where they need to come to a decision about the product (Hanssens, et al., 2014). What was found in this research is that awareness itself could be enough for conversion. By only hearing a song on TikTok, hence becoming aware of it, people choose to listen to it on their streaming service.

When looking into exactly what drives conversion there's a large uncertainty and one can not always be sure which marketing tactic has provoked conversion (Hartemo, 2022). This thesis has not studied the exact source of conversion, meaning that the conversion rate was not

evaluated since the thesis did not ask how often the respondents click on certain links to convert to music streaming services. It rather aimed to determine TikTok users' attitudes towards the phenomenon of discovering music through TikTok. Conversion is in this thesis viewed as when a TikTok user is first consuming a song on a music streaming service that they have found through TikTok.

6.1.4 Control variables

In the descriptive statistics the respondents' intention to convert from TikTok to music streaming services are displayed based on their gender, age, and level of education. The descriptive statistic gave some insight into the intention to convert from TikTok to music streaming services for the demographic statistics among the respondents. However, as proven in the multiple regression analysis and its coefficients, the descriptive statistics showed a non-significant trend. This means that the results can display a pattern, however, it is not statistically proven.

The control variable gender showed that women have a higher tendency to convert rather than other non-females. Most respondents in this study were female, which might be one explanation for this result. Previous statistics show that females are the dominant user group of TikTok in Sweden (Kemp, 15th of February 2022) which might help generate this result. However, the difference between "female" and "other" did not vary all too much.

One can clearly see from the bar chart based on age that the ages 18-25 were more likely to convert from TikTok to music streaming services. In this study, most respondents were in this age group. Even so, 31,1% were in the age group -18 and 21% were in the age group 26-40. This might be one explanation for the results. Furthermore, according to Ceci (2023), most TikTok users are born in the 2000s. One could therefore argue that the dominant age group might affect the results.

The last demographic variable that was analysed in the descriptive statistics was the level of education. Here, one could see that those with a lower education were more likely to convert from TikTok to music streaming services. The reason for this can vary, though one reason might be due to the demographic group being mostly students and people between the ages of 18-25 and -18. Even so, this does not necessarily mean that they've studied or are currently

studying at a higher or lower level of education. Once again, the result did not differ too much between the variables.

6.1 Conclusion

This thesis has measured TikTok users' attitudes towards converting music from TikTok to music streaming services. Furthermore, it has given music marketing professionals knowledge of how TikTok is a tool and the importance of the app in regard to music discovery amongst the TikTok audience. The results show that young people are very much likely to consume music they found on TikTok and that TikTok is a large source of music discovery in contemporary times. However, the results also show that fewer people are likely to co-create with music they found through the social media platform before converting to a music streaming service. The study explains 30% of the variation in the dependent variable, which further explains why conversion occurs. Awareness has been proven to be the most valuable stage in the marketing funnel to consider when marketing music on TikTok. One could argue this to be due to the number of people who are active creators on the app and those who are simply consuming without creating content themselves. With this in mind, one can clearly see a connection between the variables and that TikTok is in fact an important platform for music marketers to master. This thesis has further proven that the conversion is not to a large extent affected by demographic statistics, due to the non-significant trend shown in the descriptive statistic. Finally, when concluding the thesis's two hypotheses, one can determine the first hypothesis, H1, as confirmed and the results show that music awareness on TikTok is strongly connected to the conversion from TikTok to music streaming services. However, the second hypothesis, H2, can not be confirmed and the wish to co-create is not related to the conversion from TikTok to music streaming services. With this conclusion, one can determine that the theoretical model created for this is not fully correct. The research question can thereby be answered with awareness as the main factor that ensures conversion in music marketing, and one can not expect the majority of TikTok users to co-create and provide UGC for music to further convert to music streaming services. Therefore, from a strategic communications perspective, one can use the marketing funnel on TikTok but rather focus on tactics to gain awareness among the TikTok audience.

6.2 Usefulness of the study

Validity and reliability are crucial for a study to maintain great quality. The researchers for this study have been striving to be transparent with a great awareness of both validity and reliability to confirm the usefulness of the study. Transparency was achieved by always discussing potential fall-outs and pitfalls. Validity aims at the relevancy of the questions asked, in other words, if we are able to find what we aim to find. Reliability, on the other hand, refers to whether the method of this study could be repeated and generate the same results (Bryman & Bell, 2017). The conducted analysis was evaluated in terms of construction, collection, coding and interpretation.

Firstly, the method of choice was motivated. This is to enable other researchers to reproduce the study (Pallant, 2010). The survey questions were formed in a way to make sure that they can contribute to the aim of this research. Secondly, the analysis was performed. This was initiated with a number of reliability tests. The most important value of these tests is Cronbach's alpha. This value should not be lower than 0.7 to be reliable (Bryman & Bell, 2017). Since we had one index that proved to be lower than 0.7, we also performed a mean Inter-item test, where the index proved to be reliable with a value between 0.2 and 0.4 (Pallant, 2010). After this, the researchers aimed to investigate the possibility of high correlation by conducting a multicollinearity test. This test gives us a VIF value where the number should be higher than 0.10 (Pallant, 2010), which the numbers for the variables were.

Since this study is variable-oriented, the goal was to find a generalizable conclusion. Generalisability and a representative sample are connected to each other. Making generalisable conclusions that go beyond a sample could therefore be a challenge (Bryman & Bell, 2016). However, the main focus of this research has been on both external and internal validity. Interpreting previous research and applying it to current research is of great importance for external validity. For internal validity, avoiding systematic errors are crucial. By gathering empirical data and analysing it so that it can describe reality, the validity and reliability of this research have been provided (Bryman & Bell, 2016).

6.3 Future research

This study was conducted to provide music marketers with more knowledge on what consumers' attitudes are towards music on the social media platform TikTok. The results of this study showed that TikTok users tend to rather convert from TikTok to music streaming services through the marketing funnel stage, *awareness*. Furthermore, the survey respondents showed a lesser attraction towards creating TikToks with viral sounds and their attitude towards this way of consideration seemed negative. Due to TikToks popularity and its effect on music streaming through awareness aspects, it is valid for music marketers that this area is more researched. The social media platform is still limited in its research and it would be of value to marketers to look further into the awareness stage of the marketing funnel and see what makes a sound go viral. Co-creation and UGC are yet important aspects of social media marketing, therefore it would be of interest to investigate them from an awareness perspective. Hence, get a more in-depth view into the marketers' perspective and how they work with creators on TikTok. This could be done through qualitative interviews with music marketing professionals who specialise in social media, co-creation and UGC. Furthermore, it would be of interest to develop the theoretical model (ACC) and research what might the consideration stage include on the social media platform, TikTok. Due to the lack of research and academic understanding of TikTok, it is of interest to research this phenomenon in music marketing and also in other aspects of marketing fields.

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8. APPENDIX

8.1 Survey

En undersökning om hur TikTok påverkar musikmarknadsföring | An investigation on TikTok's effect on music marketing

Vi är två studenter från Lunds Universitet som nu skriver vår uppsats i strategisk kommunikation.

Denna studie vill undersöka sambandet mellan musikinnehåll och musikkonsumption på TikTok. Därför är det viktigt för denna undersökning att deltagaren i enkäten har TikTok.

Enkäten tar ca 5 minuter att besvara och frågorna och svarsalternativen presenteras både på svenska och på engelska. Du kommer vara helt anonym.

Har du några frågor kan du vända dig till följande:
hannah.hoijer@hotmail.com
jjulianordin@gmail.com

Tack för att du tar dig tiden.

Hannah Höijer & Julia Nordin

We are two students from Lund University writing our essay in Strategic communication.

This survey wants to examine the correlation between music consumption and music content on TikTok . Therefore, it is important for the research that the participant of this survey has TikTok.

The survey takes about 5 minutes to answer and the questions and answer alternatives are presented in both Swedish and English. You will be completely anonymous.

If you have any questions reach out to:
hannah.hoijer@hotmail.com
jjulianordin@gmail.com

Thank you for taking your time.

Hannah Höijer & Julia Nordin

Använder du TikTok? | Do you use TikTok? *

○ Ja | Yes

○ Nej | No

Demografiska frågor | Demographic questions

Viktigt för undersökningens syfte, dock kommer du vara helt anonym genom detta arbete.

Important for the purpose of the research, however you will be completely anonymous in the essay.

Hur gammal är du? | How old are you? *

○ - 18

○ 18-25

○ 26-40

○ 41-60

○ 61+

Vad är ditt kön? | What is your gender? *

○ Man | Male

○ Kvinna | Female

○ Annat | Other

○ Föredrar att inte säga | Prefer not to say

Vad är din nivå av avslutad utbildning | What is your level of completed education? *

○ Grundskola | Primary school

○ Gymnasia | High school

○ Universitet (bachelornivå) | University (bachelor)

○ Universitet (mastersnivå) | University (master)

○ Föredrar att inte säga | Prefer not to say

Vad är din sysslesättning? | What is your main occupation? *

○ Student | Student

○ Anställd | Employee

○ Arbetslös | Unemployed

○ Egenföretagare | Self-employed

○ Pensionär | Retired

○ Annat | Other

Ange vilket land du bor i: | Enter what country you live in: *

Ditt svar

Användande av sociala medier | Social media usage

Denna del av enkäten syftar åt att mäta ditt användande av sociala medier generellt.

This part of the survey aims at measuring your usage of social media in general.

Vilken social medie spenderar du mest tid på? | On what social media channel do you spend the most time? *

○ Facebook

○ Twitter

○ Instagram

○ Linkedin

○ TikTok

○ Pinterest

○ Reddit

Hur många timmar om dagen spenderar du på sociala medier? | How many hours do you spend on social media? *

○ Mindre än en timme | Less than one hour

○ 1 timme | 1 hour

○ 2-3 timmar | 2-3 hours

○ 4-5 timmar | 4-5 hours

○ Mer än 5 timmar | More than 5 hours

Jag påverkas ofta av innehåll på sociala medier | I am often affected by the content on social media *

	1	2	3	4	5	
Håller inte med alls | Disagree completely	○	○	○	○	○	Håller med helt | Agree completely

---

Jag lyssnar mest på musik genom en streamingtjänst | I mostly listen to music using streaming services *

	1	2	3	4	5	
Håller inte med alls | Disagree completely	○	○	○	○	○	Håller med helt | Agree completely

---

På vilken social medie hör du mest musik? | What social media platform do you mostly come across music on? *

○ Instagram

○ TikTok

○ Facebook

○ Twitter

○ Youtube

Av alla sociala medier, vilken skulle du säga att flest personer upptäcker mest nya låtar på? | Out of all social media, which one would you say that people in general discover most new songs on? *

○ Instagram

○ TikTok

○ Facebook

○ Twitter

○ Youtube

○ Ingen av dom | None of them

TikTok medvetande | TikTok awareness

I denna del av enkäten vill vi veta vad det finns för medvetande och attityder kring musik som hörs på TikTok.

In this part of the survey we want to know the awareness of and attitude towards the music you hear on TikTok.

Jag kommer ofta i kontakt med musik på TikTok | I often come across music on TikTok *

1   2   3   4   5

Inte ofta alls | Not often at all   ○ ○ ○ ○ ○   Väldigt ofta | Very often

---

Majoriteten av nya låtar som jag hör, hör jag på TikTok först | The majority of new songs that I hear, I hear on TikTok first *

1   2   3   4   5

Håller inte med alls | Disagree completely   ○ ○ ○ ○ ○   Håller med helt | Agree completely

---

Jag exponeras för ny musik genom att kreatörer använder låtar i sina TikToks | I am exposed to new music through creators using the songs on their TikToks *

1   2   3   4   5

Inte ofta alls | Not often at all   ○ ○ ○ ○ ○   Väldigt ofta | Very often

---

När en sång som jag gillar går viral på TikTok tenderar jag att... | When a song that I like goes viral on TikTok I tend to... *

○ Lyssna på den mer | Listen to it more

○ Lyssna på den mindre | Listen to it less

○ Inget förändras | Nothing changes

○ Jag vet inga virala låtar på TikTok | I don't know viral songs on TikTok

Hur ofta introducerar folk dig för en låt som de hittat på TikTok? | How often do people around you introduce you to a song they found on TikTok? *

○ Varje dag | Every day

○ Flera gånger i veckan | Multiple times a week

○ En gång i veckan | Once a week

○ En gång i månaden | Once a month

○ Aldrig | Never

○ De har inte TikTok | They don't have TikTok

○ Jag vet inte | I don't know

Har du hört någon av följande låtar på TikTok? Om ja, vilka? | Have you heard any of the following songs on TikTok? If so, which ones? *

☐ Boys (Lizzo)

☐ Flowers (Miley Cyrus)

☐ Unholy (Sam Smith)

☐ If we ever broke up (Mae Stephens)

☐ Kill Bill (SZA)

☐ Boy's a liar (PinkPantheress & Ice Spice)

☐ As It Was (Harry Styles)

☐ Dreams / Silver Springs (Fleetwood Mac)

☐ Rich Flex (Drake & 21 Savage)

☐ Savage love (Jason Derulo)

☐ Jag har inte hört några av dom | I have not heard any of them

Har du upptäckt nya artister på TikTok? | Have you discovered new artists on TikTok? *

○ Ja | Yes

○ Nej | No

○ Jag vet inte | I don't know

Har du hört talas om någon av dessa artister? Om ja, vilka? | Have you heard of any of these artists? If so, which ones? *

- ☐ Björn Holmgren
- ☐ Bell
- ☐ Lil Nas X
- ☐ Jack Harlow
- ☐ Beach Bunny
- ☐ Olivia Rodrigo
- ☐ Sam Fisher
- ☐ Inga av dem | None of them

TikTok intresse | TikTok Interest

Denna del av enkäten fokuserar på intresset av att ta del i TikTok.

This part of the survey focuses on the interest in taking part in TikTok

Hur sannolik är du att skapa en TikTok med en viral låt? | How likely are you to create a TikTok using a viral song? *

	1	2	3	4	5	
Inte sannolik alls | Not likely at all	○	○	○	○	○	Väldigt sannolik | Very likely

Hur sannolik är du att skapa en TikTok med ett ljud du hittat hos en annan kreatör? | How likely are you to create a TikTok using a sound you found through another creator *

	1	2	3	4	5	
Väldigt osannolik | Very unlikely	○	○	○	○	○	Väldigt sannolik | Very likely

Hur mycket skulle du säga att TikTok påverkar vilken musik folk lyssnar *
på via en streamingtjänst? | How much would you say that TikTok
affects what music people listen to on streaming services?

	1	2	3	4	5	
Inte alls | Not at all	○	○	○	○	○	Väldigt mycket | Very much

Jag tror att "topp-listorna" på streamingtjänster påverkas av TikTok | I *
think that the "top-lists" on streaming services are affected by TikTok

	1	2	3	4	5	
Håller inte med alls | Disagree completely	○	○	○	○	○	Håller med helt | Agree completely

Tack för att du tog del av denna enkäten! | Thank you for taking part in this survey!

I denna del av enkäten är vi intresserade av ditt intresse för att konvertera
musik som du upptäcker på TikTok därifrån till streamingtjänster.

In this part of the survey, we are interested in your willingness to convert
the music you discover from TikTok to streaming services

Hur sannolik är du att lyssna på en låt som du hittat via TikTok på en *
streamingtjänst? | How likely are you to listen to a song you found
through TikTok on a streaming service?

	1	2	3	4	5	
Inte sannolik alls | Not likely at all	○	○	○	○	○	Väldigt sannolik | Very likely

Hur mycket påverkar en artists sociala medie-användande ditt beslut till *
att upptäcka dem på streamingtjänster? | To what extent does an artists
social media presence influence your decision to discover them on
streaming services?

	1	2	3	4	5	
Inte alls | Not at all	○	○	○	○	○	Väldigt mycket | To a large extent