

# THE INFLUENCE OF SOCIAL MEDIA MARKETING ACTIVITIES ON TIKTOK IN RAISING BRAND AWARENESS

## UTJECAJ MARKETINŠKIH AKTIVNOSTI NA DRUŠTVENIM MEDIJIMA NA TIKTOKU NA PODIZANJE SVJESNOSTI O MARKI



Market-Tržište  
Vol. 35, No. 1, 2023, pp. 93-110  
UDK 658.8:004.738.5:316.772.3  
DOI <http://dx.doi.org/10.22598/mt/2023.35.1.93>  
Preliminary communication

**Elvin Sheak<sup>a</sup>, Sham Abdulrazak<sup>b</sup>**

<sup>a</sup> Sunway University Business School, 5, Jalan Universiti, Bandar Sunway, 47500 Petaling Jaya, Selangor, MALAYSIA, e-mail: [esheakhy@gmail.com](mailto:esheakhy@gmail.com); [hou.s@imail.sunway.edu.my](mailto:hous@imail.sunway.edu.my)

<sup>b</sup> Sunway University Business School, 5, Jalan Universiti, Bandar Sunway, 47500 Petaling Jaya, Selangor, MALAYSIA, e-mail: [sr.abdulrazak@gmail.com](mailto:sr.abdulrazak@gmail.com); [shamzular@sunway.edu.my](mailto:shamzular@sunway.edu.my)

### Abstract

**Purpose** – Since its recent global rollout, TikTok has amassed over 1 billion users worldwide and remains one of the most downloaded social media apps. TikTok's growing popularity presents yet another potential channel for raising brand awareness on social media. However, there is very little insight in that regard. Therefore, the purpose of this study is to examine the effect of social media marketing activities on TikTok in raising brand awareness.

**Design/Methodology/Approach** – A convenient sampling procedure was adopted to collect data from 220 respondents using a structured questionnaire based on the social media marketing activities (SMMA) model. Multiple linear regression analysis was conducted using the IBM SPSS software.

**Findings and implications** – Overall, the results suggest that SMMA on TikTok have a positive influence on brand awareness. Entertainment was found to be the most significant dimension, while customization was found not to have a significant influence in raising brand awareness.

### Sažetak

**Svrha** – Od svog nedavnog globalnog predstavljanja, TikTok je prikupio više od milijardu korisnika diljem svijeta i ostaje jedna od najčešće preuzimanih aplikacija društvenih medija. Njegova popularnost koja i dalje raste predstavlja još jedan potencijalni kanal za podizanje svjesnosti o marki na društvenim medijima. Međutim, vrlo je malo uvida u to. Stoga je svrha istraživanja ispitati učinak aktivnosti marketinga na društvenim medijima na TikToku prema podizanju svjesnosti o marki.

**Metodološki pristup** – Korišten je postupak prigodnog uzorkovanja za prikupljanje podataka pomoću strukturiranog anketnog upitnika temeljenog na modelu marketinških aktivnosti na društvenim medijima (SMMA) od 220 ispitanika. Analiza je provedena uz pomoć višestruke linearne regresijske analize u IBM SPSS softveru.

**Rezultati i implikacije** – Rezultati sugeriraju da SMMA na TikToku ima pozitivan utjecaj na svjesnost o marki. Utvrđeno je da je zabava najznačajnija dimenzija, dok personalizacija nema značajan utjecaj na podizanje svjesnosti o marki.

**Limitations** – This study adopted a convenient sampling procedure and was limited to Malaysian consumers. Its findings may not be generalizable to other consumer markets.

**Originality** – This study is an exploratory step towards assisting brands in utilizing TikTok to raise brand awareness.

**Keywords** – social media marketing activities, TikTok, brand awareness, entertainment

**Ograničenja** – U istraživanju je korišten postupak pogodnog uzorkovanja i ograničeno je na malezijske potrošače. Nalazi se ne mogu generalizirati na druga potrošačka tržišta.

**Doprinos** – Ovo izviđajno istraživanje predstavlja korak za pomoć markama u korištenju TikToka da bi se podigla svjesnost o marki.

**Ključne riječi** – marketinške aktivnosti na društvenim medijima, TikTok, svjesnost o marki, zabava

## 1. INTRODUCTION

Currently, there are over 4.8 billion people around the world using social media platforms, with each user spending an average of 2.5 hours on them every day (Chaffey, 2021). For brands, this offers enormous potential for engaging consumers – both existing and new ones – in geographically very dispersed locations (Cheung, Pires, Rosenberger, Leung & Chang, 2020). This is not an entirely new phenomenon but rather something which has been developing in tandem with the growth of social media. Today, social media marketing is considered mainstream (Ashley & Tuten, 2015; Dehghani, Niaki, Ramezani & Sali, 2016). Hinson, Boateng, Renner, and Kosiba (2019) report that over 80 percent of Fortune 500 companies have adopted social media marketing as their primary marketing strategy. Even more importantly perhaps, studies have also found that social media marketing has a positive effect on companies' financial performance (Alves, Fernandes & Raposo, 2016; Ashley & Tuten, 2015; Keegan & Rowley, 2017). It is not surprising, therefore, that social media marketing now accounts for almost 60% of the overall marketing budgets of leading companies surveyed in the United States (Moorman, 2021), making social media marketing a key focus area for brands as well as a growing research interest in the marketing literature (Yadav & Rahman, 2017).

Studies report that social media marketing is especially instrumental in raising brand awareness (Alves et al., 2016; Kim & Ko, 2012; Lim, Pham & Heinrichs, 2020; Mukherjee, 2020). Branded social media activities provide additional touchpoints to facilitate engagement between consumers and brands throughout the day (Ashley & Tuten, 2015). Be that as it may, each social media platform has its own unique premise (Vorderer, Klimmt & Riterfeld, 2004). For example, Facebook is primarily used for sharing information and photos and keeping in touch with family and friends, while Twitter enables users to share their thoughts with others via short messages. Hence, a one-size-fits-all approach to raising brand awareness on social media may not be applicable (Ashley & Tuten, 2015; Hollebeek & Macky, 2019; Keegan & Row-

ley, 2017). Much of the literature on social media marketing's role in increasing brand awareness to date has dealt with more established platforms, such as Facebook, Twitter, YouTube, and Instagram (Dehghani et al., 2016; Febriyantoro, 2020; Voorveld, van Noort, Muntinga & Bronner, 2018). On the other hand, studies on relatively new social media platforms such as TikTok remain scant (Lim, 2020).

TikTok, launched globally in 2017, is essentially a video-sharing app which allows users to create and share, or simply watch, short video content (not longer than 60 seconds) on its platform. In addition, TikTok users are able to post and share the videos on other social media platforms. Typically, videos created and shared on TikTok are related to viral trends or memes and are scored by popular songs or tunes. Content-wise, these videos include how-to tutorials, testimonials, skits, or even live events. The videos are featured on the app page in a continuous feed according to the interests and viewing history of individual users. Although relatively new compared to other popular social media platforms, TikTok has seen a phenomenal rise. With over 1 billion currently active monthly users across the globe, it remains one of the fastest-growing apps worldwide (Iqbal, 2021). As a testament to its popularity, TikTok was ranked the world's most visited site in 2021, overtaking industry giants such as Google and Facebook (Marks, 2021). Brands have been quick to incorporate the TikTok platform into their social media marketing activities to take advantage of its popularity. TikTok's appeal as a tool for branding is further strengthened by an assurance of at least 5 million daily views for advertisements on the platform (Sloane & Rittenhouse, 2019). Incidentally, TikTok has been found to be particularly popular among younger consumers below the age of 30 (Statista, 2022). This, in turn, may enable brands to target their millennial and Gen-Z consumers to create brand awareness.

In view of TikTok's growing popularity and not least the increasing marketing spend by brands on social media, it is crucial for them to understand TikTok's potential as a branding tool. However, aside from a recent study by Yang and Ha (2021),

there is very little insight in the marketing literature in that regard. That particular study focused exclusively on the social media platform Douyin, TikTok's sister platform which is only available in China. The authors caution that the dynamics of social media marketing on China's Douyin may differ from those of TikTok in other parts of the world (Yang & Ha, 2021, p. 303). Therefore, the present study sets out to examine the influence of social media marketing on TikTok in raising brand awareness within the context of Malaysia. To that end, the social media marketing activities (SMMA) framework was adopted (Alves et al., 2016; Kim & Ko, 2012; Yadav & Rahman, 2017). The SMMA framework identifies five different dimensions which potentially increase brand awareness: entertainment, customization, interaction, electronic Word-of-Mouth (eWOM), and trendiness (Cheung, Pires & Rosenberger, 2020; Cheung, Pires, Rosenberger, Leung & Ting, 2021; Kim & Ko, 2012).

This study contributes to the literature by way of differentiated replication (Nicholson, LaPlaca, Ahmed, Breese & Khan, 2018), with TikTok being selected to determine the application of SMMA dimensions in raising consumers' brand awareness. Its findings suggest that, while SMMA was found to have an influence in that regard, a different configuration of SMMA dimensions for raising brand awareness applies to TikTok compared to other social media platforms, including Facebook, Twitter, and YouTube. In view of that, the present study proceeds to propose the managerial implications of the findings in the form of a set of heuristics. Aimed primarily at social media managers of brands, these heuristics are grounded in the findings of this study and further supplemented by findings and insights drawn from the interdisciplinary fields of marketing, mass communication, and media psychology.

## 2. LITERATURE REVIEW

### 2.1. Brand Awareness

Brand awareness refers to the ability of consumers to identify and recall a brand in their minds (Keller, 1993). Raising brand awareness increases

the likelihood that a brand will be included in the consumers' consideration set in a particular category (Langaro, Rita & de Fátima Salgueiro, 2018). As such, it influences the consumers' decision-making process (Huang & Sarigöllü, 2014). The need to increase brand awareness is even more acute in the present market landscape, where new brands are constantly being introduced to consumers (Dao, Le, Cheng & Chen, 2014). In recent years, companies have leveraged the popularity of social network sites (SNSs) – collectively referred to as social media (Nisar & Whitehead, 2016) – in creating and maintaining brand awareness (Hollebeek & Macky, 2019). Boyd and Ellison (2007) define SNSs as follows:

...web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site. (p. 211)

Unlike traditional marketing channels, social media offers the potential for brands to reach out to consumers in a more cost-efficient manner (Cheung et al., 2020). Moreover, social media also allows for engagement and interaction between the brand and consumers, which eventually leads to higher levels of brand awareness (Ashley & Tuten, 2015). As a result, branded content can be found on almost all major SNSs nowadays. TikTok is no exception to this as brands from a wide spectrum of product and service categories offer branded content on the platform (Ehlers, 2021). Considering 67 percent of TikTok users use the app to discover new products, its potential for creating brand awareness is huge (Carter, 2021).

### 2.2. Dimensions of SMMA

Typically, marketing on social media is conducted through various brand engagement activities known as Social Media Marketing Activities (SMMA) (Choi, Fowler, Goh & Yuan, 2016). The key aspects of brand engagement on social media are presented in Table 1 below.

TABLE 1: Key aspects of brand engagement on social media

SMMA dimension	Social media users' motivations	Social media users' requirements	Recommended action for brands
Entertainment	<ul style="list-style-type: none"> <li>• Hedonic: pleasure seeking (enjoyment, fun, delight)</li> <li>• Eudaimonic: meaning seeking (personal, expressiveness, reflection, self-realization)</li> </ul> <p>(Dale, Raney, Janicke, Sanders &amp; Oliver, 2017; Dale et al., 2020; Oliver &amp; Raney, 2011; Rieger &amp; Klimmt, 2019)</p>	<ul style="list-style-type: none"> <li>• Interest in domain or topic</li> <li>• Empathy</li> <li>• "Transported" to a different or fictional context</li> <li>• Escapism from daily grind</li> </ul> <p>(Vorderer et al., 2004)</p>	<ul style="list-style-type: none"> <li>• Provide aesthetic appeal (of content design and presentation)</li> <li>• Facilitate interactivity</li> </ul> <p>(Vorderer et al., 2004)</p>
Customization	<ul style="list-style-type: none"> <li>• Personalized information and services that account for users' respective preferences</li> </ul> <p>(Cheung et al., 2021)</p>	<ul style="list-style-type: none"> <li>• Offerings which may be relevant to their needs and requirements</li> </ul> <p>(Kim &amp; Ko, 2012)</p>	<ul style="list-style-type: none"> <li>• Facilitate dialogue with users to attend to their unique requirements or preferences</li> </ul> <p>(Zhu &amp; Chen, 2015)</p>
Interaction	<ul style="list-style-type: none"> <li>• Socialization</li> <li>• Information seeking</li> <li>• Entertainment</li> </ul> <p>(Chung &amp; Yoo, 2008; Hsu, Chang, Lin &amp; Lin, 2015)</p>	<ul style="list-style-type: none"> <li>• Perception of greater control of the communication environment</li> <li>• High levels of communication responsiveness</li> <li>• Perception that the goal is information exchange rather than persuasion</li> </ul> <p>(Downes &amp; McMillan, 2000)</p>	<ul style="list-style-type: none"> <li>• Facilitate active communication among users</li> <li>• Provide flexible timing to meet users' needs</li> <li>• Create a "sense of place" for users</li> </ul> <p>(Downes &amp; McMillan, 2000)</p>
Trendiness	<ul style="list-style-type: none"> <li>• Surveillance: to stay updated about the users' environment</li> <li>• Knowledge: to learn from other users' knowledge and expertise about the brand</li> <li>• Pre-purchase information: gain pre-purchase information by reading reviews or brand community discussions to assist with purchase decisions</li> <li>• Inspiration: obtain new ideas and inspiration from brand-related information</li> </ul> <p>(Muntinga, Moorman &amp; Smit, 2011)</p>	<ul style="list-style-type: none"> <li>• Looking for latest information about brands</li> <li>• Seeking recommendations and opinions from other users</li> <li>• Able to participate in current trends</li> </ul> <p>(Godey et al., 2016)</p>	<ul style="list-style-type: none"> <li>• Identify coordinated trends where the trendiness of a topic can be characterized by the number of connected pairs of users discussing it</li> <li>• Identify uncoordinated trends based on the number of unrelated users interested in a topic</li> </ul> <p>(Budak, Agrawal &amp; El Abbadi, 2011)</p>

SMMA dimension	Social media users' motivations	Social media users' requirements	Recommended action for brands
eWOM	<ul style="list-style-type: none"> <li>• Showcase/demonstrate tastes and preferences</li> <li>• Provide support for other users</li> <li>• Facilitate negotiation of identities</li> </ul> <p>(Serra &amp; Soto-Sanfiel, 2014)</p>	<p>Means for self-construal:</p> <ul style="list-style-type: none"> <li>• Display uniqueness from other users;</li> <li>• Display connectedness to group</li> </ul> <p>(Lee, Kim &amp; Kim, 2012)</p>	<ul style="list-style-type: none"> <li>• Promote sense of belonging through shared values with the brand</li> <li>• Create online brand communities</li> <li>• Facilitate self-enhancement by providing "smart-tips" and/or expert advice</li> </ul> <p>(Romero &amp; Ruiz-Equihua, 2020)</p>

In relation to TikTok, SMMA may include publishing entertaining brand-related video content, organizing branded hashtag challenges, building a community of followers and fans, or even promoting through ads. Scholars have identified five dimensions of SMMA: entertainment, customization, interaction, electronic Word-of-Mouth (eWOM), and trendiness (Cheung et al., 2020; Cheung et al., 2021; Kim & Ko, 2012)

### 2.2.1. Entertainment

Entertainment may refer to content created by marketers that consumers perceive to be fun or enjoyable on social media platforms (Agichtein, Castillo, Donato, Gionis & Mishne, 2008). For example, consumers have reported watching videos and listening to music on YouTube for entertainment (Whiting & Williams, 2013). In the case of TikTok, an example are quirky videos regularly uploaded for users by the brand Ryanair (Linning, 2022). Content on social media can also provide eudaimonic value (Oliver & Raney, 2011). This refers to entertainment that provides users with personal development insights or personal expressiveness. On TikTok, for instance, the brand Duolingo provides tips and insights on learning a new language for the users' benefit (Gahan, 2021). In any case, it is crucial for the content on TikTok to be entertaining so that it can hold the users' attention long enough and prevent them from immediately swiping up to the next video. Gummerus, Liljander, Weman,

and Pihlström (2012) further suggest that the entertainment dimension strengthens users' participation and increases the chances of the content being shared virally online (Golan & Zaidner, 2008). On TikTok, this can be demonstrated by the number of likes, comments, and shares. Therefore, this study predicts that the entertainment dimension will have a significant positive influence on brand awareness.

*H1: Entertainment on TikTok has a significant positive influence on brand awareness.*

### 2.2.2. Customization

Cheung et al. (2021) define customization as consumers' perception of the extent to which brands use social media platforms to provide them with tailored offerings, namely personalized information and services that account for their preferences. The rationale behind this dimension is that consumers are more interested in viewing brand-related information that is directly relevant to them (Kim & Ko, 2012). For example, Seo and Park (2018) report that consumers are drawn to the Facebook pages of airlines that provide specific information. Zhu and Chen (2015) suggest that there are two levels of customization on social media: a customized message and a broadcast. In the case of TikTok, customized messages can be found on pages of cosmetics brands such as Fenty Beauty, which posts videos containing beauty hacks

and tutorials for a specific segment of its consumers. Customization may also enable brands to maintain a dialogue with their consumers and to discuss topics related to their personal interests, thus motivating the consumers to engage with the brand (Cheung et al., 2021). Therefore, this study predicts that customization will have a significant positive influence on brand awareness.

*H2: Customization on TikTok has a significant positive influence on brand awareness.*

### 2.2.3. Interaction

Interaction is the extent to which SMMA support a two-way communication between consumers and brands, as well as the exchange of brand-related information and ideas between consumers and their peers (Muntinga et al., 2011). For example, consumers have reported that Facebook is “a place to interact and socialize with others,” and that “social media gives them a social life” (Whiting & Williams, 2013). While mostly lacking in traditional marketing channels, this participatory component is at the forefront in social media. By posting content that facilitates consumer interaction, brands increase their relevance in the minds of consumers. Interaction on TikTok can be seen in the comment sections, where users interact with one another or the brand in relation to content in which they share a mutual interest. In view of the above, this study predicts that interaction will have a significant positive influence on brand awareness.

*H3: Interaction on TikTok has a significant positive influence on brand awareness.*

### 2.2.4. Electronic Word-of-Mouth

Electronic Word-of-Mouth (eWOM) refers to the online communication and passing of information regarding a brand or product by actual or potential consumers (Muntinga et al., 2011). Kim and Ko (2012) suggest that social media is an ideal tool for eWOM as it allows consumers to generate and share brand-related information with other users without constraints. For exam-

ple, consumers report seeking out user reviews on Instagram prior to making a purchase (Babić Rosario, de Valck & Sotgiu, 2020). eWOM can be further categorized into three forms: opinion seeking, opinion giving, and opinion passing (Chu & Kim, 2011).

On TikTok, eWOM activities may include users making videos of product evaluations, commenting on brands, sharing brand-related TikTok videos with their peers, and doing product unboxings or reviews. Such activities are of great significance for brands as more than 70 percent of consumers are said to trust users' comments on social media, compared to traditional marketing activities (Hollebeek, Srivastava & Chen, 2019). eWOM, therefore, may be effective in developing consumers' brand awareness and their overall perception of a brand (Kudeshia & Kumar, 2017). Accordingly, this study predicts that eWOM will have a significant positive influence on brand awareness.

*H4: eWOM on TikTok has a significant positive influence on brand awareness.*

### 2.2.5. Trendiness

Naaman, Becker, and Gravano (2011) suggest that trendiness is the degree to which brands provide the latest information about their products or services, as well as trendy and up-to-date content that captures consumers' attention. Examples include brand updates and the latest news, as well as current and hot topics related to the respective brand. Social media is increasingly becoming a primary source for consumers to stay current and updated (Mukherjee, 2020). For example, Naaman et al. (2011) found trendiness to be a key dimension on Twitter. Thus, trending SMM by brands may be appealing to consumers who are looking to stay updated on the latest trends (Cheung et al., 2021). Muntinga et al. (2011) further suggest that consumers also seek out trendy information to get inspiration. On TikTok, trendiness can be achieved by regularly updating brand-related information and happenings in line with trending cycles. In doing so, it is suggested that brands actively seek

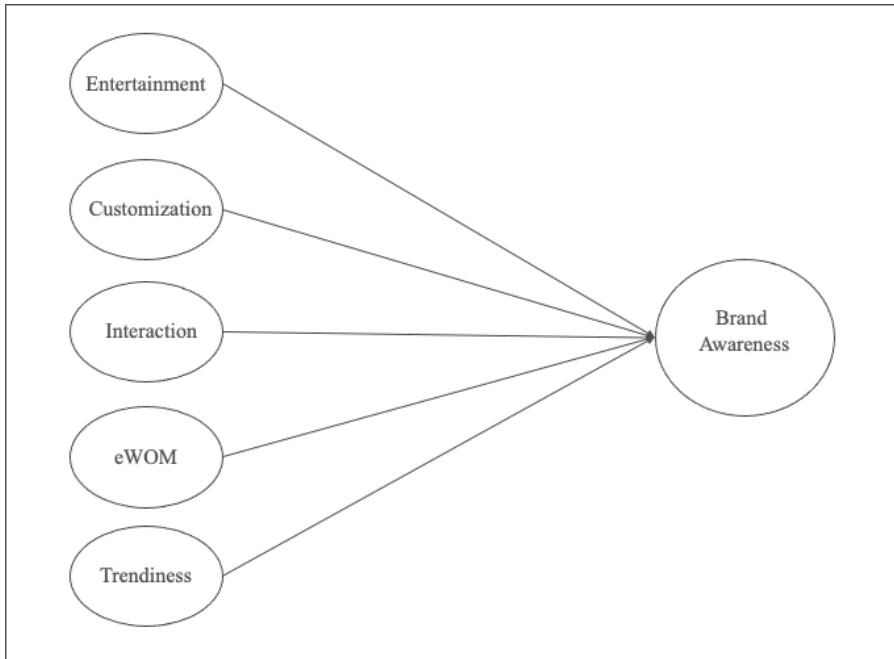
out and identify popular and important topics discussed on social media to stay current (Budak et al., 2011). The trendier the information, the more likely that consumers will be drawn to the brand page (Cheung et al., 2021). Therefore, this study predicts that trendiness will have a significant positive influence on brand awareness.

*H5: Trendiness on TikTok has a significant positive influence on brand awareness.*

The research model depicting the relationships between SMMA dimensions and brand awareness is presented below as Figure 1.

the present study targets TikTok users in Malaysia in the 18-30 age group. Data collection was carried out from September 5 to November 7, 2021 by means of a self-administered online survey via TikTok as well as other popular social media platforms such as WhatsApp, Facebook, and Instagram. The questionnaire consisted of four sections: research information; screening question; main research questions; and demographic profile. The research information section set out the objectives of the research and the researchers' contact information. The second section served as a screening aid to

FIGURE 1: Research model



### 3. METHODOLOGY

A purposive sampling method was adopted for data collection. Recent studies regarding TikTok have focused primarily on pre-adolescent and adolescent respondents. However, the majority of TikTok users were found to be between 18 and 30 years old (Statista, 2022). Therefore,

ensure that the respondents had a TikTok account. The third section comprised the main questions necessary to meet the requirements of the research objectives. Finally, the fourth section was used to collect the respondents' personal information such as gender, age, and income levels. To facilitate a snowballing effect, the respondents were encouraged to



share the survey with their peers upon completing it, using the survey link and QR code provided (Baltar & Brunet, 2012).

In order to test the hypotheses of this study, the survey questionnaire relied on scales adopted from previous studies. A 5-point Likert scale response format was used (1 = strongly disagree, 2 = disagree, 3 = neither disagree nor agree, 4 = agree, 5 = strongly agree). Following Kim and Ko (2012), a total of 17 measurement items were used to measure the dimensions of SMMA: entertainment, customization, interaction, eWOM, and trendiness. In addition, 3 measurements items were used to measure brand awareness in line with Kim and Hyun (2011).

The study was able to collect 202 completed entries from the total sample. Of the respondents, 59.9% were female, while the remaining 40.1% were male. As for their age, the majority of the respondents were between 21 and 23 years old (42.6%), followed by respondents in the 18-20 age group (27.2%). When it comes to the frequency of their TikTok usage, almost half of the respondents (49%) reported using the platform several times a day, while a quarter of them (24.8%) indicated using it once a day. Meanwhile, 15.8% and 4.5% of them used it a few times a week and once a week, respectively. Finally, the remaining respondents used the platform either a few times a month (1.5%) or rarely (4.5%).

### 4. RESULTS

The descriptive statistics for each variable are presented in Table 2 below. It can be observed that the data did not violate the assumption of normality.

The KMO value was found to have exceeded the cutting point of 0.5 with a value of 0.80, thus signaling that the sampling is meritorious (Williams, Brown & Onsmann, 2012). Furthermore, the significance value of the Bartlett’s Test was less than 0.001, which shows that the factors are in a good condition (Tabachnick & Fidell, 2019). As for the reliability analysis, Cronbach’s alpha values of all variables ranged from 0.6 to 0.7, which is suggested by Ursachi, Horodnic, and Zait (2015) as the general acceptable level of reliability.

TABLE 3: Reliability analysis

Variable	Cronbach’s Alpha	Number of Items Retained
<b>Entertainment:</b>		
E1	0.603	3 out of 4
E2		
E4		
<b>Customization:</b>		
C3	0.749	2 out of 4
C4		
<b>Interaction:</b>		
I1	0.696	3 out of 4
I2		
I3		
<b>eWOM:</b>		
W1	0.710	2 out of 3
W3		
<b>Trendiness:</b>		
T1	0.617	2 out of 2
T2		
<b>Brand Awareness:</b>		
BA1	0.705	3 out of 3
BA2		
BA3		
<b>KMO</b>	<b>0.800</b>	
<b>Bartlett’s Test</b>	<b>p&lt;0.001</b>	

TABLE 2: Variables’ mean, standard deviation, skewness, and kurtosis

Variables	Mean	Standard Deviation	Skewness	Kurtosis
Entertainment	4.2756	0.51346	-0.910	0.678
Customization	4.3292	0.54343	-0.648	1.222
Interaction	4.0677	0.57432	-0.619	0.652
eWOM	3.9752	0.64406	-0.894	1.360
Trendiness	4.2525	0.54692	-0.485	0.686
Brand Awareness	3.9505	0.63330	-0.862	1.060

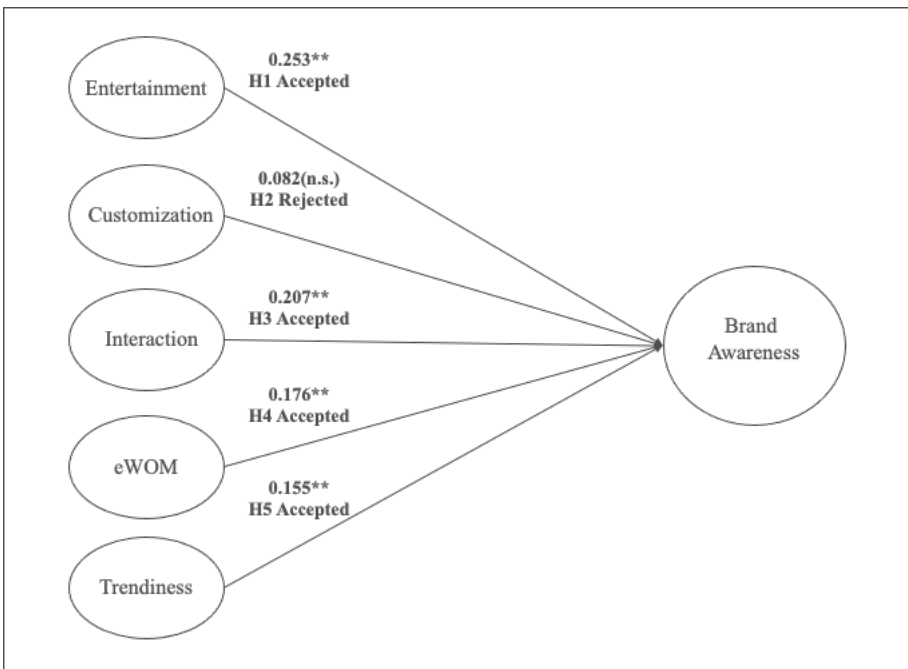
As for the collinearity statistics shown in Table 4, the Variance Inflation Factor (VIF) values for all independent variables were below the most ideal conditions, which are less than 3.3 (Kock & Lynn, 2012), as the highest VIF value was recorded at 1.431. This indicates that the values do not violate the multicollinearity assumption, thus suggesting that the independent variables have no intercorrelations with each other and exhibit no multicollinearity issues.

It can be observed that entertainment has a p-value less than 0.001 and a beta value of 0.253. This indicates that entertainment has a positive influence on brand awareness, thus leading to the acceptance of H1. However, customization has a beta value of just 0.082 and a p-value of 0.183, exceeding the p-value maximum threshold of 0.05 (Di Leo & Sardanelli, 2020). This indicates that customization does not have a significant influence on brand awareness. Consequently, H2

TABLE 4: Coefficient summary

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
	B	Std. Error	Beta			Tolerance	VIF
(Constant)	-0.177	0.391		-0.452	0.652		
Entertainment	0.312	0.082	0.253	3.816	<0.001**	0.710	1.408
Customization	0.095	0.071	0.082	1.337	0.183	0.832	1.202
Interaction	0.228	0.072	0.207	3.185	0.002**	0.742	1.348
eWOM	0.173	0.063	0.176	2.737	0.007**	0.752	1.330
Trendiness	0.179	0.077	0.155	2.317	0.022*	0.699	1.431

FIGURE 2: Summary of the structural relationships



is rejected. Interaction has a p-value of 0.002 and a beta value of 0.207, which shows that interaction does influence brand awareness positively. Hence, H3 is accepted. Next, eWOM has a p-value of 0.007 and a beta value of 0.176, demonstrating eWOM's positive influence on brand awareness. H4 is therefore accepted. Finally, trendiness has a p-value of 0.022 and a beta value of 0.155, which shows that trendiness influences brand awareness positively, thus also leading to the acceptance of H5. Figure 2 below presents a summary of the structural relationships.

## 5. DISCUSSION

In general, the results of this study show that SMMA dimensions on TikTok have a significant influence on raising brand awareness. However, the results indicate that the influence of each of the five SMMA dimensions on brand awareness may vary from one social media platform to another. Notably, entertainment was found to be the most significant SMMA dimension on TikTok in raising brand awareness. This is perhaps to be expected, given that, according to Carter (2021), 75% of TikTok users "hop onto the app just wanting to be entertained." In contrast, previous studies on social media in general found the trendiness dimension to be the most significant (Cheung et al., 2020; Seo & Park, 2018). The likely reason behind this is the fact that social media users have been found to use Facebook, Twitter, and Instagram to stay updated on the latest information and happenings (Babić Rosario et al., 2020; Koay, Ong, Khoo & Yeoh, 2021). This element is mostly absent on TikTok due to its focus on viral memes and videos (Bringe, 2021).

Perhaps the most distinct finding is that customization was not found to be significant in raising brand awareness on TikTok, in contrast to previous studies focusing on other social media platforms such as Facebook, Twitter, and Instagram (Godey et al., 2016; Koay et al., 2021; Sehar, Ashraf & Azam, 2019). There are two potential reasons for this. Firstly, although brands may have customized their content, users may not

see it because TikTok's proprietary algorithm generates its "For You Page" which is unique to each user (Matsakis, 2020). Secondly, most brands on TikTok only provide general automated responses to users' messages rather than direct replies (Hutchinson, 2021). In fact, brands such as Samsung and Apple do not even allow users to send them direct messages on TikTok. Furthermore, until recently, TikTok allowed users to opt out of personalized messages altogether (Morrison, 2021). These reasons could have contributed to a weak customization dimension on TikTok.

### 5.1. Theoretical Contributions

This research makes its theoretical contribution by way of differentiated replication. Nicholson et al. (2018) define "differentiated replication" as a study which sets out to determine whether the empirical findings of a previous study or studies in a related area generalize under different conditions or boundaries. To that end, the conditions or boundaries of a subsequent study are deliberately chosen to provide variations (Uncles & Kwok, 2013). According to Lindsay and Ehrenberg (1993), differentiated replication is an important aspect in theory building as it sets out the boundaries of prior findings. In this study, differentiated replication was attempted by selecting the TikTok platform exclusively (over all other social media platforms) to determine the application of SMMA dimensions in generating consumers' brand awareness. Since TikTok is relatively new to the market, most of the related prior studies concerned other popular social media platforms, including Facebook, YouTube, Twitter, and Instagram (see Febriyantoro, 2020; Hildebrand, Fernandes, Veloso & Slongo, 2010). Therefore, while this study's findings replicated those of previous studies with respect to the positive influence of SMMA dimensions on brand awareness in general, its results highlight the differences in the significance of each of the dimensions within the boundaries of the TikTok platform. In essence, this would suggest that a different configuration of SMMA dimensions may apply from one social media platform to

another in positively influencing brand awareness.

## 5.2. Managerial Implications

A further contribution is made by this study in the form of heuristics for executing social media marketing strategy on TikTok. Maclnnis (2011, p. 142) categorizes such contributions as procedures or best practices with the aim of assisting strategy execution or problem solving. Social media managers in particular are reported to be centering on social media platforms in a bid to raise awareness of their brands (Parveen, Jaafar & Ainin, 2015). However, Jacobson (2020) cautions that there is very little guidance in that respect. The heuristics proposed here are by no means definitive or comprehensive but rather serve as a decision support tool for managers (Jaworski, 2011). In proposing them, this study heeds several related recommendations in the literature. The first is to specify the relevant decision-makers who may benefit from such heuristics (Cuervo-Cazurra, Caligiuri, Andersson & Brannen, 2013). Here, the target audience are the social media managers, as the organizational executives responsible for managing the social media activities of a brand (Meske & Stieglitz, 2013). Furthermore, scholars suggest that heuristics should be presented in a simple and practical format that is easy to understand, rather than as complex analytical models (Ankers & Brennan, 2002; Kuusela, Närvänen, Saarijärvi & Yrjölä, 2014).

The key findings of this research provide the underlying basis of the proposed heuristics. Specifically, four SMMA dimensions – entertainment, interaction, trendiness, and eWOM – were found to influence brand awareness on TikTok. In addition, findings and insights from the fields of marketing, mass communication, and media studies are integrated to amplify the dynamics of the four SMMA dimensions from two complementing perspectives – that of social media users and social media managers. The heuristics are organized in three sections which roughly correspond to the “*why?*” (social media users’

motivations), “*what?*” (social media users’ expectations) and “*how?*” (social media managers’ actions) aspects in maximizing the potential for raising brand awareness on TikTok. The first component refers to social media users’ motivations. Essentially, motivations are said to be the incentives that drive social media users’ selection and use of TikTok (Muntinga et al., 2011). Understanding motivations is imperative as it enables social media managers to anticipate and direct social media users’ selection and use of TikTok. For example, in the case of the entertainment dimension of SMMA, social media users may be driven by hedonic and/or eudaimonic motivations (Dale et al., 2020). The next section outlines heuristics related to social media users’ expectations when using the social media platform. These refer to the features that enable social media users to fulfil their motivational needs which were outlined earlier (Lee et al., 2012). Vorderer et al. (2004) emphasize that social media users may expect these features individually or in combination with others. The third and final section outlines heuristics which social media managers may consider providing or implementing to fulfil social media users’ motivations and expectations (Downes & McMillan, 2000). Potentially, this may enable a brand to enhance its reach and improve engagement with social media users (Lim et al., 2020).

In the case of TikTok, brands could leverage the entertainment dimension in the following ways:

- o use a viral soundtrack or meme for branded content to relate to and entertain users;
- o depict scenarios that are humorous or relatable to their audience;
- o leverage Gen-Z lingo and terminologies that are popular at the moment;
- o create brand challenges which are unique and entertaining.

The real-world application of several of these heuristics can be illustrated using the TikTok channels of two brands which have received praise from social media users – Ryanair and

Duolingo. Ryanair is a low-cost airline operating out of Dublin, Ireland. It has 1.5 million followers on TikTok and has accumulated up to 31 million views on its videos (Thompson, 2021). Ryanair is popular for its quirky and funny video content. It is suggested here that this relates to social media users' motivations for seeking hedonic entertainment, which in turn enables them to be "transported" to a different context (users' requirements). Ryanair's SMMA on TikTok are so successful that its brand is now popular even with social media users in territories where the company does not have business operations (Linning, 2022). Next is Duolingo, a language-learning app with over 1.9 million followers on TikTok (Gahan, 2021). Duolingo's TikTok videos emphasize both the interaction and trendiness dimensions of SMMA. In this manner, they appear to target social media users' motivations for socialization and information seeking as well as surveillance, by identifying the latest trends and facilitating active levels of communication and information exchange among users and the brand.

## 6. CONCLUSION AND LIMITATIONS

In its earlier stages, social media was seen more as a medium of communication and interaction between users (Mukherjee, 2020). Recently, however, its entertainment value has become more prominent. Users are increasingly drawn to social media to be entertained. Gangadharbatla (2021) suggests that the entertainment dimension of social media has become even

more pronounced following the Covid-19 outbreak, with consumers spending more time indoors due to lockdowns. The results of this study, specifically in relation to the major significance of entertainment on TikTok, seem to support this trend.

There are several limitations to this study. Firstly, the study focused specifically on brand awareness on TikTok. Although necessary, brand awareness does not guarantee the long-term aspects of consumer-brand relationships such as brand equity and brand loyalty (Ngai, Tao & Moon, 2015; Yusuf, Che Hussein & Busalim, 2018). Research is, therefore, required to determine the influence of SMMA in assisting brands to understand the effectiveness of TikTok in the long term. The second limitation concerns the cultural context of this study, given its exclusive focus on Malaysian consumers. According to Shavitt and Cho (2016), the cultural context may influence how consumers respond to brands. Indeed, Yang and Ha (2021) cautioned that the dynamics of SMMA on TikTok may differ from one culture to another. Accordingly, the results of this research may not be generalizable to other cultural contexts. Similar research relating to SMMA on TikTok in Europe and North America can, therefore, prove useful in generating more comprehensive insights. Finally, this study was limited to consumers between the ages of 18 and 30. However, it is reported that TikTok is increasingly popular with older consumers as well (TikTok, 2021). Therefore, researchers may consider expanding the respondents' age groups to determine whether there are any differences in SMMA's influence in raising brand awareness on TikTok.

## REFERENCES

1. Agichtein, E., Castillo, C., Donato, D., Gionis, A., & Mishne, G. (2008). Finding high-quality content in social media. *International Conference on Web Search and Data Mining*, pp. 183-193.
2. Alves, H., Fernandes, C., & Raposo, M. (2016). Social media marketing: A literature review and implications. *Psychology and Marketing*, 33(12), 1029-1038.
3. Ankers, P., & Brennan, R. (2002). Managerial relevance in academic research: An exploratory study. *Marketing Intelligence & Planning*, 20(1), 15-21.
4. Ashley, C., & Tuten, T. (2015). Creative strategies in social media marketing: An exploratory study of branded social content and consumer engagement. *Psychology and Marketing*, 32(1), 15-27.
5. Babić Rosario, A., de Valck, K., & Sotgiu, F. (2020). Conceptualizing the electronic word-of-mouth process: What we know and need to know about eWOM creation, exposure, and evaluation. *Journal of the Academy of Marketing Science*, 48(3), 422-448.
6. Baltar, F., & Brunet, I. (2012). Social research 2.0: Virtual snowball sampling method using Facebook. *Internet Research*, 22(1), 57-74.
7. Boyd, D. M., & Ellison, N. B. (2007). Social network sites: Definition, history, and scholarship. *Journal of Computer-Mediated Communication*, 13(1), 210-230.
8. Bringe (2021). *How To Use TikTok To Create Marketing Campaigns And Attract New Audiences*. Retrieved from: <https://www.forbes.com/sites/forbescommunicationscouncil/2021/09/10/how-to-use-tiktok-to-create-marketing-campaigns-and-attract-new-audiences/?sh=e52eb2574e7d>
9. Budak, C., Agrawal, D., & El Abbadi, A. (2011). Structural trend analysis for online social networks. *Proceedings of the VLDB Endowment*, 4(10), 646-656.
10. Carter, A. (2021). *Tapping Into TikTok as a Resource for Entertainment and Engagement*. Adweek. Retrieved from: <https://www.adweek.com/commerce/tapping-into-tiktok-as-a-resource-for-entertainment-and-engagement/>
11. Chaffey, D. (2021). Global social media statistics research summary 2022. In *Smart Insights* (Vol. 2022). Retrieved from: <https://www.smartinsights.com/social-media-marketing/social-media-strategy/new-global-social-media-research/>
12. Cheung, M. L., Pires, G. D., Rosenberger, P. J., Leung, W. K. S., & Ting, H. (2021). Investigating the role of social media marketing on value co-creation and engagement: An empirical study in China and Hong Kong. *Australasian Marketing Journal*, 29(2), 118-131.
13. Cheung, M. L., Pires, G., & Rosenberger, P. J. (2020). The influence of perceived social media marketing elements on consumer-brand engagement and brand knowledge. *Asia Pacific Journal of Marketing and Logistics*, 32(3), 695-720.
14. Cheung, M. L., Pires, G., Rosenberger, P. J., Leung, W. K. S., & Chang, M. K. (2021). The role of social media elements in driving co-creation and engagement. *Asia Pacific Journal of Marketing and Logistics*, 33(10), 1994-2018.
15. Choi, E. K. (Cindy), Fowler, D., Goh, B., & Yuan, J. (Jessica). (2016). Social media marketing: Applying the uses and gratifications theory in the hotel industry. *Journal of Hospitality Marketing and Management*, 25(7), 771-796.
16. Chu, S. C., & Kim, Y. (2011). Determinants of consumer engagement in electronic word-of-mouth (eWOM) in social networking sites. *International Journal of Advertising*, 30(1), 47-75.
17. Chung, D. S., & Yoo, C. Y. (2008). Audience motivations for using interactive features: Distinguishing use of different types of interactivity on an online newspaper. *Mass Communication and Society*, 11(4), 375-397.
18. Cuervo-Cazurra, A., Caligiuri, P., Andersson, U., & Brannen, M. Y. (2013). From the editors: How to write articles that are relevant to practice. *Journal of International Business Studies*, 44(4), 285-289.

19. Dale, K. R., Raney, A. A., Janicke, S. H., Sanders, M. S., & Oliver, M. B. (2017). YouTube for good: A content analysis and examination of elicitors of self-transcendent media. *Journal of Communication*, 67(6), 897-919.
20. Dale, K. R., Raney, A. A., Ji, Q., Janicke-Bowles, S. H., Baldwin, J., Rowlett, J. T., Wang, C., & Oliver, M. B. (2020). Self-transcendent emotions and social media: Exploring the content and consumers of inspirational Facebook posts. *New Media and Society*, 22(3), 507-527.
21. Dao, W. V. T., Le, A. N. H., Cheng, J. M. S., & Chen, D. C. (2014). Social media advertising value: The case of transitional economies in Southeast Asia. *International Journal of Advertising*, 33(2), 271-294.
22. Dehghani, M., Niaki, M. K., Ramezani, I., & Sali, R. (2016). Evaluating the influence of YouTube advertising for attraction of young customers. *Computers in Human Behavior*, 59, 165-172.
23. Di Leo, G., & Sardanelli, F. (2020). Statistical significance: p value, 0.05 threshold, and applications to radiomics-reasons for a conservative approach. *European Radiology Experimental*, 4(1).
24. Downes, E. J., & McMillan, S. J. (2000). Defining interactivity. *New Media & Society*, 2(2), 157-179.
25. Ehlers, K. (2021). *How Brands Can Leverage TikTok*. Forbes. Retrieved from: <https://www.forbes.com/sites/forbesagencycouncil/2021/07/26/how-brands-can-leverage-tiktok/>
26. Febriyantoro, M. T. (2020). Exploring YouTube marketing communication: Brand awareness, brand image and purchase intention in the millennial generation. *Cogent Business and Management*, 7(1).
27. Gahan, B. (2021). *Deconstructing Duolingo's secrets to success on TikTok*. Sprout Social. Retrieved from: <https://sproutsocial.com/insights/duolingo-tiktok-success/>
28. Gangadharbatla, H. (2021). Covid-19 and advertising: The case for a paradigm shift. *Journal of Current Issues and Research in Advertising*, 42(1), 1-18.
29. Godey, B., Manthiou, A., Pederzoli, D., Rokka, J., Aiello, G., Donvito, R., & Singh, R. (2016). Social media marketing efforts of luxury brands: Influence on brand equity and consumer behavior. *Journal of Business Research*, 69(12), 5833-5841.
30. Golan, G. J., & Zaidner, L. (2008). Creative strategies in viral advertising: An application of Taylor's six-segment message strategy wheel. *Journal of Computer-Mediated Communication*, 13(4), 959-972.
31. Gummerus, J., Liljander, V., Weman, E., & Pihlström, M. (2012). Customer engagement in a Facebook brand community. *Management Research Review*, 35(9), 857-877.
32. Hildebrand, D., Fernandes, D. V. D. H., Veloso, A. R., & Slongo, L. A. (2010). Consumer-company identification: Development and validation of a scale. *Brazilian Administration Review*, 7(3), 276-293.
33. Hinson, R., Boateng, H., Renner, A., & Kosiba, J. P. B. (2019). Antecedents and consequences of customer engagement on Facebook: An attachment theory perspective. *Journal of Research in Interactive Marketing*, 13(2), 204-226.
34. Hollebeek, L. D., & Macky, K. (2019). Digital content marketing's role in fostering consumer engagement, trust, and value: Framework, fundamental propositions, and implications. *Journal of Interactive Marketing*, 45, 27-41.
35. Hollebeek, L. D., Srivastava, R. K., & Chen, T. (2019). S-D logic-informed customer engagement: Integrative framework, revised fundamental propositions, and application to CRM. *Journal of the Academy of Marketing Science*, 47(1), 161-185.
36. Hsu, M. H., Chang, C. M., Lin, H. C., & Lin, Y. W. (2015). Determinants of continued use of social media: The perspectives of uses and gratifications theory and perceived interactivity. *Information Research*, 20(2).
37. Huang, R., & Sarigöllü, E. (2014). How brand awareness relates to market outcome, brand equity, and the marketing mix. In T. M. Choi (ed.), *Fashion Branding and Consumer Behaviors, International Series on Consumer Science* (pp. 92-99). London: Springer Science.

38. Hutchinson, A. (2021). *TikTok Adds New Auto-Reply Message Option for Business Accounts*. Retrieved from: <https://www.socialmediatoday.com/news/tiktok-adds-new-auto-reply-message-option-for-business-accounts/596912/>
39. Iqbal, M. (2021). *TikTok Revenue and Usage Statistics (2021)*. Retrieved from: <https://www.businessofapps.com/data/tik-tok-statistics/>
40. Jacobson, J. (2020). You are a brand: social media managers' personal branding and "the future audience." *Journal of Product and Brand Management*, 29(6), 715-727.
41. Jaworski, B. J. (2011). On managerial relevance. *Journal of Marketing*, 75(4), 211-224.
42. Keegan, B. J., & Rowley, J. (2017). Evaluation and decision making in social media marketing. *Management Decision*, 55(1), 15-31.
43. Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of Marketing*, 57(1), 1-22.
44. Kim, A. J., & Ko, E. (2012). Do social media marketing activities enhance customer equity? An empirical study of luxury fashion brand. *Journal of Business Research*, 65(10), 1480-1486.
45. Kim, J. H., & Hyun, Y. J. (2011). A model to investigate the influence of marketing-mix efforts and corporate image on brand equity in the IT software sector. *Industrial Marketing Management*, 40(3), 424-438.
46. Koay, K. Y., Ong, D. L. T., Khoo, K. L., & Yeoh, H. J. (2021). Perceived social media marketing activities and consumer-based brand equity: Testing a moderated mediation model. *Asia Pacific Journal of Marketing and Logistics*, 33(1), 53-72.
47. Kock, N., & Lynn, G. S. (2012). Lateral Collinearity and misleading results in variance-based sem: An illustration and recommendations. *Journal of the Association for Information Systems*, 3(7), 546-580.
48. Kudeshia, C., & Kumar, A. (2017). Social eWOM: does it affect the brand attitude and purchase intention of brands? *Management Research Review*, 40(3), 310-330.
49. Kuusela, H., Närvänen, E., Saarijärvi, H., & Yrjölä, M. (2014). Challenges for B2B research relevance: A top executive perspective. *Journal of Business and Industrial Marketing*, 29, 593-600.
50. Langaro, D., Rita, P., & de Fátima Salgueiro, M. (2018). Do social networking sites contribute for building brands? Evaluating the impact of users' participation on brand awareness and brand attitude. *Journal of Marketing Communications*, 24(2), 146-168.
51. Lee, D., Kim, H. S., & Kim, J. K. (2012). The role of self-construal in consumers' electronic word of mouth (eWOM) in social networking sites: A social cognitive approach. *Computers in Human Behavior*, 28(3), 1054-1062.
52. Lim, J. S., Pham, P., & Heinrichs, J. H. (2020). Impact of social media activity outcomes on brand equity. *Journal of Product and Brand Management*, 29(7), 927-937.
53. Lim, Y. J. (2020). The PESTEL Model Application to OK Boomer and TikTok from a Public Relations Perspective. *Journal of Media Research*, 13(37), 94-110.
54. Lindsay, R. M., & Ehrenberg, A. S. C. (1993). Commentaries the design of replicated studies. *American Statistician*, 47(3), 217-228.
55. Linning, S. (2022, January 15). *Be careful what you wish for, America! Fans call for RYANAIR come to the US after budget airline became a TikTok hit with tongue-in-cheek videos mocking customers and rival airlines*. *Mail Online*. Retrived from: <https://www.dailymail.co.uk/femail/article-10403163/Fans-call-RYANAIR-come-budget-airline-TikTok-hit.html>
56. MacInnis, D. J. (2011). A framework for conceptual contributions in marketing. *Journal of Marketing*, 75(4), 136-154.
57. Marks, G. (2021, December). *TikTok Is Now The Most Visited Website In 2021*. *Forbes*. Retrived from: <https://www.forbes.com/sites/quickerbetteartech/2021/12/26/tiktok-is-now-the-most-visited-website-in-2021and-other-small-business-tech-news-this-week/?sh=34db616e278d>



58. Matsakis, L. (2020). *TikTok Finally Explains How the 'For You' Algorithm Works*. Retrived from: <https://www.wired.com/story/tiktok-finally-explains-for-you-algorithm-works/>
59. Meske, C., & Stieglitz, S. (2013). Responsibilities and challenges of social media managers. *International Conference on Human Interface and the Management of Information*, 342-351.
60. Moorman, C. (2021). Managing and measuring marketing spending for growth and returns. The Highlights and Insights Report - August 2021. *The CMO Survey* (Issue August).
61. Morrison, S. (2021). *TikTok surprises users by making personalized ads mandatory*. Vox. Retrived from: <https://www.vox.com/recode/22334086/tiktok-privacy-policy-personalized-ads>
62. Mukherjee, K. (2020). Social media marketing and customers' passion for brands. *Marketing Intelligence and Planning*, 38(4), 509-522.
63. Muntinga, D. G., Moorman, M., & Smit, E. G. (2011). Introducing COBRAs: Exploring motivations for brand-related social media use. *International Journal of Advertising*, 30(1), 13-46.
64. Naaman, M., Becker, H., & Gravano, L. (2011). Hip and trendy: Characterizing emerging trends on Twitter. *Journal of the American Society for Information Science and Technology*, 64, 1852-1863.
65. Ngai, E. W. T., Tao, S. S. C., & Moon, K. K. L. (2015). Social media research: Theories, constructs, and conceptual frameworks. *International Journal of Information Management*, 35(1), 33-44.
66. Nicholson, J. D., LaPlaca, P., Ahmed, A-A., Breese, R., & Khan, Z. (2018). What do introduction sections tell us about the intent of scholarly work: A contribution on contributions. *Industrial Marketing Management*, 73, 206-219.
67. Nisar, T. M., & Whitehead, C. (2016). Brand interactions and social media: Enhancing user loyalty through social networking sites. *Computers in Human Behavior*, 62, 743-753.
68. Oliver, M. B., & Raney, A. A. (2011). Entertainment as pleasurable and meaningful: Identifying hedonic and eudaimonic motivations for entertainment consumption. *Journal of Communication*, 61(5), 984-1004.
69. Parveen, F., Jaafar, N. I., & Ainin, S. (2015). Social media usage and organizational performance: Reflections of Malaysian social media managers. *Telematics and Informatics*, 32(1), 67-78.
70. Rieger, D., & Klimmt, C. (2019). The daily dose of digital inspiration: A multi-method exploration of meaningful communication in social media. *New Media and Society*, 21(1), 97-118.
71. Romero, J., & Ruiz-Equihua, D. (2020). Be a part of it: promoting WOM, eWOM, and content creation through customer identification. *Spanish Journal of Marketing - ESIC*, 24(1), 55-72.
72. Sehar, R., Ashraf, S., & Azam, F. (2019). The Influence of Social media's marketing efforts on brand equity and consumer response. *IUP Journal of Marketing Management*, 18(2), 30-53.
73. Seo, E. J., & Park, J. W. (2018). A study on the effects of social media marketing activities on brand equity and customer response in the airline industry. *Journal of Air Transport Management*, 66, 36-41.
74. Serra, D. D. E. S., & Soto-Sanfiel, M. T. (2014). When the user becomes a publicist: Motivations for EWOM on Facebook. *Revista Brasileira de Marketing*, 13(1), 1-16.
75. Shavitt, S., & Cho, H. (2016). Culture and consumer behavior: The role of horizontal and vertical cultural factors. *Current Opinion in Psychology*, 8, 149-154.
76. Sloane, G., & Rittenhouse, L. (2019). *A leaked pitch deck reveals how TikTok is trying to woo brands*. Retrieved from: <https://adage.com/article/tech/leaked-pitch-deck-reveals-how-tiktok-trying-woo-brands/2205906>
77. Statista (2022). *Distribution of monthly active TikTok users in the United States as of April 2022, by age group*. Retrieved from: <https://www.statista.com/statistics/1095196/tiktok-us-age-gender-reach/>
78. Tabachnick, B. G., & Fidell, L. S. (2019). *Exploring Multivariate Statistics* (7<sup>th</sup> ed.). London: Pearson Education.

79. Thompson, S. (2021, October). *How Ryanair became one of the most successful brands on social media Why brands should be using TikTok*. ContentCal. Retrieved from: <https://www.contentcal.com/blog/ryanair-social-media-strategy-tiktok/>
80. TikTok (2021). *Family time has evolved: From TV to TikTok*. Retrieved from: <https://www.tiktok.com/business/en/blog/from-tv-to-tiktok-family-time-has-evolved>
81. Uncles, M. D., & Kwok, S. (2013). Designing research with in-built differentiated replication. *Journal of Business Research*, 66(9), 1398-1405.
82. Ursachi, G., Horodnic, I. A., & Zait, A. (2015). How reliable are measurement scales? External factors with indirect influence on reliability estimators. *Procedia Economics and Finance*, 20, 679-686.
83. Voorveld, H. A. M., van Noort, G., Muntinga, D. G., & Bronner, F. (2018). Engagement with social media and social media advertising: The differentiating role of platform type. *Journal of Advertising*, 47(1), 38-54.
84. Vorderer, P., Klimmt, C., & Ritterfeld, U. (2004). Enjoyment: At the heart of media entertainment. *Communication Theory*, 14(4), 388-408.
85. Whiting, A., & Williams, D. (2013). Why people use social media: A uses and gratifications approach. *Qualitative Market Research: An International Journal*, 16(4), 362-369.
86. Williams, B., Brown, T., & Onsmann, A. (2012). Exploratory factor analysis: A five-step guide for novices. *Australasian Journal of Paramedicine*, 8(3), 1-13.
87. Yadav, M., & Rahman, Z. (2017). Measuring consumer perception of social media marketing activities in e-commerce industry: Scale development & validation. *Telematics and Informatics*, 34(7), 1294-1307.
88. Yang, Y., & Ha, L. (2021). Why People use TikTok (Douyin) and how their purchase intentions are affected by social media influencers in China: A Uses and Gratifications and Parasocial Relationship Perspective. *Journal of Interactive Advertising*, 21(3), 297-305.
89. Yusuf, A. S., Che Hussin, A. R., & Busalim, A. H. (2018). Influence of e-WOM engagement on consumer purchase intention in social commerce. *Journal of Services Marketing*, 32(4), 493-504.
90. Zhu, Y. Q., & Chen, H. G. (2015). Social media and human need satisfaction: Implications for social media marketing. *Business Horizons*, 58(3), 335-345.