

TikTok, Museums and Generation Z

The motives behind the cultural participation of Generation Z adults in museums' TikTok accounts.

RQ: "What motivates the cultural participation of Generation Z adults in museums' TikTok accounts?"

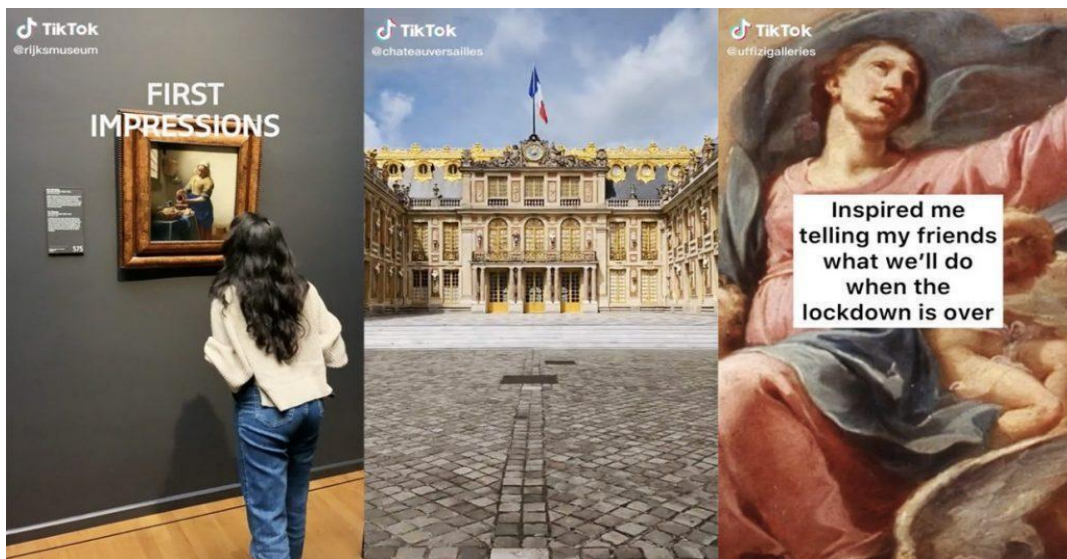


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Master Thesis

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M.A. Cultural Economics and Entrepreneurship

Academic Year 2022-2023

Erasmus School of History, Culture and Communication

Erasmus University Rotterdam

June 14, 2023

Word Count: 19.610

Thesis Title

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Abstract

In the last few years, museums have tended to become open, inclusive, and accessible to a wider and diverse audience (ICOM, 2022). To achieve this goal, museums and cultural organizations have utilized digital tools, like social media platforms, to make their collection more accessible and develop cultural participation of a wider audience. Recently, a new social networking site, TikTok, which is based on user-generated short videos, has met such growth by having today more than 800 million active users (Zulli & Zulli, 2022). This platform, dominated by young users born between 1995/6 to 2012 known as Generation Z (Gen Z), has started penetrating the cultural sector with many museums using it in order to attract and connect with them and make them engage with their collections (Hughes, 2021). Due to the fact that TikTok is a new platform that has recently disrupted the cultural industries and whose nascent nature has not been explored in depth by scholars, no user-oriented studies have been attempted in order to examine what are the user preferences in museum content as well as what drives their cultural participation on this platform. For this reason, the research question that guides this thesis is: *What motivates the cultural participation of Generation Z adults in museums' TikTok accounts?* and aims to provide museums with insights into how they can attract this cohort online.

To answer the research question, a mixed methods approach has been chosen. 57 museum TikTok followers have completed an online survey with both quantitative and qualitative elements, in order to investigate their content preferences on TikTok from museums and what motivates them to follow them, actively interact with their content and create museum inspired posts on this platform. The results demonstrate that the main motives behind Gen Z adults' cultural participation are entertainment combined with education (edutainment), gathering information to plan museum visits on-site, social interaction, archiving, and the altruistic motive of supporting the museum. Self-efficacy, and particularly the perceived knowledge and developed personal interest in arts, also affects young adult's cultural participation. The main barriers behind active cultural participation on TikTok are lack of time and motive.

The findings of this research, contribute to the field in both theoretical and practical ways, since they explore the use of TikTok in museum contexts from a user perspective, which lacks academic research due to the platform's recent upsurge, while also providing museum professionals with insights into how they can attract a younger cohort into their collections. Suggestions for further research would be to broaden the sample size of participants and also to examine the role of TikTok in enhancing the physical museum visiting experience and affecting the audience's decision-making process of visiting on-site.

Keywords: *TikTok, Museums, Generation Z, Cultural Participation, User motivation*

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Acronyms

Gen Z: Generation Z

ICOM: International Council of Museums

NEA: National Endowment for the Arts

SMEB: Social Media Engagement Behavior

SNS: Social Networking Sites

SPPA: Survey of Public Participation in the Arts

TA: Thematic Analysis

UGC: User Generated Content

UNESCO: United Nations Educational, Scientific and Cultural Organization

Chapter 1: Introduction

In the context of the 21st century's technological innovations, digitalization, meaning “the process of expanding the scale and scope of digital ICT (Information and Communications Technology) applications throughout society” (Handke, 2022), has dramatically changed and reshaped the world as we now know it. Nowadays, one of the most successful Internet-based services and applications of digital ICTs is Social Networking Sites (SNS) (Handke, Stephan & Towse, 2016), which have penetrated almost every aspect of our lives. The usage of social media is so widespread that in January 2022 the number of users worldwide reached 4.5 billion, a number which is projected to rise to approximately 6 billion by 2027 (Dixon, 2022). With more than half of the population globally using at least one social media platform, for two and a half hours daily on average (Smart Insight, 2021), these platforms are widely utilized by various industries and companies as communication and distribution channels to increase brand awareness and engagement thus establishing long-term relationships with their customers (Verissimo & Tiago, 2014).

In the cultural sector, with museums' mission and goals becoming aligned with the latest significant changes in their role which is to be inclusive places, open and accessible to a diverse audience (ICOM, 2022), these organizations are making use of digital tools like social media in order to make their collection accessible and encourage cultural participation of a wider audience. Nowadays, social media platforms like Facebook, Instagram, and Twitter are utilized by museums and cultural institutions in order to reach out to their audiences, cultivate engagement with them while also providing them with information about their products and services (Belenioti & Vassiliadis, 2015). Especially during the Covid-19 pandemic, when museums were forced to close their doors due to restrictions, these institutions were forced to quickly adapt to this new situation and rely solely on digital tools to engage and interact with their audiences (Mason, 2022).

But Covid- 19, did not only accelerate the digital transformation process in the sector but gave rise to a new social media networking site that has just started making its appearance in museums, TikTok. TikTok is a video and music-based social media platform which focuses on creating and sharing of short videos accompanied by audio, music, and recorded sounds while its content varies from comedy, dance, challenges, and lifestyle videos (Anderson, 2020). First launched in 2016 in China, in just a few years TikTok met extraordinary growth worldwide, especially after the Covid- 19 pandemic, due to its message code: short, and fun while also evoking the involvement of users whom themselves create and post content (Bautista, Herranz de la Casa & Cantero de Julian, 2020). Considering the fact that TikTok today has more than 800 million active users (Zulli & Zulli, 2022)

and has been downloaded more than 1.5 billion times since it was launched (Genoveva, 2022), it can be said that this fast-growing social media is here to stay and will continue to have a tremendous impact in terms of setting trends, shaping contemporary culture, and originating viral content.

Since in only five years TikTok has become one of the most powerful social media apps, it does not surprise us the fact that it has started being integrated into various companies' marketing activities including cultural and creative industries. Being dominated by younger users known as the Generation Z (Gen Z), many museums have started utilizing this platform in order to increase the cultural participation of this demographic cohort by attracting them to their accounts, making them interact with their content but also urge users to produce museum-related content themselves.

Due to the fact that TikTok is a relatively new platform, with different characteristics than other social networking sites, and has recently disrupted the cultural and the creative industries, no studies adopting a user-perspective have been attempted in order to examine what are the user preferences in museum content as well as what drives their cultural participation on this platform. The objective of this research is therefore to investigate the preferences and the motives behind young adults' cultural participation on TikTok.

The relevance of this study lies in its goals. Findings ways to develop cultural participation of a younger audience in museums has benefits not only for the well-being of the individuals' but also for museums. In the last years, with museums being at the forefront of promoting diversity, inclusivity, and participation (ICOM, 2022), there is a tendency from cultural organizations to attract a younger audience in their collections, both physically and digitally, by employing participatory strategies. With TikTok being dominated by Generation Z users, but also being the manifestation of User Generated Content (UGC), it has the potential, if used properly and effectively, to not only attract a passive younger audience but also involve them in the co-creation process by encouraging them to produce museum-related content thus promote the organization (Amboage, Bran, Pollan & Pereira, 2022). Moreover, developing cultural participation of younger people is consider beneficial for the society as whole due to positive externalities and spillovers (Towse, 2010a) while it also promotes cultural sustainability (Throsby, 2001).

Since museums, individuals and the society can be winners from this, museum professionals need insights into young adults' preferences and motives in order to develop meaningful content that meets their needs and create online participatory experiences for them.

To achieve this goal, the research question has been formulated as follows: *“What motivates the cultural participation of Generation Z adults in museums' TikTok accounts?”*

In order to provide a deeper understanding of the study, four sub-questions have been guiding the main research question:

SQ1: What are the Generation Z user's preferences in museum content on TikTok?

SQ2: What are the Generation Z users' motivations behind following museums on TikTok?

SQ3: What are the Generation Z users' motivations behind interacting with museum content on TikTok?

SQ4: What are the Generation Z users' motivations behind creating/producing museum-related content on TikTok?

In order to answer these questions, a mixed methods approach with an emphasis on the qualitative research method was employed. An online survey, with some close-ended questions and mostly open-ended questions was answered by 57 adults that belong in the demographic cohort of the Generation Z (18- 27 years old) and follow museums on TikTok, was used in order to shed light on the research question. The qualitative data of the 57 participants have been analyzed with Thematic Analysis (TA) to find patterns and links between all answers.

This research is structured in five main chapters. Chapter 2 provides a theoretical framework of the literature which was used as the foundation for the development of the research. The first part of the framework focuses on the digitalization in the cultural sector and the use of social media in museum contexts. Afterwards, the existing literature of cultural participation in the forms of online consumption and active participation is presented, with the benefits of developing cultural participation for young audiences following. Finally, some final remarks concerning the social media users' preferences in content as well as their motivation behind social media and TikTok usage are made. Chapter 3 includes the chosen methodology as well as the description of the sample and the data analysis. In Chapter 4, the findings of the data analysis are presented, accompanied by a critical discussion based on the literature used in the framework. In the last chapter, all the results are summarized with the limitations and future research suggestions following.

Chapter 2: Theoretical Framework

2.1 Introduction of the theoretical framework

The literature of this thesis is structured in two sections. First, it focuses on the digital innovation implemented in museums while also giving prominence to the usage of social media. The second part of the theoretical framework dwells on the theories concerning cultural participation based on existing academic literature by focusing mainly on two main dimensions of participation: the consumption of cultural goods through the media and the active personal involvement with arts and culture. Then, some remarks regarding the benefits of the development of cultural participation of younger people in museums from the museum, individual, and the whole society perspective will be conducted. The theoretical framework of this thesis ends with a few observations regarding the motivates behind social media and TikTok usage will be made.

2.2 Museums and Digitalization

According to the latest definition approved by the International Council of Museums (ICOM) on the 24th of August 2022, a museum is “a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.” (ICOM, 2022). The new definition is an attempt to align the mission of museums with some of the significant changes in their role by focusing not only on research, collection, and preservation of cultural heritage but also giving prominence to their role as inclusive places, accessible to a diverse audience. Consequently, museums are organizations whose mission is to make their content available and accessible to a broader audience while promoting wider participation in culture (European Union, 2012).

This mission for an accessible and participatory museum is enabled to an extent by the application and spread of Information Communication Technologies (ICTs), which have disrupted the cultural industries, especially after the restrictions imposed by the Covid-19 pandemic. In the past ten years, many museums have been trying to adapt their activities by utilizing digital technologies due to the rapid changes in the economic environment caused by technological evolution. The research has indicated that museums that embrace and use digital technologies in their processes increase their performance by managing their collections more efficiently and providing their visitors with unique experiences (Pop & Borza, 2016).

Digital tools have been integrated into all phases of cultural experience, production, distribution, and consumption of cultural goods. Consequently, digital ICT applications in museums have low distribution-transaction costs (Bertacchini & Morando, 2013), while consumption costs are nearly zero (Bekar & Haswell, 2014). Another effect of these applications in museums is that they have expanded the access to museums and artistic masterpieces worldwide. Digital technologies overcome temporal-spatial limitations imposed on museums by allowing everyone who owns an electronic device to visit their collections online, thus increasing their accessibility (Bekar & Haswell, 2014). Additionally, virtual museums can provide access to a larger number of visitors than the physical venue could support due to museums' constrained audience capacity. Consequently, with digitalization, cultural goods gain public goods attributes for Internet users. They exhibit non-rivalness in consumption, meaning that the enjoyment of a good by one person "does not lead to subtractions from any other individual's consumption of the good" (White, 2012, p. 340), and also non-excludability in supply, meaning that it is not possible to stop people from gaining access to them (Towse, 2010a). In the digital environment, users can view cultural content and museum collections without the limitations of physical spaces, while many reproducible cultural goods are available with no monetary costs (Handke et. al., 2016). In this way, increasing access to culture via the Internet can reduce negative externalities caused by congestion and noise in physical museums while enhancing positive ones by making a wider audience engage digitally with museums (Towse, 2010b).

The digital shift in the cultural sector has led many museums to reposition themselves (Bertacchini & Morando, 2013) by building relationships and interacting with their audiences through online practices, thus adopting a more visitor/user-centered perspective. From having virtual tours accessible online, using website and email marketing and Search Engine Optimization, and maintaining accounts on various social media platforms, museums aim to create interactive and unique experiences for their target audiences (Pop & Borza, 2016). With approximately 59,4% of the global population (4.6 billion users) being social media users (Statista, 2022), these platforms can be used as a tool for museums to accomplish their mission, showcase their collections to their audience, educate and entertain them while also increasing their audience and projecting the museum's brand identity.

2.3 Social Media in Museums

According to Kaplan and Haenlein (2010), social media "is a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, that allow the creation and

exchange of User Generated Content” (p.2) that can be divided into six main categories: Social Networking Sites (SNS), Content Communities, Blogs, Virtual Games, Virtual Worlds and Content Communities. Therefore, social media are considered various platforms, from Facebook, Instagram, TikTok, and Twitter, to Wikipedia, YouTube, and Pinterest.

Given the continuously growing popularity of social media, most businesses in different sectors have located social media at the front and center of their marketing strategies (Bernstein, 2014). Many museums worldwide are taking advantage of SNS’s opportunities for value creation. These digital tools benefit the museum by providing direct and targeted communication with their audience and the user since they can have a museum experience without the limitations of time and place (Belenioti & Vassiliadis, 2015). Social networking sites enhance dialogue and two-way communication between service providers, in our case, cultural organizations and users. On the one hand, the organization informs, educates, and entertains its online audience through social media, while on the other hand, users receive the content and interact with it by commenting, sharing, and liking posts, and submitting reviews, thus providing the institution with feedback.

For this reason, social media have been employed as one of the channels for marketing purposes of museums to promote their cultural goods, create a brand identity and brand awareness, reach new audiences, and build audience engagement (Belenioti & Vassiliadis, 2015). As Bernstein (2014) mentions, social media “is not just another way to blast information [...] but a connector of people, a catalyst for building online community...[and] engaging in an ongoing conversation with them” (p.309). Moreover, various research (Kotler, Kotler & Kotler, 2008; Russo, Watkins, Kelly, & Chan, 2008) have recognized the educational benefits of the usage of SNS from museums by “enabling a participatory learning process” (p.106). In this way, the museum’s learning process becomes “social, modern, young and entertaining” (Belenioti & Vassiliadis, 2015, p. 106), while the content posted has the potential to attract various users to engage with museum accounts.

Recently, an uprising social media platform, TikTok, has been integrated into various companies’ marketing activities, including cultural and creative industries. TikTok, known as Douyin in China, was introduced in 2016 by Bytedance, a company based in Beijing. In just a few years has managed to grow tremendously by having more than 800 million users worldwide (Omar & Dequan, 2020). This growth was accelerated significantly by the restrictions imposed due to the Covid- 19 pandemic, which made individuals spend more time online and on social media (Syah & Venerada, 2020). This platform is based on short video content accompanied by music, audio, or recorded sounds/ lip-syncs with users having various formats, filters, and visual effects to create their videos. Since TikTok

offers “editing tools with short learning curves” (Amboage et. al., 2022, p. 333), this social media can be considered the manifestation of User Generated Content (UGC) with many users producing their own short videos.

This social media is dominated by younger users, known as Generation Z (Gen Z) users, with the adults of this generation constituting more than 40% of total users (Ceci, 2022). TikTok constitutes a fresh and modern platform that allows young people to express themselves freely (Stahl & Literat, 2022) and inspires happiness, joy, and creativity.

In the last few years, a limited number of museums have started using TikTok as part of their marketing strategy to reach younger audiences. Famous museums in Europe, for example, Rijksmuseum, Museo del Prado, and the Uffizi Gallery, are championing TikTok to entice visitors by using innovative strategies to attract attention, from videos explaining the restoration process of Rembrandt’s famous painting “Night Watch” using AI (artificial intelligence), educational videos in Spanish about art’s historical details and Uffizi’s funny videos (Hughes, 2021). Although their content differs significantly, their objective is the same: to make their collections more relevant and inspire younger audiences to engage with their content, thus increasing their cultural participation (Hughes, 2021). As Museo del Prado’s Digital Communication Manager, Sainz de Los Terreros, mentioned, what was noticed from the comments of their TikTok posts is that many youngsters are expressing a high interest in cultural content by frequently asking questions about artworks or even how to get a career in the cultural sector. Consequently, this fast-growing communication channel can be considered a tool that can potentially increase the cultural participation of younger audiences in museums if used appropriately, and according to the needs, desires, and preferences of the target audience. Since one of the most significant challenges for art marketers today is to stay updated with people’s changing and evolving preferences and habits regarding their communication methods, museums must gain insights into TikTok users’ motivation behind following museums and engaging with cultural content to integrate this platform in their overall marketing strategy (Bernstein, 2014, p.29). In this way, museums can utilize this social media by producing content more relevant to younger audiences, thus increasing their engagement without spending budgets on paid advertising.

2.4 Cultural Participation

The concept of cultural participation is a topic that has attracted the interest of various researchers throughout the years, with its definition being traced as far back as the 1950s and has more than 150 variations (Cicerchia, 2017).

UNESCO's (2009) Framework for Cultural Statistics defines cultural participation as "including cultural practices that may involve consumption as well as activities that are undertaken within the community, reflecting the quality of life, traditions and beliefs, and attendance at formal events, such as going to a movie or a concert, as well as informal cultural activities, such as participating in community cultural activities and amateur artistic productions or everyday activities like reading a book" (Cicerchia, 2017, p.37). In this way, cultural participation can be considered passive and active behavior and includes the individuals who view cultural content and the people who produce it (Cicerchia, 2017).

This thesis has as a basis the conceptualization of cultural participation based on the work Victoria Ateca -Amestoy (2013), in which cultural participation is related to the activities of participants and the audience in participating in cultural experiences, engaging with the arts and culture and consuming cultural goods. The three different, but overlapping, dimensions of cultural participation are attending and visiting cultural organizations and live events, media consumption or engagement with culture, and personal-active involvement or creation (Ateca Amestoy, 2013).

The majority of the research conducted has taken into consideration the first aspect of cultural participation, while in the last decades, online consumption has started gaining attention due to the expansion of digitalization in the sector (Ateca Amestoy, 2013). Moreover, by making the consumption of arts and culture more accessible, digital technologies and social media platforms have enabled individuals to create culture themselves, thus blurring the lines between producer and consumer and encouraging the individuals' active involvement in culture (European Union, 2012).

2.4.1 Cultural Participation as online consumption

According to the European Union's "Report on Policies to Promote Better Access and Participation to Culture," new media and online services offer opportunities for organizations to boost cultural participation forms (European Union, 2012). Social media and online platforms, in particular, apart from having a revolutionary impact on increasing accessibility of cultural content, also allow individuals to take photos and videos of the content, distributing it amongst each other, thus giving new meaning to it (UNESCO Institute for Statistics, 2012). The value of social media lies in their capacity to change the conventional image of the museum as a top-down hierarchical organization and give prominence to a bottom-up view by advancing the dialogue and facilitating communication with the audience (Arnaboldi & Diaz Lema, 2021). Moreover, utilizing social media is a way for museums to alter their so-called elitist attitudes and approach by making their collections more

accessible and becoming inclusive places, open to a more diverse audience (Foreman-Wernet, 2017). Practicing art and culture through the media can enable audiences to interact not only with the content posted but also with each other by sharing posts, thus creating a sense of community (Casemajor, Bellavance, & Sirois, 2020). Studies examining the use of Instagram by visitors of art museums indicated that audiences used this social media to share events and exhibitions with other users, leading to the endorsement and promotion of the museums while satisfying their needs for communication and sharing their perspectives with other online users. (Vrana, Kydros, Kehris, Kavasilis & Theocharisdis, 2019). Of course, developing cultural participation through the Internet can prove to be challenging since “the increased access to culture allowed by the Internet may also involve making less use of the cultural institutions as intermediaries” (European Union, 2012, p. 86). However, the NEA’s 2008 Survey of Public Participation in the Arts (SPPA), which studied American adults’ participation in arts through the media, indicated that online cultural participation tended to enhance rather than replace physical attendance to consuming arts and culture (National Endowment for the Arts, 2011). Since cultural products are experience goods, including the experience of visiting the museum, online consumption should not aim to replace physical ones but as a complementary way for a museum to provide new value to its audience and spread its message. The 2008 SPPA, performed by the U.S. Bureau of the Census, collected arts participation data from more than 18,000 adults across the United States to investigate the determinants of cultural participation (National Endowment for the Arts, 2009). The research indicated that in cultural participation through electronic media, “possibly related to the cohort effect of media and computer literacy, age has a negative and significant effect” (Ateca Amestoy, 2013, p.14). A positive effect of cultural participation was also traced in the individuals' high-income and prior art appreciation and training. The results of this study indicate that there is a preference for younger generations to engage with cultural content and access heritage through the media and online (Ateca Amestoy, 2013).

2.4.2 Cultural Participation as active personal involvement

Active cultural participation is considered the creation of art and cultural products, the situation in which individuals are turned from passive viewers that absorb cultural stimuli to contributors and co-creators of the process, using their skills and expanding their capacity of expression (Sacco, Ferilli, & Blessi, 2018). In this way, the audience is not only exposed to the experience but becomes a part of it; thus, active participation in culture can foster curiosity and interest in exploring cultural

expression from others while paving the way for various, diverse and new forms of open innovation and co-creation (Sacco et al., 2018).

In the last decades, many cultural institutions and organizations have tried various strategies and techniques to foster the cultural participation of their audiences. The outcomes of participatory projects in museums are diverse and include reaching diverse visitors and offering educational content, collecting, using visitor-contributed content, and producing marketing campaigns (Simon, 2010, p.16). Consequently, based on its vision and institutional goals, cultural institutions and museums should define how participatory practices can benefit and add value to their institution (Simon, 2010, p.16). Moreover, these practices make audiences invest personally in the content and the organization while building a sense of community between them by exchanging ideas and connecting. Personal investment in the artwork allows people to understand their own views on what is presented, making the museum not a place to observe and admire but a creative place for individuals to express themselves. Sharing diverse content, co-produced with visitors, can raise dialogue, and transform museums into social places that provoke discussion and exchange of opinions (Simon, 2010, p.139).

The limited research conducted in recent years has indicated that active cultural participation goes hand in hand with the digitalization of the sector and the growing use of digital services and devices, particularly among younger generations (Ateca Amestoy, 2013). According to Simone (2010, p.8), one of the most common participatory techniques that cultural professionals focus on is the creation of user-generated content on social media that act as participatory platforms where the online audiences are not only passive spectators who visit social sites, read blogs and watch the posted content but become active by interacting online with the museum content, either by liking the posts, commenting on them, saving their favorite videos, submitting reviews and rate online content. Users can also become the creators that produce their own content online, critics who rate content and submit reviews and comments, and collectors who aggregate content for personal or social use. In the discussion of developing participation through online channels, different scholars point out some challenges, mainly the knowledge required to participate and the barriers of lacking of digital literacy and motivation to participate, and time limitations, (Lotina, 2014). As Lotina (2014) mentions, the Forrester Group survey, which investigated the engagement of social media users, indicated that a significant percentage of the users are not creating content on social media nor interact with it by commenting and expressing their opinion about it, an observation that can suggest that effective participatory approaches do not involve broad populations but small groups of engaged users.

Since digital platforms like social media offer wider exposure and accessibility to cultural content, they have the potential, if appropriately used, to attract a diverse and younger audience in museums while encouraging diverse forms of participation (Simon, 2010, pp. 287- 288).

2.4.3 Younger audiences and cultural participation

Targeting a younger audience is a goal that has been incorporated into the strategic statements of various cultural institutions nowadays. The youngest generation in the labor market, classified as Generation Z (Gen Z), is one of the most problematic age groups in defining its age range, while it remains one of the least examined and studied regarding its characteristics (Dolot, 2018). Despite the lack of consensus, many researchers agree that Generation Zs were born after 1995/96 until 2012, making adults aged 18 to 27 (Ceci, 2022). What is unique about this age group is that Gen Zs are people born and raised in a digital era, thus, have high levels of digital literacy and are attracted to know and use new technologies (Dolot, 2018). The use of different social media has become a habit, an integral part of their daily lives, not only as a way of communication and entertainment but also as a tool to gather information, a way of education, and finding new products and services (Radkowska, 2022). It is essential to point out that this generation, being exposed to more than 1.200 advertising messages per day, is more immune to traditional ad messages than any other generation before them, with studies confirming that viral marketing approaches, primarily through social media are the best ways to reach them (Bernstein, 2014). Recently, the social media platform that this demographic cohort is more actively using is TikTok, with the Generation Z adults constituting approximately 40% of TikTok's active users today, a percentage that is estimated to increase (Ceci, 2022).

In the museum context, research conducted has indicated that young adults is a demographic that crosses the threshold of museums less frequently than other age groups (Pierrou, Krangle & Sem, 2011; Russo Watkins, & Groundwater-Smith, 2009), while a series of studies exploring the youth's perceptions of museums and art galleries in New Zealand found that young adults viewed these organizations as "unapproachable and preoccupied with the past" (Hughes & Moscardo, 2019). A tendency has recently been traced for museums to try to attract a diverse audience. In this context, museums are trying to make young visitors engage with their collections either in their physical space or online by developing participatory strategies and using different social media (Hughes & Moscardo, 2019). Even though whether developing cultural participation of young adults in the digital environment will bring changes to demographics and ticket sales is something difficult to know, it can prove beneficial for museums that wish to make the youth engage with their collections.

In this way, attracting younger audiences is considered a key to ensuring the long-term future of cultural institutions. As Bernstein (2014) says, “No matter how successful an arts organization may be, it must plan for the future by building audiences among today’s youth.” The emergence and expansion of new information and communication technologies, including social media in the cultural sector provides museums the means to do so (Hughes & Moscardo, 2019).

Of course, developing cultural participation of younger audiences does not benefit only the museums whose vision is to pull in and engage with a younger audience but the individuals themselves. Research has shown that when people absorb cultural stimuli and actively participate in the creation process, it positively impacts their psychological well-being while developing their capacity for self-expression and raising their ability to filter received content critically (Sacco et al., 2018).

Developing cultural participation of younger generations is considered beneficial for society due to positive spillovers and externalities, while it also contributes to ensuring long-term cultural sustainability. As Throsby (2001) mentions, the key to the sustainability of cultural capital is considered equity in access to cultural capital among generations and ensuring that future ones will not be denied access to it. Since young people are the ones that will take on the preservation of cultural resources in the future, it is essential to take action to enhance their cultural participation (Throsby, 2001). In order to find ways to develop cultural participation in younger audiences through social media, having knowledge of their motivations and preferences behind engaging with museum content online is essential.

2.5 User Preferences and Motivation

In the marketing mindset, adopting a customer-centered philosophy is considered a key not only to an effective marketing campaign but also to the general success of an organization. Embracing an audience-centered approach does not come easily, with many organizations thinking that their offerings and content are inherently desirable, thus giving a minor role to audience research and consumer behavior analysis. According to Bernstein (2014), knowing about your target audience goes beyond the demographic information and includes understanding their preferences, motives, needs, desires, and attitudes, which requires extensive research and is considered an organization’s “lifeblood.”

Knowing the preferences of the target audience in content is crucial, especially in the case of TikTok whose unique feature is that it is primarily driven by algorithms. Due to the fact that TikTok is

algorithm-driven, organizations can reach a larger and broader audience by producing organic content instead of doing paid advertising, which is the case of all other social media platforms (Lau, Yin Ho, Pillai, 2022). In this way, with content marketing through TikTok firms can create valuable content for their online audiences, capture their attention and turn them into brand influencers thus increase their brand awareness (Amboage et. al., 2022). A video posted by someone with no followers can appear on other users' feeds and gain popularity quickly by following the platform's current trends, for example, trendy audio, formats, and lip-syncs. Moreover, by using recommendation algorithms, the platform provides users with content and videos based on the content and previous videos they have seen, and they have interacted with. The most popular and key characteristics of TikTok content that made this platform gain such popularity in a short time is its short-video content format, which has been a growing trend for the last years especially among Generation Z users and reflects the fast-paced modern life. Audio, and particularly popular music or , that accompany visual context and memes with lip-syncs (Anderson, 2020) is another leading characteristic of the platform that is popular in this demographic cohort, with users having the option to save the audio on their accounts and then use it to create their own videos (Verdu & Abidin, 2022). Additionally, a case study that explored the use of TikTok by Museo del Prado (Amboage et. al., 2022), indicated that the most popular categories with the highest level of interaction were the “masterpieces and curiosities” posts, which were mostly educative videos with explanations of the artworks, “restorations” content which showed content regarding the processes of restorations which is a topic not well-known to the public, and “events” content which provided information regarding upcoming exhibitions of the museum.

Apart from the user preferences, meeting the expectations of the audience can have several benefits for an organization such as consumer satisfaction and brand loyalty (Susanto, Chang, & Ha, 2016). Hence, understanding the extent to which visitor/user expectations have been met, leading to their satisfaction or dissatisfaction will inform firm on how they can provide meaningful and valuable services and products to their audience (Solanke, Utulu, & Adebayo, 2014). Previous research conducted by Sheng and Chen (2010) identified five main expectations for museum visitors: easiness and fun, cultural entertainment, personal identification, historical reminiscences, and escapism.

Another key to attracting your target audience through social media is considered to be knowing the motivations of the audience behind consuming and interacting with your content. According to Goldman and Schaller (2004), motivation “has been defined as the internal state that arouses, directs and maintains behavior” (p.2). Based on the Self-Determination Theory, the types of motivations are distinguished based on different reasons and goals that result in an action. One of the most common

distinctions is between intrinsic and extrinsic motivation, with the first referring to an action caused because something is inherently enjoyable or interesting and the second referring to an action that leads to a separable outcome (Ryan & Deci, 2000). In the first case, the influences are internal; in the second, they derive from outside of the self, taking the form of incentives, punishments, and social pressure. It is essential to remember that drawing clear lines regarding the origin of the motivation behind an action is not easy since many actions are not wholly intrinsically or extrinsically motivated but elongate over a continuum (Goldman & Schaller, 2004).

Regarding the consumption of cultural goods, according to Falk and Dierking (2016), the museum experience is affected by a person's identity-related needs, personal interests and motivations, and broader social perceptions regarding how this experience can satisfy those. Consequently, personal motivations and interests influence the museum experience and the museum exhibition's aesthetic elements. According to Hood (1983), the museum visitor motivations vary from educational, entertaining, sharing social experiences with friends and family, actively participating and doing something meaningful and worthwhile. The educational aspect of museum experiences in the form of providing information and the process of interpretation is also pointed out in other research (Hooper-Greenhill, 1999), while entertainment is associated with the feeling of relaxation and having fun. In this way, education and entertainment are features of the museum experience that can co-occur and can be characterized by the term "edutainment," coined by Pine and Gillmore (1999).

In another research conducted by the British firm of Morris Hargreaves McIntyre in 2012 which aimed to understand audiences within the market of arts, culture, and heritage, eight main segments based on the individual's motivations to have cultural experiences and on their beliefs about the role of art in their lives were found. The segments were: *Affirmation* (self-identity, personal improvement, quality time), *Enrichment* (nostalgia, maturity, "way of life," traditional), *Entertainment* (leisure, socializing, mainstream), *Essence* (sophisticated, like to be inspired), *Expression* (community-minded, expressive), *Perspective* (committed, focused, self-sufficient), *Release* (busy, ambitious), and *Stimulation* (active, experimental, discovery) (Bernstein, 2014). Self-efficacy, our belief regarding our competence in an area, is also considered another motivational factor, with visitors enjoying the cultural experiences based on how they think they reflect on them. In participatory environments, self-efficacy is an element of motivation to participate in the cultural experience, and it determines the action and the level of fulfillment; if someone perceives themselves as a person that has valuable stories worth sharing, they may find satisfaction and fulfillment by sharing their thoughts and experiences related with the museum content (Simon, 2010, p.18). Closely related to self-efficacy, people might also be motivated by the extent to which their participation is

considered valuable or welcomed by others (Walker, 2015). The literature has also indicated that in digital environments, people with a developed interest in a topic that are more knowledgeable about it are more willing to engage in participatory activities than others (Hidi & Renninger, 2006). In other words, personal interest in an area is classified as a factor of interaction and engagement with it.

In the digital era, museum experiences can be formed not only in physical museums but also in online environments such as social media platforms. The research conducted by Dominic Walker (2015) investigated the reasons and motivations of users behind following museums on Twitter and Facebook. The results indicated that most participants followed museums to stay informed about upcoming events or exhibitions and also learn about the museums' collections, driven mainly by a desire to educate themselves or have a visual experience. A few participants expressed a need for stimulation and personal development which was satisfied by following museums on these platforms. An altruistic motivation of showing support to the museum by following and promoting their posts was also traced, as well as entertainment and enjoyment and engaging in conversation with other followers, and the organization was also mentioned as a factor by a small number of respondents. Last but not least, research indicated a motive for a personal connection with the institution as well as accessing collections through social media that would not be possible to do so physically (Walker, 2015).

With TikTok being a relatively new social media launched seven years ago, a limited number of studies have examined how users consume content, participate in it, and produce user-generated content, with fewer investigating the motivations behind those behaviors. Applying the Uses and Gratifications (U&G) theory, according to which users are purpose-driven and active in their media consumption by choosing a specific media to satisfy certain needs, Omar and Dequan (2020) identify the online audience's motivations for using the medium of TikTok. By adopting the social-psychological motives of using Instagram, a platform that shares many similarities with TikTok, like offering short-video content (reels in the case of Instagram) while offering interaction options to users (in the forms of likes, shares, and comments), they found four main motivations behind general TikTok usage, in terms of consumption and production of user generated content. Firstly, "social interaction"/ socialization was found as a motive to use TikTok in order to satisfy the needs of interaction and communication with other users, while the "archiving" motive suggested that people create content on this platform to recall memorable events from their lives and look back on them. Thirdly, many TikTok users create content as a way of creative "self-expression" to express themselves, grab other users' attention, and cultivate supportive relationships with others. Lastly,

“escapism,” the most common motive for social media use, which implies the need for an experience that is entertaining, fun, and pleasurable and offers relaxation and relief from the daily pressures of people, is associated with the use of this platform (Omar & Dequan, 2020, Suárez-Álvarez & García-Jiménez, 2021). Entertainment is classified as one prominent motivational factor behind both active and passive TikTok usage by various researchers (Masciantonio, Bourguignon, Bouchat, Balty, & Rimé, 2020, Bossen & Kottasz, 2020) while Falgoust, Winterlind, Moon, Parker, Zinzow, and, Madathil (2022) identified seeking information and self-education as another factor behind TikTok usage.

Moreover, based on the Uses and Gratifications Theory, Dolan, Conduit, Fahy, and Goodman (2015) differentiated between seven specific types of Social Media Engagement Behavior (SMEB) of users (see Figure 2.1). The typologies are divided based on the intensity of engagement, from high (active) to low (passive) and also the “valence” (Dolan et. al., 2015, p. 6) of the behavior, from positive to negative. The most active and “positively valenced” (Dolan et. al., 2015, p. 6) behavior is the *co-creation* type, with users producing content related to the brand, thus actively taking part in its promotion. The next, *positive contribution* includes making contributions in published content in the forms of “likes”, “comments”, “shares” etc., while in the *consumption* type, users show the minimum level of positive contribution by watching the content without taking any action. In *dormancy*, social media users who interacted with content in the past, are now in an inactive state. Moving on to “negatively valenced” (Dolan, et. al., 2015, p. 6) behaviors, *detachment* is the type where users “unlike” or “unfollow” pages, while in *negative contributions* they actively spread negative word of mouth and submit negative public reviews. Finally, in the highest negative behavior type, *co-destruction*, users contribute negatively by reporting the brand and initiate negative behaviors from others.

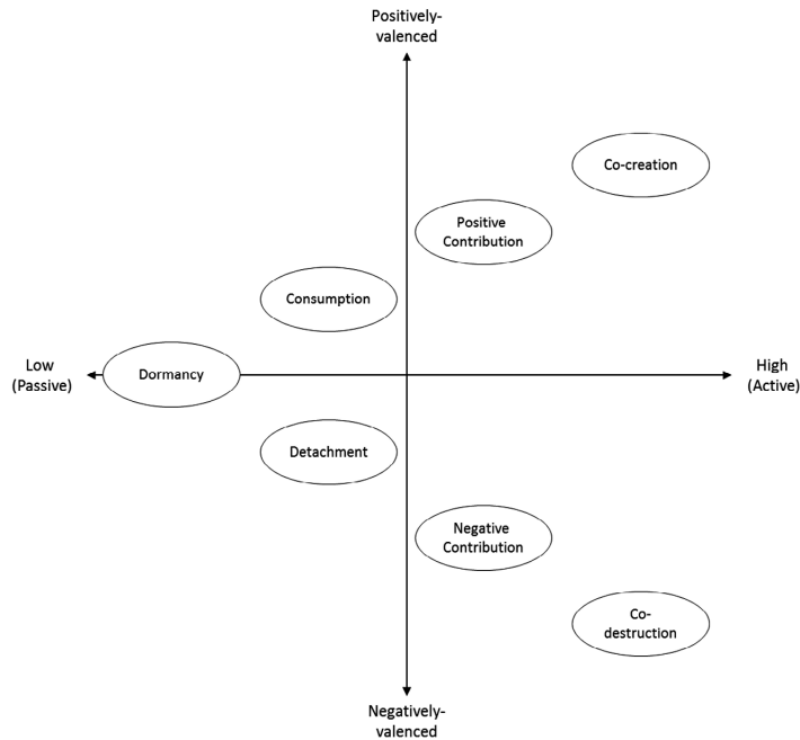


Figure 2.1: Typologies of SMEB. Retrieved from Dolan, Conduit, Fahy and Goodman (2015, p. 7).

2.6 Conclusions

In conclusion, the digital innovation that has spread in the cultural sector and has increased the accessibility and visibility of art and cultural content has allowed cultural institutions to use digital tools, like social media, to create new experiences for their audiences while finding new ways and channels to reach new audiences both online and offline. Literature has indicated that online platforms and social media, in particular, can be used as tools to develop online cultural participation while making the users actively involved with the content, thus blurring the lines between user and producer. Consequently, the opportunities to engage with arts and culture through social media accounts, especially for Gen Z users who were born and raised in the digital era and are using social media as part of their daily lives, are increasing at a fast pace.

Since attracting a younger audience is incorporated into various museums' visions and goals, while it is considered beneficial for the young individuals themselves and the whole society, museums can capture these audiences by making their social media content relevant and appealing to them. The literature has indicated that TikTok, dominated by the demographic cohort known as Generation Z, TikTok has the potential to develop online and active cultural participation among them.

Using this relatively new platform to attract younger audiences requires insights into younger users' attitudes and motivations to consume cultural content. For this reason, this thesis will investigate the motivations behind following museums and engaging with museum content, and their preferences in cultural content, to provide valuable insights about the effective use of TikTok by museums.

Chapter 3: Research Design

3.1 Aims and Objectives

This thesis aims to examine how museums can use a new and fast-growing social media, TikTok, to attract an adult Generation Z (Gen Z) audience and make it engage online with their collections.

The research question that guides this study is: “*What motivates the cultural participation of Generation Z adults in museums' TikTok accounts?*”

Based on the literature on cultural participation, it is important to clarify that the dimensions of cultural participation taken into consideration in this thesis are online consumption through TikTok and active involvement and production of cultural content by the users. To give a deeper comprehension of the topic, further sub-questions have been defined:

SQ1: What are the Generation Z users' preferences in museum content on TikTok?

SQ2: What are the Generation Z users' motivations behind following museums on TikTok?

SQ3: What are the Generation Z users' motivations behind interacting with museum content on TikTok?

SQ4: What are the Generation Z users' motivations behind creating/producing museum-related content on TikTok?

These questions aim to give museum professionals, particularly art marketers, a solid understanding of a demographic cohort, Generation Z TikTok users' motivations, and expectations when following museums, interacting with the content, and contributing to creating online content related to museums. In this way, museums can assess the best ways to attract this young audience through TikTok and find the best ways to involve users in the co-creation of content.

To answer these questions, the chosen research method is described in the following section.

3.2 Research Method

This paper employs a combination of quantitative and qualitative research methods. The quantitative research method, by focusing on measured concepts, can help us understand the behavior of Generation Z adults on TikTok, whether they interact and create content, and the level of their satisfaction. Despite the quantitative elements of the research, the emphasis will be placed on the qualitative research approach to examine the preferences in content and motivation of young adults behind following and creating cultural content related to museums on TikTok. Adopting a qualitative research approach, by putting more emphasis on words than on numbers when gathering and analyzing data (Bryman, 2015, p.36), will provide us with the opinions of these users, their experiences, and feelings evoked when engaging or producing museum content on TikTok, thus giving us access to non-numerical data to conclude their motivations, needs, and desires that are fulfilled or not. Furthermore, since the subject of this thesis is an unexplored phenomenon, an inductive approach, which entails drawing general conclusions from specific observations (Bryman, 2015, p. 26), was chosen to address the research question adequately. Even though, a limited number of research regarding the motivations behind TikTok usage in general has already been conducted (Omar & Dequan, 2020, Suárez-Álvarez & García-Jiménez, 2021), none of them explore the consumption of cultural content through this platform. From the specific observations and thoughts of the participants that follow museums on TikTok and engage online with their content, generalized inferences can be derived regarding their preferences and motivations behind using this platform to consume museum content. In addition, this research undertakes an interpretivist approach which means that it examines the social world from the perspective and experiences of the members, thus making the research more open to human perception by investigating a scene through the participants' lens (Bryman, 2015, p. 380).

Precisely, an online survey that combines some limited closed-ended questions that take “Yes” or “No” for answers accompanied by various open-ended questions constitutes the chosen research method of this thesis. Moreover, one multiple-choice question with scale points was part of the survey, after which participants were asked to justify their answer with an open-ended one. The emphasis of the survey is placed on the open-ended questions, whereas when close-ended questions are presented, they are always accompanied by an open-ended one in order for the participants to explain the choice they made. Even though surveys focusing on open-ended questions are underutilized in research, that most commonly includes a limited number of open-ended questions in quantitative mixed-method surveys (Braun, Clarke, & Bray, 2017), this method is judged to be ideal

for answering the research question since they provide the researcher with rich potential qualitative data while characterized by openness and flexibility to access data from participants with different views and experiences. Since the sample of qualitative surveys is relatively larger than the sample of qualitative interviews, combined with the fact that online surveys can be distributed very easily online, thus reaching a larger number of people, this method can offer a “wide-angle lens” on the topic of investigation and has the potential to reach a diversity of experiences and perspectives (Braun, Clarke, Boulton, Davey & McEvoy, 2020). Capturing a larger sample of participants with diverse backgrounds is judged necessary for this research. By offering a wide scope and easy access to geographically dispersed populations, this method can allow the researcher to reach a more extensive and diverse sample than other qualitative methods (Braun et al., 2020).

Apart from the easier distribution and reachability of a larger number of participants, online qualitative surveys offer the respondent social comfort since they eliminate face-to-face interaction with the researcher. The absence of the researcher can give participants total control over the research process since they will decide for themselves the time and place that they want to conduct the survey and the tone they will use when answering (Braun et al., 2017). Moreover, since the open-ended questions will investigate the motivations and preferences of individuals and the required time to provide answers is something subjective that may require the person’s contemplation, online surveys allow the participant to take as much time as they want to answer, eliminating the anxiousness that may be caused in interviews.

Overall, since the topic requires a larger and more diverse sample of respondents than qualitative interviews, an online survey that combines close-ended and multiple-choice questions, the answers of which will be asked to be justified by open-ended ones and open-ended questions, was judged as the ideal research method to gain broad and different perspectives from participants due to the easier reachability and distribution and social comfort it offers.

3.3 Distribution of the Survey

The survey was crafted and designed on the Qualtrics platform and ran for one month and six days, from the 19th of April 2023, until the 24th of May 2023. The survey was distributed online in order to attract an as large and dispersed sample as possible, in two ways offered by the Qualtrics platform: through anonymous links and through the social media of the researcher, particularly LinkedIn, and Facebook. Firstly, the survey was spread online to various students at Erasmus University Rotterdam that follow a master’s or bachelor’s degree in different faculties through student group chats on

What's Up by sending them the anonymous link. Moreover, the anonymous link of the survey was distributed to TikTok users that followed different museums. By searching through hashtags of museums, individuals that have created museum-related content were also reached. The anonymous link with a short description of the aim of the research was also attached as comments on different TikTok posts of museums with many followers, such as Rijksmuseum and Museo del Prado. The anonymous link was also distributed through the website "Reddit." This platform allows the user to search for communities with particular interests, join them and submit relevant content like links, photos, videos, and text posts. After searching for communities relevant to the topic of investigation, the survey link, along with a short explanation of the research topic, was posted to the communities "Museum Pros," "Museums," and "Museology" in order to attract community members that have interest in museums and may follow them on TikTok and conduct the survey. Last but not least, the survey was distributed through the "social media" option of the Qualtrics platform that allows the researcher to attach the survey link to a post on its personal social media, in particular Pinterest, LinkedIn, Facebook, and Twitter. Two posts with the survey attachment were done, one on Facebook and one on LinkedIn since these are the only platforms where the researcher has a personal account.

3.4 Sample Description and Size

The sample size of qualitative surveys is shaped by various factors such as the scope of the research and the breadth of the research topic, the nature of the research questions, the desired diversity among participants, the motivations of the respondents as well as the detail and depth of the answers they provide. Many of these factors cannot be totally predicted in advance, and in qualitative surveys, collecting rich data is more important than meeting an exact number of respondents (Braun, Clarke, Boulton, Davey & McEvoy, 2020).

The sample size of qualitative surveys is usually larger than in typical qualitative methods and ranges from a lower end of 20-49 participants (Braun et al., 2017) to a mid-range of 60-99 and an upper end of over 100 respondents (Braun et al., 2020). Since the aim of this study is to explore the content preferences and motivations of Gen Z adult TikTok users when following, engaging with, and producing cultural content on this social media platform, retrieving detailed and rich data from participants is the core objective of this research. Based on this and the breadth and scope of this master thesis research, this paper opted for the usual lower-end sample size of qualitative surveys, 20- 49 participants. Due to the fact that the survey launched as early as possible on the 19th of April 2023, combined with the efficient online distribution of it on social media, on museums' TikTok

accounts as comments, and the platforms of What's Up and Reddit in the form of anonymous links, the initial sample was exceeded by approaching the mid-range and reaching 57 participants.

Regarding the sampling approach, this study uses a *purposive sampling* technique. With this sampling method, the participants are not randomly chosen by the researcher (Bryman, 2015, p. 418) but are found based on their relevance to the research question. Because the units of analysis of this thesis were the Generation Z adult TikTok users and all individuals had to meet particular criteria to be examined, a *criterion sampling* method was adopted (Bryman, 2015). The criteria set for the units to participate were the following:

- A) All units had to be active on TikTok and maintain a personal TikTok account.
- B) All units had to follow museums on TikTok in order to explain what they prefer to see from them and what motivates them to follow.
- C) All units had to be classified as adults belonging to the demographic cohort of Generation Z, born between 1996- 2004, or aged from 18 to 27 years old.

In order for the criteria of the sample to be met, two closed questions that take yes or no for an answer are the first ones of the survey. In the first question, participants are asked, "Do you have a personal TikTok account?" and they have to choose between "Yes" or "No" for an answer. If the answer is "No," they automatically exit the survey, while if the answer is "Yes," they continue to the second question. In the second question, respondents are asked if they follow museums on TikTok, and if the answer is "No," they exit the survey, while if "Yes," they continue. In both questions, if the respondents choose "No" and exit the survey, they are thanked for their participation and offered a short explanation of why they do not meet the criteria to continue with the survey. These two closed questions ensure that the participants meet criteria B and C and are thus relevant to the research.

In the third question, respondents will be asked to specify their age. In this way, the demographic cohort relevant to the research question, which is participants aged between 18-27, will only be considered by the researcher.

3.5 Legitimization of survey questions

In order to gain an understanding of what motivates Gen Z adults' cultural participation on TikTok, the survey questions have been crafted as follows (Appendix A). As mentioned in the previous part,

the survey's first two questions are asked to ensure that respondents fit the criteria to participate in the survey, which is whether they have a TikTok account and whether they are following museums on it. Then, questions focusing on the socio-demographic information of the participants are presented in the survey. Respondents are requested to fill in their age, educational level, and whether they are following or used to following an art-related study program in order to provide a sketch of the adult Generation Z TikTok user. In this way, the research will show whether an audience with a diverse background, not related to arts through their study, and of different educational levels is following museums on TikTok.

Secondly, the participants' preferences on the type of TikTok content from museums as well as their expectation fulfillment, will be investigated with the following two open-ended questions. By asking the question, "What type of content do you prefer to see (or find interesting?) on TikTok from museums and why?" museums' TikTok followers will explain the type of content they want to see on this platform from museums and the reasons behind it. On the next page, the question "How satisfied you are with the content you see from museums on TikTok?" will be presented, accompanied by a scale with five levels of satisfaction (Extremely Dissatisfied, Somewhat Dissatisfied, Neutral, Somewhat Satisfied, and Extremely Satisfied) with participants having the option to choose only one answer. Then, respondents are asked to justify their answers with an open-ended question. In this way, the research will show not only the current satisfaction level of the sample but what content causes satisfaction or dissatisfaction and if there is something else or different, they would like to see in museums' TikTok accounts.

The next question, "Why do you follow museums on TikTok?" aims to show the motives behind following museums on this platform while indicating the needs and desires satisfied by this action. Since, based on the literature of this research, online cultural participation is not only perceived as following cultural content and passively viewing it but interacting and engaging with it, the next question examines the motivations of Gen Z adults behind interacting or not with the content they post. By being presented with the closed-ended question, "Do you interact (like, comment, share, and submit reviews) with the museum content on TikTok?" the participants have the option to choose between "Yes" or "No" for an answer while immediately after they are asked to justify the reasons behind it. This question aims to explore if the sample is active with the content they see or just silent observers and their reasons behind these attitudes. Afterward, the survey focuses on cultural participation in the form of content creation on TikTok through the closed question, "Have you ever created (and maybe posted) content related to museums on TikTok?" which again takes "Yes" or "No" for an answer in order to understand whether adult Generation Z users are TikTok

creators and producers of museum content. Then, in the form of an open-ended question, they are asked to explain why they are creating museum-related content or not. Last but not least, on the final page, participants are asked the survey's final question, "Since you started following museums on TikTok, how did your perception of arts and museums change?" to examine how TikTok has affected the way young adults perceive museums in general.

All of the questions were crafted to investigate the preferences and motives of this demographic cohort behind following museums, interacting with their content, and producing their own content on TikTok, thus providing museums with valuable insights into how they can target this young audience through it. Apart from the last question, in all the survey questions, the "forced response" option, meaning that participants cannot proceed to the next question before answering the current one, was chosen by the researcher in order to make sure that data for all the topics of investigation that match each question are gathered. Moreover, no word limitation was imposed on the open-ended questions since it was important that respondents were free to answer the questions with as long or short texts as they felt they needed to write in order to answer adequately.

Since a qualitative study involves human participants, standard guidelines on ethics of social research were followed to ensure that no harm will come to participants due to participating (Bryman, 2015). The survey was designed based on the principles of informed consent. On the introductory page, respondents were informed about the nature and aims of the study. In addition, it is also pointed out that respondents are participating voluntarily in the survey and agree to the processing of the information while remaining anonymous. In this way, potential risks of being identified in the final study are excluded. Making it clear to the respondents that the data gathered will remain private and confidential is a way to increase the response rate and motivate the participants to give honest answers (Rubin & Babbie, 2008). After participants have completed the survey, they are thanked for their responses, and they also can email the researcher in case they have any questions.

3.6 Data Analysis

The following section engages with the method of analysis of the data collected. The quantitative data collected from the close-ended questions and the multiple-choice question of the survey will be analyzed quantitatively to identify the behavior of adult Generation Z TikTok users on museum accounts and gain an understanding of their satisfaction with the museum content on this platform. Moreover, since all these questions were accompanied by an open-ended one for respondents to

explain their choice, the quantitative data were used to facilitate an interpretive analysis of the qualitative data.

The qualitative data collected by the open-ended survey questions were analyzed with the thematic analysis method in the software Atlas.ti. Constituting one of the most flexible and widely utilized methods of qualitative data analysis (Herzog, Handke & Hitters, 2019), Thematic Analysis (TA) is a way to identify key themes that can be traced in the answers by coding each response, dividing the qualitative data into component pieces, and then labeling them. Afterward, the researcher traces for patterns, repetitions, as well as connections and relationships between the coded texts (Bryman, 2012, p. 13). Due to the fact that TA is suitable for interpreting and analyzing perceptions, viewpoints, and experiences of small, medium, and large sets of data (Herzog et al., 2019), it was judged as the ideal way to analyze the responses of the survey participants in order to explore their preferences and their motivations behind engaging with museum content on TikTok. TA was carried out by taking into consideration the six steps identified by Herzog, Handke, and Hitters (2019) that follow the criteria of policy scholars of the creative industries. First, after the data were cleared and the answers were transferred to Word documents, the familiarization of the data started. In this phase, the researcher divides the data into data sets and searches for patterns within the answers. In the second phase, the initial codes are generated and are linked with specific quotes of the relevant data. After all the data have been coded, the researcher searches for themes and sub-themes among the codes and groups them into categories while establishing relationships within them. The main categories- themes identified and corresponding with the survey questions- *Content Preferences, Satisfaction and Dissatisfaction Reasons, Motivation behind following, Motivations behind Interacting, and Producing Content* and, *Perception of the museum on TikTok*. It is important to mention that in this research, some of the qualitative data were divided based on the quantitative data gathered. For example, in the case of the question, “Do you interact (like, comment, share, and submit reviews) with the museum content on TikTok?”, with participants having to choose between “Yes” or “No” and then justify their answer with an open-ended question, the qualitative data were categorized into two sub-themes based on the answer they corresponded to and then coded. In this stage of the research, visual thematic maps for each theme that show the relationships between codes have been created. In the fourth phase, the themes were reviewed, making changes, and merging some themes into one, when need be, while in the next stage, the themes were named and finalized. The final result is a list of 106 codes grouped into 6 categories (see Appendix C). In the last step, the report was produced with the researcher writing up the findings by combining data with the literature used. This section will be analyzed in the next chapter of the research, “Findings and Discussion.”

3.7 Limitations

The major limitation of the chosen methodology lies in external validity. Due to the fact that qualitative studies are conducted with smaller and more narrow samples from specific contexts and environments, their results cannot be easily applied to different social settings.

3.8 Conclusion of research design

This section of the thesis argued why a combination of quantitative and qualitative research methods, particularly a survey with closed-ended and multiple choices questions accompanied by open-ended questions, was judged as the ideal method to investigate young adult TikTok users' preferences in museum content and motives behind following, interacting, and creating museum content on TikTok. Secondly, the sampling method was described, and the legitimization of the survey questions was also explained. Each survey question was based on previous literature regarding cultural participation and user motivation, increasing the research's validity. The following part will discuss the results of the data gathered and their analysis.

Chapter 4: Findings and Discussion

The survey was available from April 19th, 2023, to the 23rd of May 2023. The valid responses that met the criteria and were used for the analysis were 57 (out of 114 responses) and were collected during this period. For the purposes of this study, the survey responses that were considered valid were the ones that fitted the three criteria listed in Chapter 3.4 as well as if participants answered at least one open-ended question other than the demographic ones. Due to the "force-response" feature that was imposed in all questions apart from the last one (See Appendix A), 54 participants completed the survey fully, with only three answering halves of the questions.

4.1 Respondents' profiling

As mentioned in Chapter 3, the first three questions of the survey were asked in order to ensure that all participants fitted the required criteria to complete the survey. In terms of age, all respondents belong in the Generation Z (Gen Z) demographic cohort, aged between 18-27 years old. Even though this question served as a way to ensure one of the sample criteria, that participants belonged in the Generation Z cohort, what was traced from the sample was that out of the 57 participants, only one

was aged 18 years old, four 19, two 20 and four 21 years old, thus respondents aged between 18- 21 constitute the 19,2% of the sample reached. This is something reflected also on the completed educational level of the participants. Out of the 57 survey respondents, 13 (22.81%) have completed secondary education, 31 (54.39%) a bachelor's degree and 13 (22.81%). Regarding the diversity in the backgrounds of the respondents, 35 (61.40%) answered that they have completed an art-related program with 22 (38.60%) answering no. Even though diversity was reached within the sample, the demographic results overall confirm the literature according to which the traditional museum visitor is a highly educated person (Blattberg & Broderick, 1991, p. 331) that holds a bachelor's or master's degree. Moreover, the fact that the majority of the respondents had interest in arts from their education, also matches the literature. Since art is considered a "taste that is acquired" (Blattberg & Broderick, 1991, p. 331) that requires effort and time in order to be appreciated, the audience that has already knowledge in it and has devoted time is more likely to consume it than the one that has not (Towse, 2010, p.278).

4.2 TikTok Users' Preferences

The first open-ended question of the survey (see Appendix A) was asked in order to examine what type of content Gen Z adult TikTok users prefer to see on museum accounts. The codes generated, have been visualized in a mind map in order to provide an overview of the respondents' preferences in museum content on TikTok and to show the connections between the codes (see Figure 4.1). According to participants, the main preferences in museum content were educative posts, entertaining and fun content, videos that showed the behind-the-scenes operations that museums undertake, digital tours of the museum and exhibits and finally, informative posts.

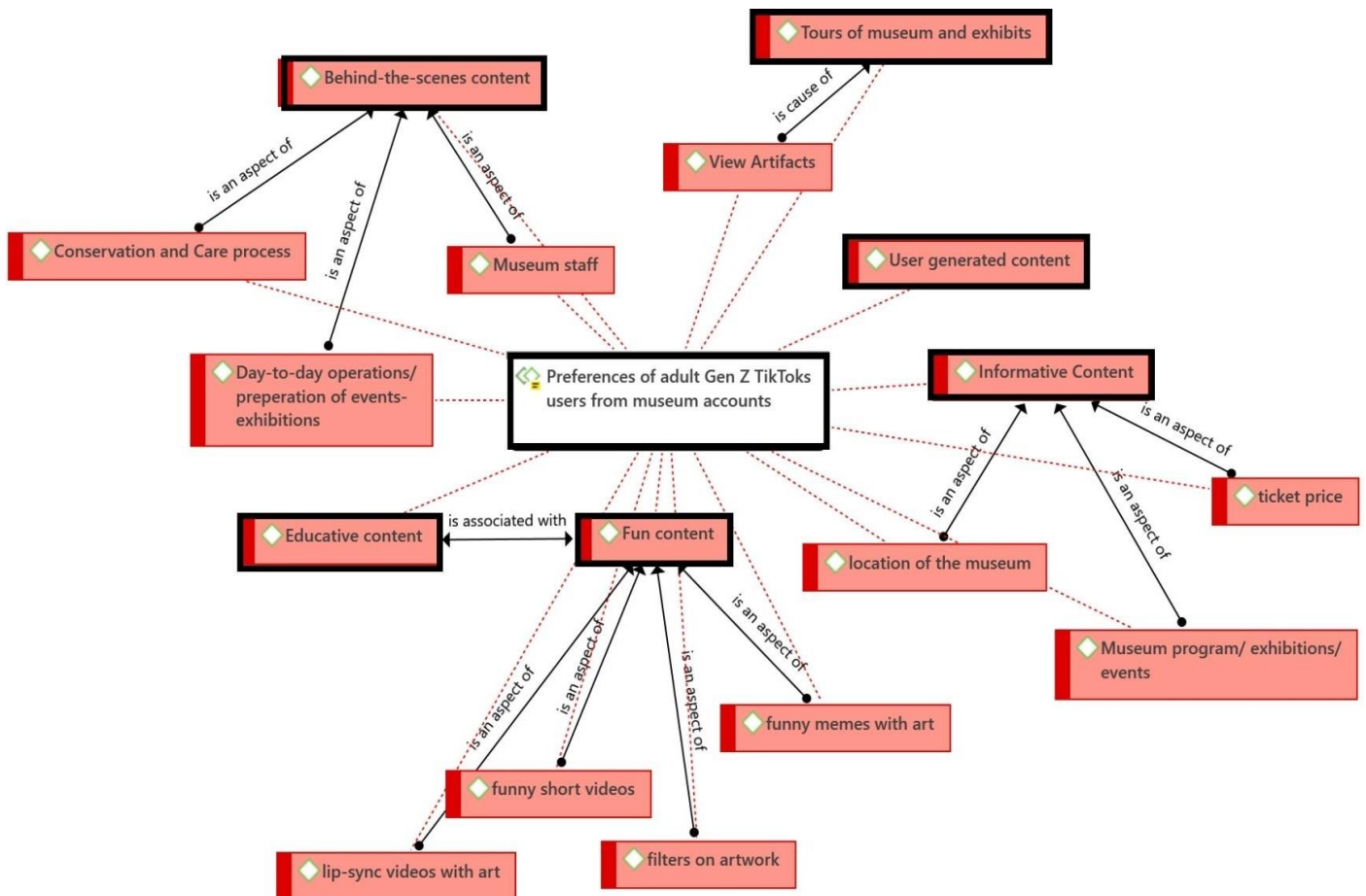


Figure 4.1: Mind Map of the User Preferences made on Atlas. ti.

Starting from the most cited answer, 28 participants indicated that they want to see **educative content** to gain a deeper understanding of the exhibits and learn things about art that they did not know before. These respondents are making use of social media in order to broaden and explore their knowledge. Some of them mentioned that particular topics they wanted to be educated about were information about the artwork on display but also about the life of the artist, and where he got his inspiration to create the work. Additionally, some young adults wanted to be educated regarding different art periods and movements. Indicatively, two participants mentioned:

“I would find it interesting to know more about the secrets of the art works. What I mean with this is that I want to have a deeper understanding of the art and not just a description of the pieces” and “I prefer to see content on this platform primarily educative, highly informative videos that provide extensive information regarding artwork, paintings, and sculptures [...] learning more about the time that the artwork was made, the artist's life and the inspiration that the artist had when he created it.”

The educational role of Social Networking Sites (SNS) is a topic that has been highlighted from various social media scholars (Kotler et al., 2008; Russo et al., 2008; Blenioti & Vassiliadis, 2015), with Simon (2010, p.8) emphasizing that social media can operate as participatory platforms that educate their audiences. Particularly about the Generation Z cohort, Radkowska (2022) mentioned that for younger audiences an aspect of social media usage is to educate themselves on particular topics. Last but not least, these results match the findings of the research exploring TikTok usage in museum contexts by Amboage et al., (2022), according to which the most appealing topic that attracted the most user interaction (by likes or comments) was the educative videos.

Moving to the second category, **fun content**, was the next most cited category by 24 respondents. Particularly, 13 of them claimed that they preferred to see content of **funny memes with art**, 12 **short-videos of art with audio**, 6 respondents indicated a preference of using **filters** on art and 5 of them **lip-syncs** (see Figure 4.1). As one respondent mentioned:

“What I want from TikTok is to see nice memes and funny videos [...] or using filters on the artwork. I remember that there was a mashup of the series Friends with a portrait of Napoleon on the Rijksmuseum account which I found amazing!”,

while another one: “Many museums use filters to make the figures in the painting like talking to you or singing a pop song to you. I find this content entertaining and hilarious [...] one day a friend shared with me a really cool video of an old painting singing an Ariana Grande song which was really funny and since then I started following them. TikTok is all about fun and short videos with catchy audio so this is what I like to see.”

It is important to clarify that many of the respondents were not specific in what they defined as “fun content” and only indicated a general preference in this category.

As Verdu & Abidin (2022) and Anderson (2020) have mentioned, the short-video format is the primary characteristic of TikTok which made this platform gain such popularity, while audio, lip-syncs, memes different visual effects such as filters are features that really appeal into younger users. The analysis of the findings seems to confirm the TikTok literature by indicating that these features that are very popular from young adults are also dominating in museum contexts.

The next two categories in participants’ content preferences are **Behind-the-scenes content** and **Tours of museums and exhibits**, both of which were cited by 19 young adults. In the first case, users showed a preference in the **conservation processes of artworks** that the museum undertakes, its **day-to-day operations**, in particular organization and preparation of events and exhibitions as

well as content that introduces the **personnel of the museum** (see Figure 4.1), whether these are curators, directors or service and security employees. This content was appealing to respondents since it gave them the opportunity to see content that they wouldn't be able to see in their visits while it made them feel that they got to know the museum more in depth.

This content category has only been identified in the research by Amboage et. al. (2022) which found the content of museums regarding preservation operations being one of the most popular contents to TikTok users. In the case of the latter, many TikTok users preferred to see content of walk-through of the museum that showed them clips of the interior of the museum, how exhibits are displayed so they could navigate themselves through the videos. Some of the reasons for this content preferences were that users could “[get] a sense and a feeling of the space of the museum and of how an exhibition will be on the physical museum”, “gain an essence and see the atmosphere of the museum and feel how it feel in my visit”, with one participant mentioning that he liked this type of content since, in contrast to the museum visit, it is free of charge.

Another category cited by 15 respondents was **informative content**, with almost all of them (14) showing an interest for the content **informing them about the museum activities**, particularly program, events, and upcoming exhibitions (see Figure 4.1). One respondent also wanted to be informed for the price and location of museums through TikTok posts. According to Radkowska (2022), young people are making use of social media as informational tool in order to find products and services. In the museum context, the research by Amboage et. al. (2022) showed that TikTok content that informed followers about the museum events and happenings was the third most popular content theme in terms of interacting in likes and comments.

Finally, only one respondent stated that he wants to see **User- Generated content** related to museums on TikTok, in particular videos from audience on-site visits, in order to see other people's perspectives. Even though TikTok is the manifestation of user-generated content, the literature has not indicated so far, a preference from users to see this type on content in museum contexts.

4.3 User Fulfillment and Dissatisfaction

In the next question of the survey respondents were asked to indicate on a scale how satisfied they are with the content they see from museums on TikTok (See Appendix A). The scale included 5 levels of satisfaction with the participant being only able to choose one of them. Out of all participants, no one choose the *Extremely dissatisfied* option, 13 (23.64 %) indicated that they were

Somewhat dissatisfied, and 9 respondents (16.36 %) claimed to be neutral *Neither satisfied nor dissatisfied*. The rest of the respondents expressed a satisfaction with museum content they saw on TikTok with 30 (54.55%) of them indicating to be *Somewhat satisfied* and 3 (5.45%) *Extremely Satisfied* (see Appendix B- Figure B.6). Based on the results, it is observed that the majority of the TikTok users who follow museum content are towards the satisfaction sphere and that their expectations in content have been met.

In the next open-ended question respondents were asked to justify the reasons behind their choice in order to see what causes their satisfaction or dissatisfaction (See Appendix A). Due to the fact that even the respondents that claimed to be satisfied mentioned features and elements that they did not find satisfying in museum content, codes were generated out of all answers and were divided into two main code groups, one named *Satisfaction Causes* and the other *Dissatisfaction Causes*. In this way, a holistic view of what all respondents like or dislike was succeeded. The codes from both groups have been visualized in a mind map in order to show the relationships between the nodes. In general, participants mentioned that fun and easiness, appropriate content for young audiences, creative content, and the fact that they could gain information and learn new things about art were the main factors that caused satisfaction. In the case of dissatisfaction, boring content due to repetitions and its commercialized character and not appropriate content for younger people, were the main reasons mentioned (see Figure 4.2).

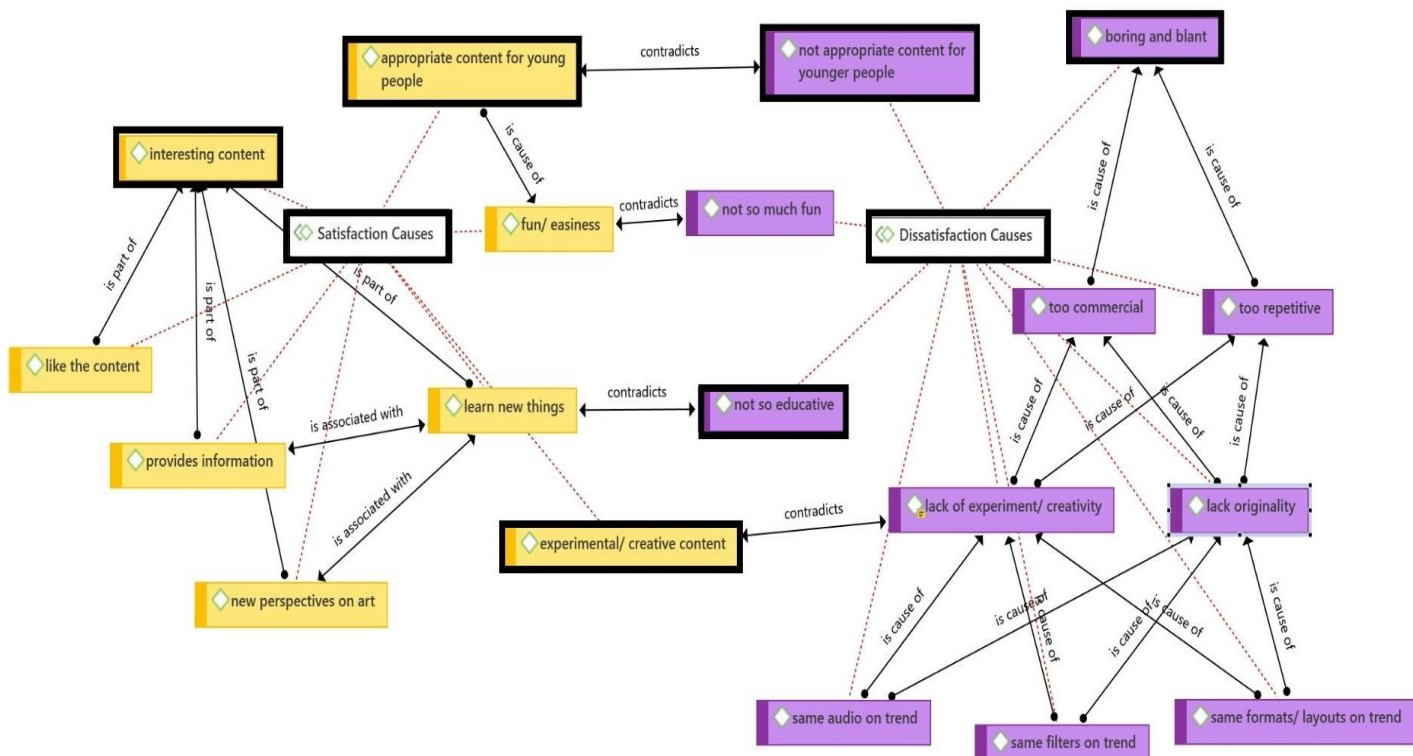


Figure 4.2: Mind Map of the Reasons behind Satisfaction and Dissatisfaction of TikTok users made on Atlas.ti.

In the case of **Satisfaction Causes**, the most cited answer was **fun and easiness** which was mentioned by 12 participants. The TikTok users said that one of the reasons they were satisfied with the content was that is fun, entertaining, and offered them relaxation. As two *Somewhat Satisfied* participants claimed:

“I am somewhat satisfied with the content I see on TikTok because most of the museums I follow have really engaging accounts and make many cool things with TikTok. They experiment a lot and create content that is fun and entertaining.”, and “this content very often creates beautiful feelings for me and seeing beautiful images during my day is important, I relax”.

Some of the respondents even identified features of TikTok that museum accounts are using, like lip-syns, audio and, memes as causes of satisfaction which were also identified as preferences in fun content in the previous section of this paper. Out of the five main expectations of museum visitor, identified by Sheng and Chen (2010), the results indicate that two of them, fun and easiness and escapism are satisfied from the museum accounts on TikTok. Associated with fun and easiness, 4 participants named as a satisfaction cause the fact that the content was **appropriate for younger**

audiences in order to educate them about art in a way they would understand. As one respondent mentioned, they appreciated that with TikTok, museums “use fantastic audio and filters on art or show researchers and their staff talking about art in a non-complex way that I can understand.”

Another reason of user satisfaction was that the content was **interesting** as 8 respondents mentioned. In particular, 6 of them specified that they were satisfied because they **like the content** without giving further explanations about it, 3 of them because they could **learn new things about art** and educate themselves more, 3 more because they acquired **new perspectives about art**, while 2, because they could find the **information** they were seeking.

Last but not least, 4 respondents found satisfying the fact that the content was **experimental and creative** and different than other social media platforms. As one respondent said:

“Museums really experiment, are creative and differentiate the content they post on TikTok from other platforms. They make really funny content, unique and original that makes me laugh while also providing information in an interesting, stimulating, and non-boring way”.

Moving on the **Dissatisfaction Causes**, what was noticed was that the majority of the participants, even the ones that claimed to be *Somewhat Satisfied* by the content, were more willing to mention features that did not like or found interesting from museum accounts on TikTok. The most common source of dissatisfaction that was mentioned by 18 of the respondents was that the museum content was **boring**. The majority of the respondents specified more on this with 14 of them finding the content **too repetitive** and 12 **too commercial** (see Figure 4.2). Specifically, TikTok users explained that posts from museums lacked originality, creativity and experiment and characterized them as monotonous that only use and repeat the audios that are on trend, similar features, and formats-layouts. As one respondent, who even though was *Somewhat Satisfied*, mentioned:

“Sometimes [the content] becomes repetitive and lacks uniqueness. It can be overwhelming and even boring to notice that virtually the same audio, format, and layout are used by many of the museums with the goal of attracting an audience. This process also seems to induce a heavily commercialized character to the content which in my opinion does not correspond with the originality of art per se.”

As mentioned by social media scholars, TikTok, being an algorithm- driven platform, provides organizations with the opportunity to create organic content for their audience and catch their attention platforms (Lau, Yin Ho, Pillai, 2022). This content, if it follows the latest trends that have gained popularity on TikTok, is more likely to get noticed by more users and appear on their page

since the algorithm favors posts with mainstream trends that have more views. From famous popular songs, to challenges, lip-syncs and features, these trends have the potential to bring attention and virality to an account in just one day and reach more people (Anderson, 2020). Even though these powerful trends are a distinctive and popular characteristic of the platform with many users having accounts in order to view, create and interact with viral content, the results have illustrated that in the case of museums, they can cause nuisance and create dissatisfaction which is something that has not been traced in literature about TikTok so far. Repetitions of TikTok trends, give the museum accounts a commercialized character with their posts lacking uniqueness.

Connected with the boring character of the posts, another cause of dissatisfaction was that 6 of the respondents found the content **not appropriate for young people**. “There's still museum-related content I find (excuse the informality) "cringe-worthy", as it is obviously being made or organized by people that don't have a great sense of what content resonates with young audiences” as one young adult said. This observation shows that museums are yet to familiarize themselves with the potential that TikTok has to catch the attention of young users. Being used to their conventional images as top-down organizations (Arnaboldi & Diaz Lema, 2021), the data shows that museums need to keep their content less informal and find creative and innovative ways to give their accounts a more youth-oriented feeling.

Finally, 6 more respondents expressed that they would like to see more educative content while 2 more identified as a cause of dissatisfaction the fact that they would like to view more fun videos.

4.4 Online Cultural Participation

In the following sections, the motivations of adult Generation Z TikTok users' cultural participation is presented. The first part focuses on the online consumption of museum content while the motivations behind interacting, or not, with it follows. Finally, the motivations behind young adults' active or inactive cultural participation in the forms of producing UGC are observed and analyzed.

4.4.1 Consuming cultural content: following museums on TikTok.

In the next question respondents were asked in the form of an open-ended question to define the reasons why they are following museums on TikTok (See Appendix A). *Figure 4.3* constitutes a visualization of the codes generated and their relationships made on a mind map. Overall, the main motives for following museums identified by participants were entertainment, informative, educative

but also to plan their physical visits to them and also for personal improvement and connection with arts (see Figure 4.3).

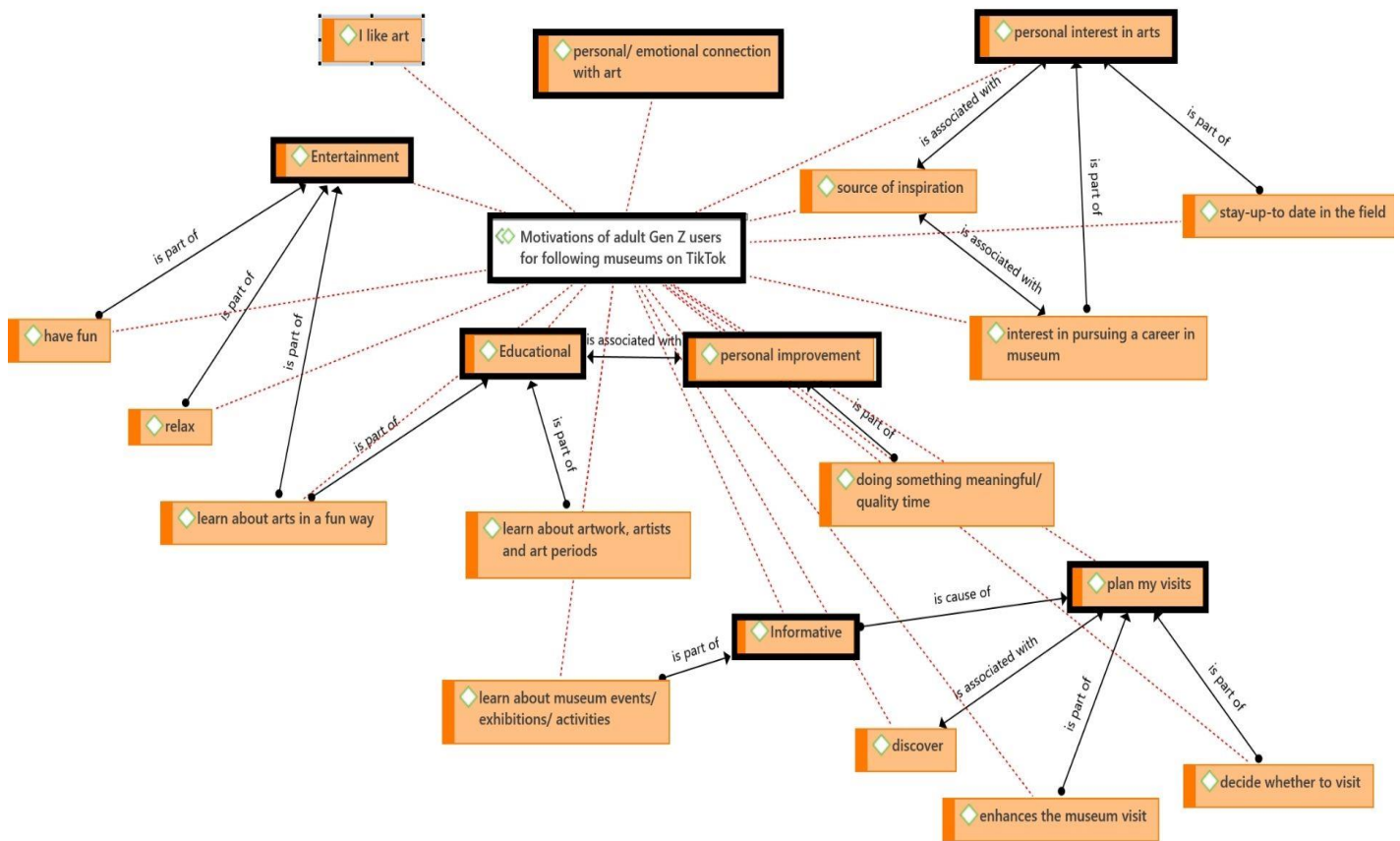


Figure 4.3: Mind Map of the motivations of Gen Z adult users for following museums on TikTok made on Atlas. ti.

The most common motive that was identified by 24 young adults was the one of **entertainment**. Many participants explained that since the main characteristic of TikTok, in contrast to other social media like Instagram and Facebook, is that it is dominated by fun content, they are following museums in order to entertain themselves. The results of this question match the results presented in the previous sections, according to which **fun content** was to most cited answer in users’ preferences question. Part of the entertainment motive is a motive to **have fun**, which was mentioned by 17 participants but also a need to **relax**, escape and remove the stress of the users’ daily lives which was noted by 9 young adults (see Figure 4.3). As one participant answered, “[I follow museums] for fun and entertainment purposes since on TikTok museums are making super fun content that just makes

my day, relaxes me and removes the stress that I have. When I have a stressful day I just sometimes open my phone to escape”.

Applying the Self-Determination- Theory, according to which the motivations are divided based on the reasons that lead to an action (Ryan & Deci, 2000), the action of consuming museum content on TikTok is considered to be intrinsically enjoyable and entertaining and is internally rewarding for the individual. This motive is traced in both the literature regarding the motivations that affect a person’s museum experience but in literature about users’ motivations for social media use and TikTok usage in particular. Hood (1983) and Hooper- Greenhill (1999) pinpointed the need for entertainment, which is related to the intention of having fun and relaxing as individual motives for having museum experiences while one of the segments for the market of arts, culture and heritage identified by research mentioned by Bernstein (2014) the one of the *Entertainment* motive, with people consuming arts in their leisure time to relax. The need of entertainment and fun is also observed in digital museum environments, the user-centered research of Walker (2015), who investigated the individual motives behind consuming museum content in Facebook and Twitter. This results also matches with the literature exploring the motivations of consuming and producing content on TikTok. Applying the User and Gratifications Theory, Omar, and Dequan (2020) recognize “escapism” as one of the five main motives behind TikTok usage, that satisfies a need for a relaxing, fun and enjoyable experience while various researchers; Suárez-Álvarez and García-Jiménez (2021), Masciantonio et. al. (2020), Bossen and Kottasz (2020) point out entertainment as a primary motive behind both active and passive TikTok use.

The next motive mentioned again by 24 TikTok users was the **informative** one, with almost all of the young adults specifically mentioning that they **want to stay informed about the activities of the museum and upcoming exhibitions** and events while also seeing sneak peeks of them so they will know what to anticipate (see Figure 4.3).

Information-seeking is one of the key needs satisfied by social media usage with organizations and firms promoting their products and services and is a motivation that is pinpointed in various social media literature (Radkowska, 2022). This is also something that is applied in museum contexts. Walker (2015) highlighted information-seeking as the primary individual motive behind following museums on Facebook and Twitter while the results of Amboage et. al. (2022) showed that content providing information about museum’s events and activities gained a lot of user interaction in terms of likes and comments. It important to note that the majority of the literature regarding user motivation behind TikTok usage focus on the entertaining dimension of the platform, often leaving

out the informational aspect, with Falgoust et. al. (2022) being one of the few researchers that identified an informative motive behind consumption on this social media. The results contribute to the TikTok literature by indicating that young adults are seeking not only fun experiences but are using this tool as part of their daily lives to gather information about products and services.

Associated with the informative motive (see Figure 4.3), 21 users mentioned that they follow museums on TikTok in order to remain updated on their newest activities and exhibitions and **plan their visits** to them. As mentioned by one user:

“I prefer accessing content that provides information on the activities of museums so I can remain updated on their new exhibitions and events. That way it is easy to track their progress in terms of choices for exhibiting art, compare them, and even plan a visit according to my taste.”

Particularly, two young adults claimed that through the platform they could **discover** and explore new museums to visit according to their taste, while one respondent followed museums in order to see their collections and **decide whether it is worth visiting**. Finally, five participants claimed that consuming museum content on TikTok before visiting, **enhances the physical museum experience** by making them anticipate their visit more. One of them even highlighted that they visited an exhibition again, after following the museum on TikTok:

“The experience of visiting a museum after watching the museum's content is much better in my opinion, this has led me to revisit an exhibition that I had also visited in the past because TikTok gave me new perspectives and helped me broaden my horizons.”

The implications of digitalization and online consumption of culture to the physical attendance to the museum is a controversial topic between researchers, with many of them pointing out the challenge that the wider exposure to culture enabled by the Internet, threatens the role of cultural institutions as intermediaries (European Union, 2012, p. 86). However, according to the research conducted by NEA's 2008 Survey of Public Participation in the Arts (SPPA), cultural participation in the form of online consumption, was seen as a way to complement and not replace the physical attendance to museums (National Endowment for the Arts, 2011). This is also something that was traced in the findings of this research, since for many young adults, following museums on TikTok was associated with intentions to visit the museum on-site or even improve the visiting experience, but not replace it. Additionally, as highlighted in the cultural economics literature, since cultural goods are experience goods and there is always risk and uncertainty prior to consumption due to asymmetric information (Towse, 2010, p. 171; Caves, 2000), museum content available online can operate as a

“gatekeeper” that provides audiences with information and insights and helps them in the decision-making process. The role of TikTok in decision-making was only mentioned by one participant.

The next motive identified from the data analysis was **education**, which was mentioned by 21 young adults, with 16 of them being specific that they want to learn about the artworks of each museum, artists while also be educated about different art periods. Associated with education, 6 users expressed a need for **personal improvement** which was satisfied by the educative TikTok posts of museums, while 2 perceived their engagement with museum content on this platform as **doing something meaningful** and **spending quality time** (see Figure 4.3) rather than scrolling on the app without purpose; “It’s nice to feel like I’m learning something and not just mindlessly scrolling.”

The motive of education behind museum experiences and social media usage has been identified in the literature. Hooper and Greenhill (1999) and Hood (1983) have recognized the educational motive as the primary individual need that the museum experience satisfies. In the case of social media, especially Generation Z users, are also making use of them as educational tools (Radkowska, 2022), while Falgoust et. al. (2022) has identified self-education as one of the needs fulfilled through TikTok. Moreover, various research (Kotler et al., 2008; Russo et al., 2008) have given prominence to the educational benefits of using SNS in museum contexts, with Walker (2015) recognizing education as one of the primary individual motives behind following museums of Facebook and Twitter. The needs of self-improvement, quality time and doing something meaningful have also been identified as motives that belong to the *Affirmation* segment in the market of arts and culture (Bernstein, 2014), while Hood (1983) closely relates them with the educational motive.

From the respondents’ answers, a strong link between the educational and entertainment motive was observed, with 17 TikTok users’ expressing a need to **educate themselves in a fun way**. The young adults characterized this way of learning as “stimulating, creative and, effortless” that easily captures their attention and compared it with reading a book or searching information about artwork on the Internet, which they found boring:

“Watching museum content makes my day. I follow museums because I can learn new things about art with a fun and entertaining way, I never thought I could learn about art through memes but with TikTok everything is possible, I learn and stay informed in a fun way”.

These results reinforce the literature according to which Social Networking Sites (SNS) have the potential to transform the museums’ learning process into fresh and more modern, and thus more stimulating for their younger audiences (Belenioti & Vasiliadis, 2015). According to various scholars (Okan, 2003; Rheingold, 1992) the combination of entertainment and education that fall under the

term **edutainment** (Pine & Gillmore, 1999), involves less formal didactic practices, and are enabled by digital environments due to their interactivity and their virtual element (Addis, 2005). The results of this research confirm the literature by identifying edutainment as one primary motive of young adults behind the consumption of arts and culture on TikTok.

Another common reason for following museums on TikTok, was a **personal interest in arts**, which was mentioned by 17 respondents. 8 of them followed museums in order to **stay up to date in the field** since they had completed an art-related program in their education and some of them were already employed by museums. Moreover, 5 respondents mentioned that they followed museums since they have an interest in **pursuing a future career in museums**, so they want to stay informed about the museum happenings and activities. Lastly, 9 young adults characterized the museum content on TikTok as a **source of inspiration** for them (See Figure 4.3), to create their own TikTok posts by using the organization's formats and audio and, to even create artworks themselves. Specifically, out of all survey participants, one stated that they paint as a hobby; "So I have an interest in art and museums on TikTok gives me nice inspiration to create by watching artwork," while another young adult who engages with street art and graphic design mentioned; "I follow museums because I do some street art myself from a small age and I study graphic design so I find the content that museums post inspiring for my work." Additionally, 4 users followed museums in order to get inspiration and imagine and dream how it would be if they worked in the museum. The motive of inspiration has been recognized as a primary characteristic of the *Essence* segment for the arts and culture market in which sophisticated individuals with interest in arts seek museum experiences in order to be inspired (Bernstein, 2014).

Finally, there were 6 users that mentioned that follow museums because they **like art**, without providing further insights while 7 users because they **developed personal and emotional connection with art** by watching museum TikTok posts.

4.5 Cultural Participation as active involvement

4.5.1 Interacting with museum content on TikTok.

One of the most prominent aspects of social media platforms is that they have brought changes in the interface between service providers and consumers by allowing organizations to establish relationships and interact and communicate with their online audiences (Bertacchini & Morando, 2013; Pop & Borza, 2016). On the one hand, the museum offers content to the users and inform, entertains, and educates them while users interact with it in the forms of "likes", "comments", "shares/reposts" (Belenioti & Vassiliadis, 2015). In this way, social media are considered

participatory platforms whose value lies in their capacity to turn visitors from passive viewers to active users that approach the content in an active way (Simon, 2010, p. 8). The ability of TikTok to transform users into active ones that interact with the posts, is something that was traced in the data gathered, with 42 (77.78 %) of the respondents answering that they interact with the museum content they see on TikTok and 12 (22.22%) answering negatively (See Appendix B- Figure B.7).

More specifically, out of the 42 interactive young TikTok users, 33 clarified that they interact in the form of pressing “like”, 22 **share or repost museum content** to their accounts, while 10 people are usually **commenting on museum posts**, with 2 of them leaving negative comments to the posts when they do not like something or there is a mistake on the post (e.g. a wrong chronology of an artwork) and 2 others commenting in order to ask information about the museum. For 2 of the users that “like” the content, liking is something that they do to almost automatically to every post they encounter on social media, so they did not provide any reasons behind their TikTok behavior.

The most-cited reason behind interaction with museum content was an altruistic motive to **support the museum**, as clarified by 22 of the respondents with 12 of them expressing a need to encourage the organization to keep producing content that they like by **showing them their preferences** in the form of interacting. Some indicative answers: “I mostly interact to show my support for the content and the museums but also to help them become known to a wider audience” and “I like videos in order to give feedback on what I like and would like to see more of that”. The altruistic motive has been identified in Walker’s research (2015) according to which many users are following museums and interact with their content as a way to express their support and help in their promotion.

Another motive, mentioned by 19 young adults, was **social interaction**. Respondents mentioned that they share posts of museums with their friends and family in order to connect and communicate with them, engage in discussion, and even plan one of their future visits to a museum; “I share a lot of posts with my friends in order to communicate with them, show them something I liked and even plan our visits to museums”.

According to various social media scholars (Kim, Sohn & Choi, 2011; Brandtzaeg & Heim, 2009). social interaction, is identified as one of the personal motives behind the usage of Social Networking Sites (SNS). Omar and Dequan (2022) recognized this motive as one of the primary ones behind TikTok usage, with users wanting to satisfy their needs for communication and interaction with other online users. This is something traced in museum contexts as well, with Vrana et. al. (2022) observing that Instagram users are sharing museum posts regarding events, activities, and exhibitions in order to exchange views and perspectives while engaging in dialogue with other users. As

Bernstein (2014) mentioned social media “is a connector of people”, a participatory tool that users utilize to share opinions, connect with each other, and create online communities.

The motive of **archiving**, which was recognized from Omar and Dequan’s research that explore users’ motives behind making use of TikTok (2022), was also expressed by 5 respondents who claimed to save the posts from museums that they would like to see again; “I generally don't often interact with content, with the exception of liking Tik Toks that I want to keep stored so I can go back to them at any point in the future”.

Finally, 8 young adults indicated that they interact with **educative content**, 8 more when the posts are **fun** and 4 when the posts are **creative and unique**. These findings seem to be in line with the content preferences of users explored in Chapter 4.2, their preference for unique and not repetitive posts and their motives for education and entertainment as indicated in Chapter 4.4.

In the case of not interacting with content, 3 mentioned that they are **not motivated to interact** since the content is not so unique, indicatively; “I never interact maybe I don’t find it that unique and original to do so”, two due to **lack of time**, and two more because they **generally never interact with anything on TikTok**. Some of the barriers regarding developing audience participation through social media, are time limitation, lack of motivation to participate and, lack of digital literacy (Lotina, 2014). Even though, digital illiteracy is not relevant in this case with the sample being Generation Z TikTok users, the other two factors were identified in the findings.

4.5.2 Producing cultural content on TikTok.

With one of TikTok’s distinctive feature being the creation of UGC (Amboage et. al., 2022), the next questions were asked in order to examine the platform’s role in developing active cultural participation of young audiences online. Participants were asked to state they have ever created museum-inspired content on this platform, with 16 (29.63%) answering positively and 70.37% negatively (See Appendix B- Figure B.8). The results indicate that the majority of young adults are on TikTok to absorb cultural stimuli and are not active users. This observation reinforces the results of the Forester Group survey, according to which a significant number of social media users are not producing content on them but have accounts in order to just watch content (Lotina, 2014).

Following, young adults were asked to explain the reasons behind their answer with an open-ended question (see Appendix A). In the case of not producing content, respondents mentioned that they use TikTok only as observers and not creators, while in the case of producing saving memories and

archiving, fun, social interaction, personal connection, and the fact that the museum would repost their content were identified as main motives (see Figure 4.4).

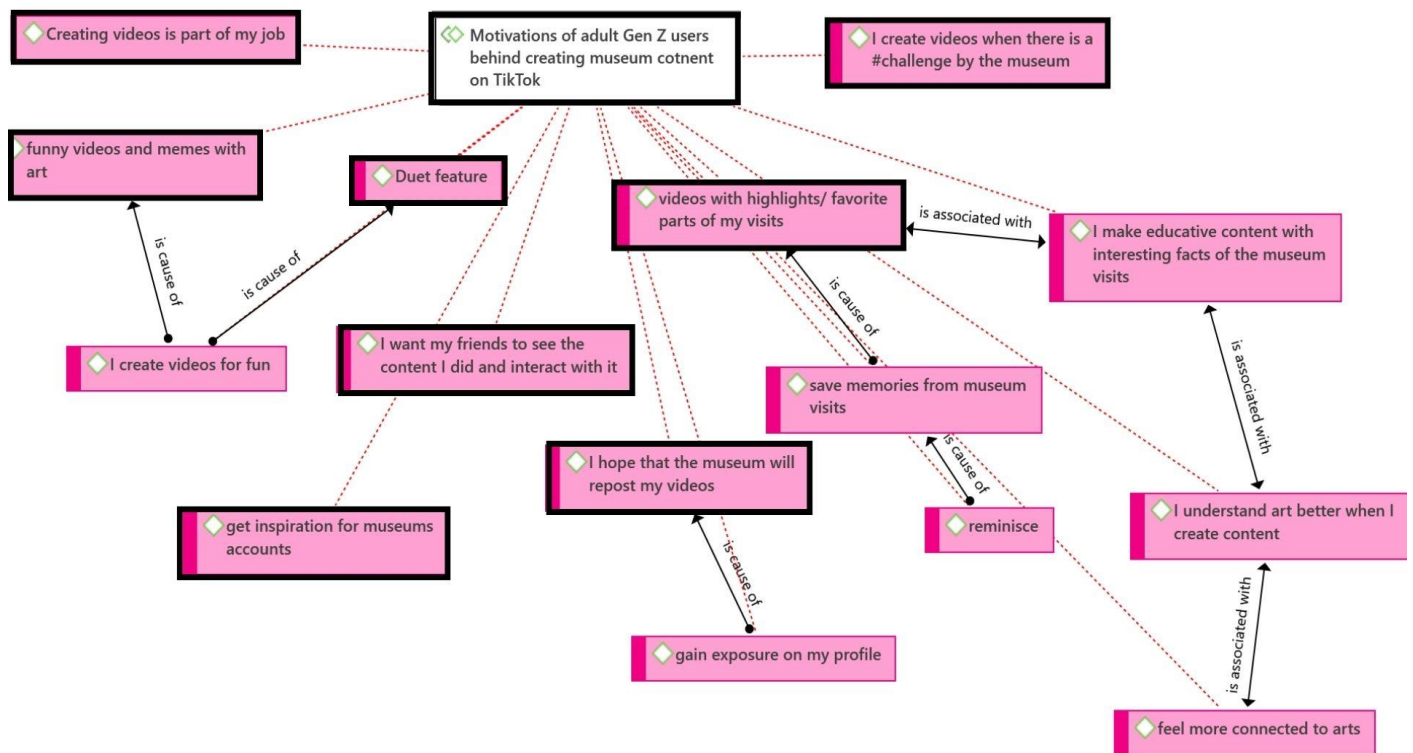


Figure 4.4: Mind Map of motivations of adult Generation Z users behind creating museum-related content on TikTok made on Atlas.ti.

Starting from the young adults that do not create content, the majority of them (24) clarified that **the reasons they have TikTok accounts in only to watch content and not create**, with two other users mentioning that they **create content on other social media** (see Figure 4.4). As one young adult indicated; “I don’t use TikTok as a creator, more of a follower/observer. I have 0 posts on TikTok”. Moreover, 6 users stated that they do not have time, which matches with the literature that identified lack of time a barriers of user participation online (Lotina, 2014), while one mentioned that the reason behind not creating content is that they lack knowledge about museums. The results overall suggest that even though TikTok is a participatory social media whose primary feature is the creation of UGC, museums are yet to find ways to involve young adults in the co-creation process.

Moving on to the users that produce museum-related posts, the majority of them, 13 in number, stated that they mostly create **videos with highlights and their favorite parts of their on-site visits to museums**, with 3 of them clarifying that their videos are **educative** and include explanations and

interesting facts of artworks (see Figure 4.4). The main motive behind creating this type of videos is **archiving**, with the 10 creators mentioning that they have a need to save memories from their trips and their visits and watch them when they **reminisce** and feel nostalgic of them. Associated with the educative content, 10 respondents mentioned that when producing content, they **feel personally connected to arts**, which also matched the literature according to which participatory museum environment urge the individual to personally invest in the artwork, make his own connections with it and give his own meanings and interpretations to it (Simon, 2010, p. 139- 140).

Moreover, 8 young adults stated that they make videos just **for fun**, with 4 clarifying that they use the **duet feature** of TikTok in order to record their reactions to museums' posts and 4 more that they produce museum-inspired funny memes.

Another factor that was mentioned by half of the respondents who are content producers, is the extrinsic motivation of the possibility that the **museum may repost their content** and help them **bring attention and followers to their accounts** (see Figure 4.4). For young users, the museum reposting in their official accounts their videos, was found as an important incentive for them to create TikTok's.

Just as in the case of interacting, also in the case of producing content, the need of **social interaction**, was identified with users claiming that they make content for their friends and followers to see and communicate with them; "Creating TikTok of my museum visits is a way to capture my memories and share them with my friends that love arts and culture my experience during my visit".

Additionally, 4 participants felt **inspired to create content by the museums accounts** and even used their filters, audio, and formats on the videos they made. Finally, even though **TikTok "challenges"** are considered some of the most effective participatory features of the platform, only one respondent mentioned it as a motivational factor of creation.

According to Simon (2010), self-efficacy, which is a person's belief concerning his competence in an area, is considered a motivational factor behind the individual's participation in cultural experiences. In other words, if someone believes that he has the knowledge and valuable stories to share that will be appreciated by others, he is more likely to engage in participatory museum activities (Walker, 2015). This is something that applies to digital contexts with Hidi and Renninger (2006) mentioning that people with an interest in a topic are more like to participate in online activities regarding this topic. The literature is in line with the data gathered, according to which from the 16 participants that use TikTok as creators and produce museum-related content, 12 of them have completed art-related

programs in their education, so they felt more confident to create content in an area they already had knowledge and developed interest in.

4.5.3 Users' Social Media Engagement Behavior Typologies

Overall, by applying Dolan et. al's. (2015) Social Media Engagement Behavior Typologies (SMEB), observations can be made regarding the behavior of adult Generation Z TikTok users with the museum content. Firstly, the most prominent typology under which the sample falls on, is *Positive Contributors* (24 users), since the majority of them are making active positive contributes on the existing content by liking, sharing, and positively commenting on it. The next two typologies that were identified are the *Co-creators* (16) who express the highest level of active positive behavior by producing museum-related content themselves and the *Consumption* type (12) on which belong passive users that view and consume the content without actually making positive contributions by interacting or creating UGC. Finally, the 2 participants that claimed that they make negative comments on the museum content, fall under the category of *Negative Contributors*. Last but not least, the typologies of *Dormancy*, users that used to interact with the content but now are passive, *Detachment*, on which belong people that “unfollow” or “unlike” content, and *Co-destructors*, who express the highest level of negative and active contributions were not traced in the sample.

4.6 User perception of museums on TikTok

In the final open-ended question of the survey, respondents were asked if since they have started following museums on TikTok their perception of arts and museums has changed and in what ways. Apart from the participants who claimed that their perceptions have not been affected by the use of TikTok, the main answers were that museums and art became were accessible and open to younger audiences while the museum embraces diversity (see Figure 4.5).

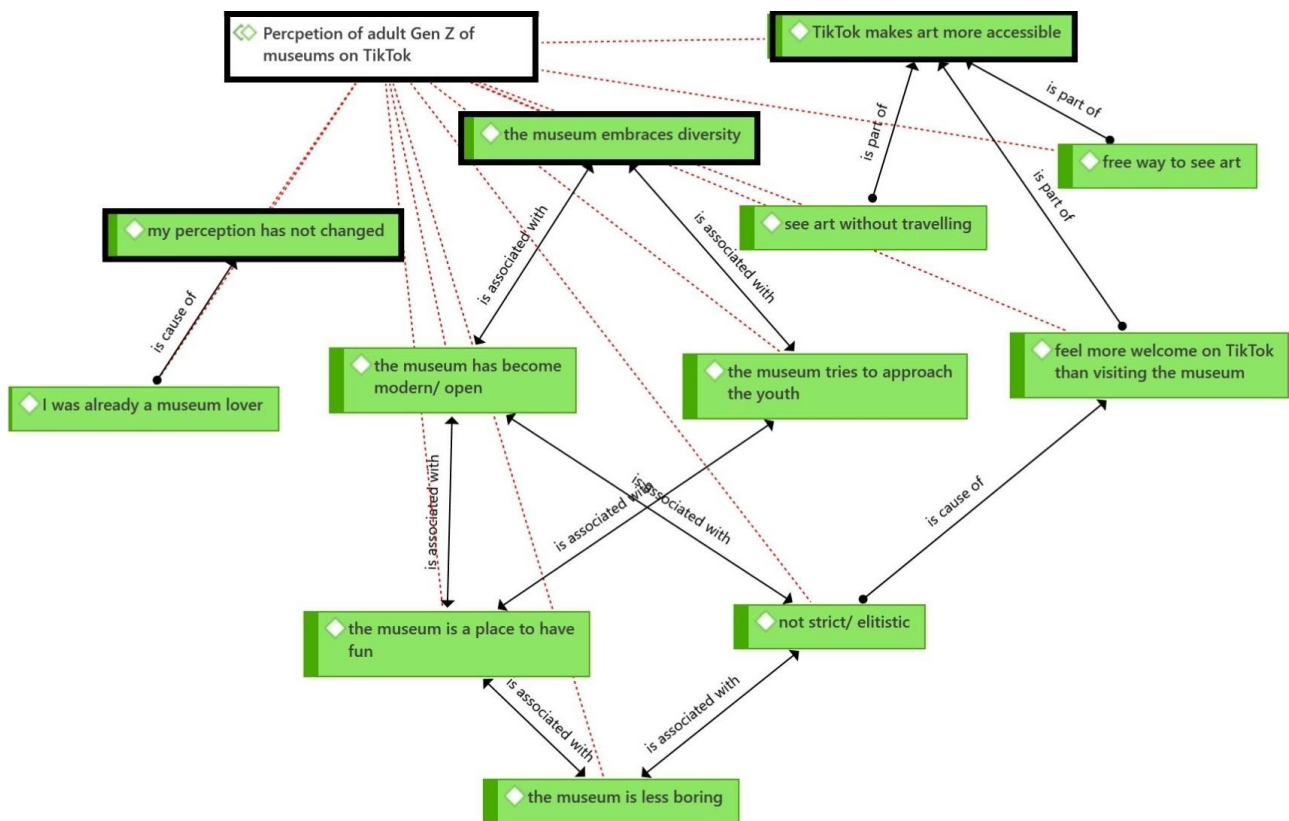


Figure 4.5: Mind Map of respondents' answers about how TikTok changed their perception of arts and museums made on Atlas ti.

Out of all respondents, 12 of them mentioned that their perception has not changed with one mentioning that he was already an art lover that frequently visited museums. For the ones that their perception was affected, the most common answer, cited by 20 respondents was that TikTok made art and museum collections **more accessible** to the public, by providing art and museum content **without monetary costs** and **without having to travel** to visit the museum on site (see Figure 4.5). This observation is line with the literature according to which one of the goal of museums is to become accessible places to a wide audience (ICOM, 2022; European Union, 2012), is facilitated to an extent by digitalization that overcomes temporal and spatial constraints and allows anyone who owns an electronic device to access museum collections without monetary costs (Bekar & Haswell, 2014; European Union, 2012).

14 of the participants noted that museums are using TikTok as a way to attract a **diverse audience** and become **youth oriented**, while 13 young adults saw museums becoming more **open and modern as organizations**. As they mentioned, through TikTok they discovered that museum is a **place where you can entertain yourself and have fun** and not a “strict” place for the elite. This

transforms the museum experience into a fun and stimulating process that is **not boring** while making younger audiences **feel more welcome to museums** (see Figure 4.5). As one TikTok user observed:

“When I was younger, I went to the museums with my family and I was bored, I did not appreciate them, I thought they were for older people but since I started seeing what they did on TikTok I feel like they are trying to attract the youth in a way that they will like it. I think they are more creative, more open, and accessible and not for older people”.

According to Foreman-Wernet (2017) and Arnaboldi and Diaz Lema (2021), social media have the potential to change the museum image of an elitist place to an accessible and inclusive one aiming to attract a wide audience. In this way, museums are not “preoccupied with the past” (Hughes & Moscardo, 2019) but become modern and open places that make the youth feel welcome (Belenioti & Vassiliadis, 2015).

Chapter 5: Final Discussion and Conclusion

In the final chapter of this thesis, the most pertinent results from the data analysis are presented and examined in order to effectively answer the research question: “*What motivates the cultural participation of Generation Z adults in museums’ TikTok accounts?*” as well as the sub-questions.

Firstly, the data analysis indicated that young adults’ *preferences in TikTok content* from museums is educative videos that give explanations about artworks and inform users about the characteristics of art movements and periods and the life and inspiration of artists. The educational dimension of social media platforms is a topic that has been highlighted in social media literature by various scholars (Kotler et al., 2008; Russo et al., 2008; Blenioti & Vassiliadis, 2015, Simon, 2010, p. 8), with Radkowska (2022) being specific about the use of social media by Generation Z users as educational tools. Fun and entertaining content in the form of short videos with distinctive features of the app like videos with audio, lip-syncs and art-related memes was identified as the next most cited preference of the users, confirming Verdu & Abidin (2022) and Anderson (2020). Following, informative content regarding the museum’s activities and upcoming exhibitions match Radkowska (2022) who gives prominence to the informative aspect of social media for younger users as well as

the research conducted by Amboage et. al. (2020). Finally, a predilection for behind-the-scenes posts that give users insights into the conservation process that organizations undertake, or their day-to-day operations and activities was traced.

Regarding the *satisfaction levels and expectation fulfillment*, it is observed that the majority of the users that follow museums are satisfied with the content they see with the reasons behind that being the fun and easiness of the content, the relaxation that it causes them and the fact that they learn new things and gain new perspectives about arts. The expectations of fun, easiness and escapism are the ones that have been previously identified in literature, as being one of the main expectations of the museum visitor (Shen & Cheng, 2010). However, the main reasons behind the rise of dissatisfaction, which was mentioned also by participants who claimed to be fulfilled, were the commercial character of the content and the repetition of features that are on trend that make museum accounts, boring that lack originality and uniqueness. Even though literature (Lau, Yin Ho & Pillai, 2022) has highlighted that the power of TikTok lies on the fact that it is algorithm-driven, giving organizations the opportunity to bring attention to their accounts by keeping up with the latest trends, the findings suggest that these trends, from songs to formats and audio, can bring the opposite results and cause dissatisfaction to museum followers. These findings suggest that even though museums are in a good way of attracting younger people in their collections, there is a need to experiment more and be more creative in their content.

The main motive *behind consumption of museum content on TikTok* that was identified from the data analysis was the one of entertainment with participants claiming that they followed museum accounts in order to relax and escape from their stressful daily lives and have fun and pleasant moments, a finding which substantiates the literature according to which fun and entertainment are primary needs satisfied not only from social media usage and TikTok (Omar & Dequan, 2020; Suárez-Álvarez & García-Jiménez, 2021; Masciantonio et. al., 2020; Bossen & Kottasz, 2020) but also from museum experiences (Bernstein, 2014; Hood, 1983; Hooper- Greenhill, 1999). Associated with entertainment, is the motive of education with young adults claiming that they want to spend meaningful and quality time to improve their selves and learn new things about arts in a fun and pleasant way, an observation that matches Belenioti and Vasiliadis (2015) and Addis (2005) who claim that social media platforms transform the learning process into more fun and informal. Next, a motive of information-seeking, about museum's latest activities and plan their visits on-site was also traced in the data gathered, which is motive that in the case of TikTok usage has not been identified in literature with the exception of Falgoust et. al. (2022). Additionally, literature and previous research have also indicated that online cultural participation can complement and enhance museum

experiences on-site but not replace them (National Endowment for the Arts, 2011) with social media acting as “gatekeepers” that reduce information asymmetries of museum visitors (Towse, 2010, p. 171; Caves, 2000).

Exploring the motives behind young adults’ *active cultural participation* on TikTok, young users *interact with museum content* in the form of likes, sharing and commenting in order to show support and appreciation to the organization, a motive which has been traced in Walker’s (2015) previous research. Moreover, the motive of social interaction, which is one of the most-cited motives in social media literature (Kim, Sohn & Choi, 2011; Brandtzaeg & Heim, 2009) and particularly in TikTok literature (Omar & Dequan, 2020) was also traced. Archiving, fun, and social interaction were motives behind the *creation of museum related* User Generated Content (UGC) with many respondents claiming that their motivation to produce was affected by the content museums posted on their accounts. If they liked or found the posts unique and creative, they felt more inspired to make their own TikTok’s. Developing personal connection with artworks and the museum was also identified by young users and confirm Simon (2010) who mentions that participatory museum environments urge visitors to create their own connections and interpretations to art. Overall, applying Dolan et. al’s. (2015) Social Media Engagement Behavior Typologies (SMEB), the majority of Generation Z adult TikTok users belong in the typology of *Contributors*, with *Co-creators* and the ones in the *Consumption* type following.

The barriers behind taking part in participatory museum activities online were lack of time and motive and have been identified by previous research conducted by Lotina (2014). Self-efficacy was also found as a factor influencing participation, with users having knowledge and developed interest in arts being more willing to be content creators. A person’s view regarding his competence in an area or field, has been identified as a factor that influences not only the museum experience itself, but also its participation in cultural experiences both on-site (Simon, 2010; Walker, 2015) and online (Hidi & Renninger, 2006) with individuals being more willing to take part in activities that they feel they have the ability to perform best.

In conclusion the output of this thesis is that it explores the use of TikTok in museum contexts from a user perspective which is a topic that lacks academic research due to the platform’s recent upsurge. Subsequently, this research fills in this gap in literature by drawing from both museum and social media literature to identify the motives of young adults in having museum experiences on this app. Moreover, this thesis has practical implications by giving museums insightσ into how to use TikTok to attract Generation Z adults in their collections. Since the key to an effective marketing campaign

is having knowledge of the target audience, the results of this thesis shed light on the preferences, needs, and desires of this demographic cohort that museums aim to attract. Overall, art marketers should focus on educative, entertaining, informative, and behind-the-scenes content, avoid commercial features and repetitions to make their accounts captivating and unique. Entertainment and escapism, combined with the need to educate themselves in pleasant way, personal interest in arts, the need to spend quality time and engage in meaningful activities, staying informed about museums' programs to plan their physical visits to museums were found as the primary motives behind the consumption of arts on TikTok. In terms of active cultural participation, altruistic motives and social interaction were found as the primary needs satisfied by interaction with the content while in the case of producing user generated content, the desire to save memories of their visits, feel closer to arts and have fun were identified. Taking into consideration the users' preferences and motives museums can transform into modern, open, social, and participatory places that will attract them youth.

5.1 Limitations and suggestions for further research

This study comes with some limitations. Since this study is an initial attempt to shed light on the motives of young adults in consuming cultural content on an unexplored and new platform, its scope is constrained by a narrow sample of 57 respondents. For this reason, further research that broaden the sample size is suggested. Moreover, even though the research method of an online survey as a qualitative tool was used because of its easier distribution and its potential to reach respondents with diverse (non-art related) backgrounds, the majority of the participants had completed an art related program in their education. Since the goal of museums is to become places that foster inclusivity and diversity (ICOM, 2022), future research with respondents with backgrounds not related to arts and museums could be fruitful. Another limitation of the methodology is that surveys with open-ended questions require a level of literacy from the participants and may make respondents feel concerned about possible grammar mistakes and spelling, leading to smaller answers.

Taking into consideration these limitations, future academic research with broader sample could be pursued by utilizing a quantitative research method that would bring measurable data while enhancing reliability. Last but not least, since the data of this study indicated that TikTok is used as a tool for users to plan their physical visits to museums, further research exploring the role that this platform plays in enhancing museum experience on-site and in the decision-making process of visiting museums could be conducted.

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Appendix

Appendix A- Survey

Page 1- Informed Consent

Dear respondent,

My name is Anastasia Varletzidi and I am a 23-year-old Master's student of Cultural Economics and Entrepreneurship at Erasmus University Rotterdam.

Thank you very much for participating in this survey. It should not take more than 10- 12 minutes to complete. All completed surveys will be very valuable for my research.

The present survey is functional for the data collection of my master's thesis, which investigates how TikTok can be used as a tool to develop cultural participation for adult Generation Z in museums. More specifically, it aims to investigate the motivations of museums' TikTok followers behind following museums on this platform, engaging with their content, and creating user-generated content (if applicable).

The survey will be in the form of open-ended questions.

Please try to answer questions as accurately as possible.

By filling out this survey you agree to the processing of the information for my research paper. None of this information will be used for other purposes or forwarded to third parties. Your responses will remain anonymous. By proceeding with the survey, you consent to participate in this research.

If you agree to participate in this questionnaire, please click on the arrow at the bottom on the right.

In case you have any questions, you can email me at 667572av@student.eur.nl

Thank you again very much for your participation!

Page 2- Criteria 1

Do you have a TikTok personal account?

- a. Yes
- b. No

Contingent: No: exit survey- Message: Thank you for your participation but in order to answer the survey you should have a TikTok account.

Page 3- Criteria 2

Do you follow museums/ cultural content on TikTok?

- a. Yes
- b. No

Contingent: No: exit survey- Message: Thank you for your participation but in order to answer this survey you should follow museums on TikTok.

Page 4- Demographics

Please specify your age in numbers

What is your highest completed education?

- a) Secondary School
- b) Bachelor
- c) Master
- d) Doctorate

Are you following an art-related program in your education?

- a. Yes
- b. No

Page 5- Content Preference

What type of content do you prefer to see (or find interesting?) on TikTok from museums and why?

Page 6- Fulfillment

How satisfied you are with the content you see from museums on TikTok?

Why did you make that choice?

Page 7- Motivation

Why do you follow museums on TikTok?

Page 8- Interaction

Do you interact (like, comment, share, and submit reviews) with the museum content on TikTok?

- a) Yes
- b) No

If “Yes”, please specify the type of interaction and why you interact.

If “No”, please specify why you do not interact.

Page 9- Content creation

Have you ever created (and maybe posted) content related to museums on TikTok?

- a) Yes
- b) No

If “Yes”, please explain what content you have created and why you create content.

If “No”, please explain why you do not create content.

Page 10 (non-mandatory question)

Since you started following museums on TikTok how did your perception of arts and museums change?

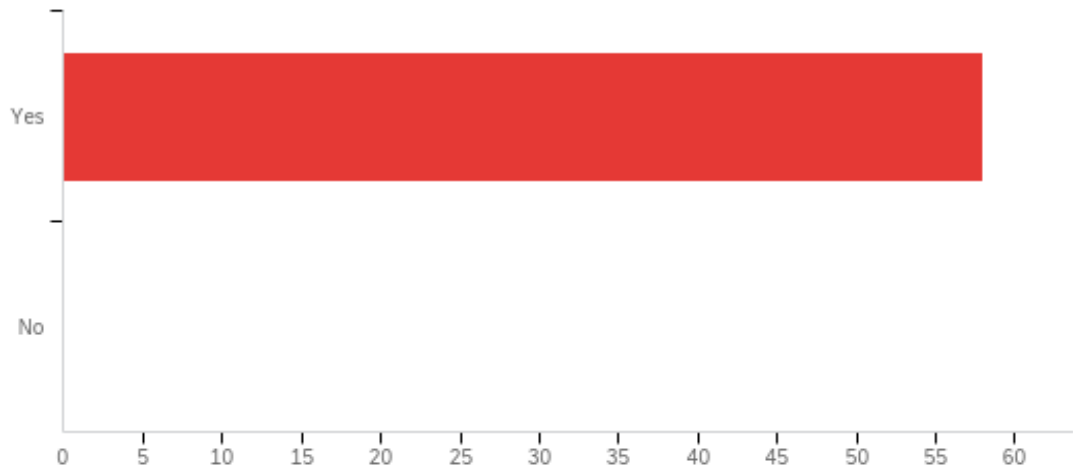
Page 11

End of survey

Thank you very much for your participation.

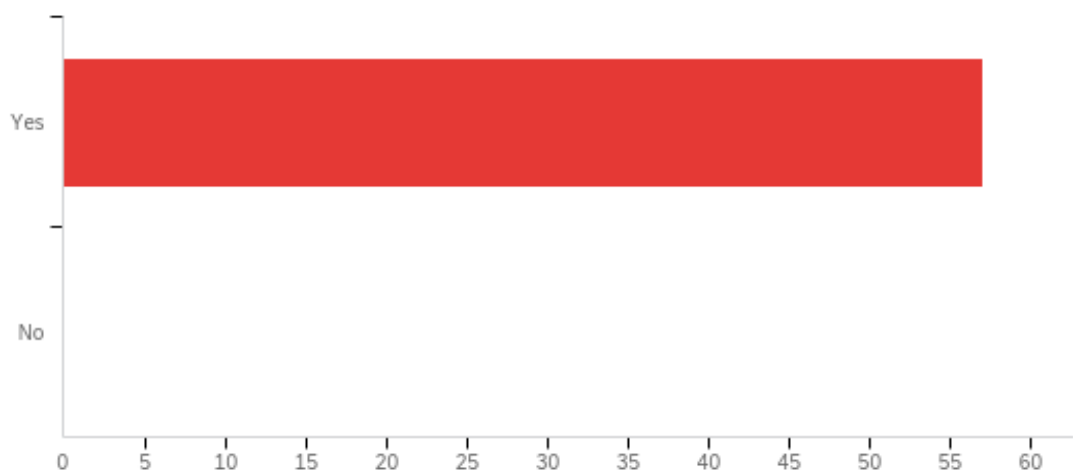
In case you have any questions you can email the researcher at 667572av@student.eur.nl

Appendix B- Quantitative Survey Results



#	Answer	%	Count
1	Yes	100.00%	57
2	No	0.00%	0
	Total	100%	57

Figure B.1: Respondents who have TikTok accounts.



#	Answer	%	Count
1	Yes	100.00%	57
2	No	0.00%	0
	Total	100%	57

Figure B.2: Respondents who follow museums on TikTok.

Please specify your age in numbers.

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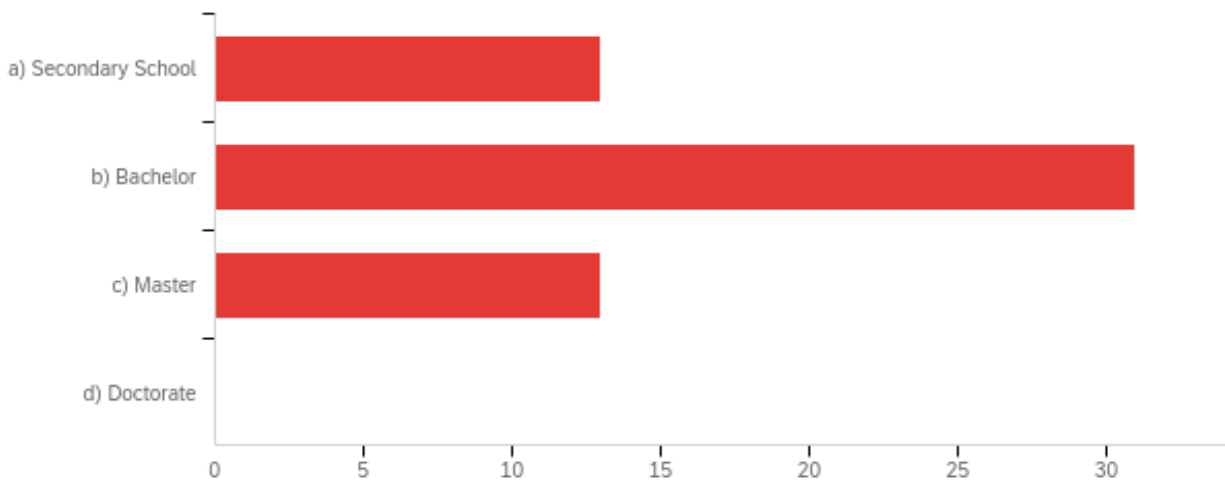
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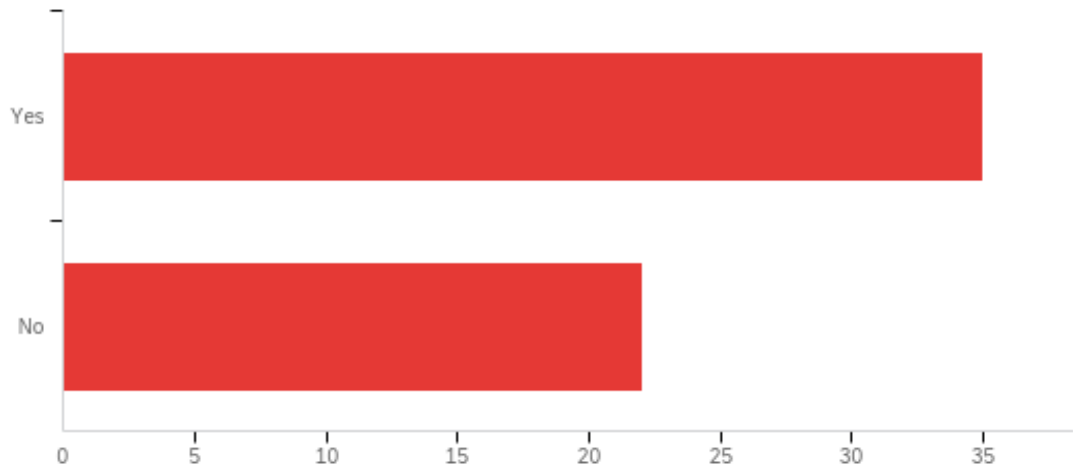
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Figure B.3: Respondent's age



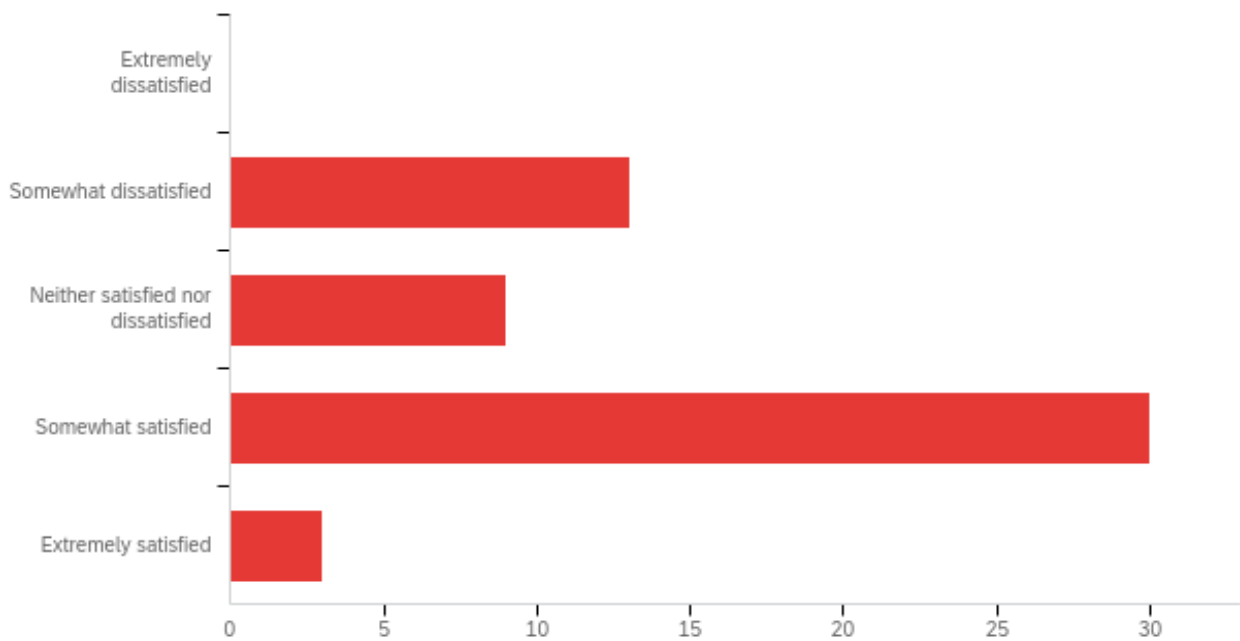
#	Answer	%	Count
1	a) Secondary School	22.81%	13
2	b) Bachelor	54.39%	31
3	c) Master	22.81%	13
4	d) Doctorate	0.00%	0
	Total	100%	57

Figure B.4: Respondents' completed level of education



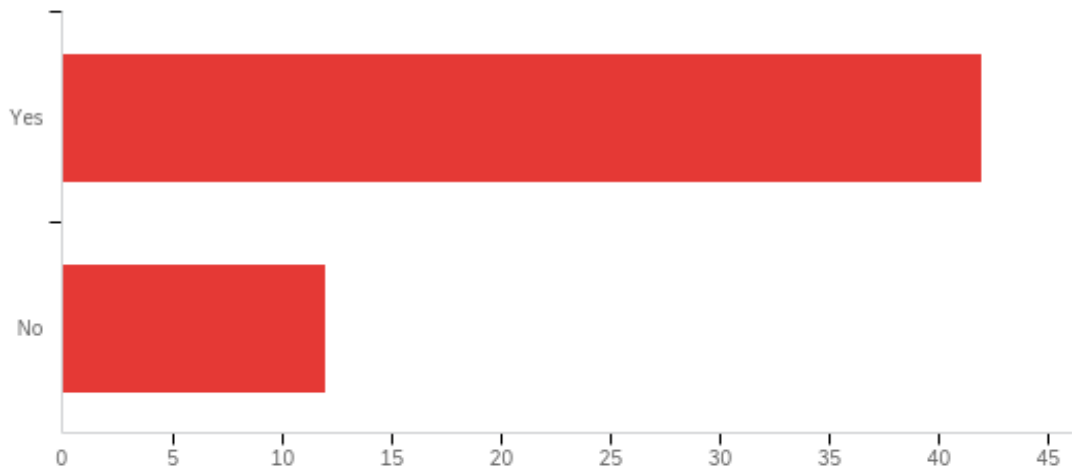
#	Answer	%	Count
1	Yes	61.40%	35
2	No	38.60%	22
	Total	100%	57

Figure B.5: Respondents' answers to whether they have completed an art-related program in their education.



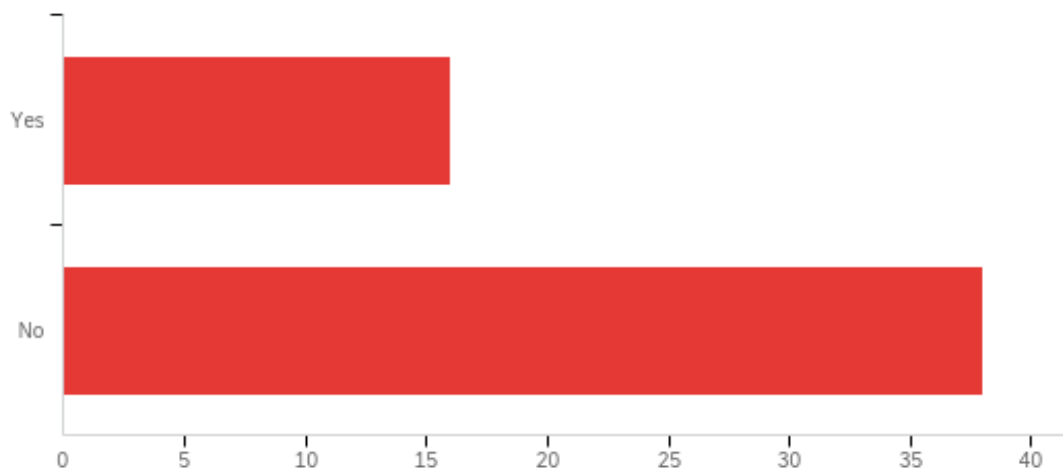
#	Answer	%	Count
1	Extremely dissatisfied	0.00%	0
2	Somewhat dissatisfied	23.64%	13
3	Neither satisfied nor dissatisfied	16.36%	9
4	Somewhat satisfied	54.55%	30
5	Extremely satisfied	5.45%	3
	Total	100%	55

Figure B.6: Respondents' levels of satisfaction from museum content on TikTok



#	Answer	%	Count
1	Yes	77.78%	42
2	No	22.22%	12
	Total	100%	54

Figure B.7: Respondents' answers to whether they interact with the museum content on TikTok.



1	Yes	29.63%	16
2	No	70.37%	38
Total		100%	54

Figure B.8: Respondents' answers to whether they have created museum content on TikTok.

Appendix C- List of codes for the qualitative data

106 codes in total

User Preferences	Satisfaction Causes	Dissatisfaction Causes	Motivations of Gen Z adult users for following museums on TikTok	Motivations of Gen Z adult TikTok users behind interacting with museum posts
Behind-the-scenes content	appropriate content for young people	boring	decide whether to visit	archiving
Conservation and Care process		lack of experiment/creativity	discover	comment
Day-to-day operations/ preparation of events-exhibitions	experimental/creative content	lack of originality	doing something meaningful/ quality time	educative posts
Educative content	fun/ easiness	not appropriate content for younger people	Educational	fun posts
filters on artwork	interesting content	not so appealing	enhances the museum visit	I "like" everything I see on social media
Fun content	learn new things	not so educative	Entertainment	leave negative comments when I did not like a post

funny memes with art	like the content	not so much fun	have fun	like
Informative Content	new perspectives on art	same audio on trend	I like art	plan visits with friends and family
lip-sync videos with art	provides information	same filters on trend	Informative	share/ repost
location of the museum		same formats/ layouts on trend	interest in pursuing a career in museum	show support to the museum
Museum program/ exhibitions/ events		too commercial	learn about arts in a fun way	show the museum my preferences
Museum staff		too repetitive	learn about artwork, artists and art periods	social interaction
short videos of art with audio			learn about museum events/ exhibitions/ activities	to ask the museum questions
ticket price			personal improvement	unique posts
Tours of museum and exhibits			personal interest in arts	
User generated content			personal/ emotional connection with art	
View Artifacts			plan my visits	
			relax	
			source of inspiration	
			stay-up-to date in the field	
			Stimulation/ creativity	

Reasons behind not interacting with museum posts on TikTok	Motivations of Gen Z adult users behind creating museum content on TikTok	Reasons behind not creating museum-related content on TikTok	Perception of Gen Z adults' of museums on TikTok
I generally never interact with anything on TikTok	Creating videos is part of my job	I create content on other social media	feel more welcome on TikTok than visiting the museum
lack of time	Duet feature	I have TikTok only to watch not create	free way to see art
not motivated by the content	feel more connected to arts	lack of knowledge for museums and art	I was already a museum lover
shyness	funny videos and memes with art	no time to create content	my perception has not changed
	gain exposure on my profile		not strict/ elitistic

	get inspiration for museums accounts		see art without travelling
	I create videos for fun		the museum embraces diversity
	I create videos when there is a #challenge by the museum		the museum has become modern/ open
	I hope that the museum will repost my videos		the museum is a place to have fun
	I make educative content with interesting facts of the museum visits		the museum is less boring
	I want my friends to see the content I did and interact with it		the museum tries to approach the youth
	reminisce		TikTok makes art more accessible
	videos with highlights/ favorite parts of my visits		
	save memories from museum visits		