Seize the Present Day: Tiktok Entertainment Content and Youth Satisfaction

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Abstract

In September 2016, TikTok entered the social media industry and quickly established itself as the dominant force in the world of social sharing. TikTok content is completely based on user needs, increasing video types and high video quality, in line with the characteristics of different users, and therefore increasing user interaction, especially entertainment content. This paper aims to study the effect of entertainment content on TikTok users' satisfaction among youth in Klang Valley, Peninsular Malaysia. This study is based on quantitative data gathered from an online questionnaire that inquired about 431 respondents in the Klang Valley about the influences and effects of entertainment content. The data was analysed using descriptive analysis and hypothesis testing. The findings showed that the Pearson correlation Coefficient relationship between the effect of TikTok entertainment content and youth satisfaction significantly was found to be significantly strong and positive. The research suggested that innovating and increasing content quality by encouraging User Generated Content (UGC) and expressing content variety to target audiences. TikTok should implement a time management system in which, if a user's online time exceeds a certain threshold, an alert window will immediately appear to ensure healthy browsing and avoid indulging.

Keywords: *TikTok, Effects, Youth Satisfaction, Entertainment, Content, Well-being, Lifestyles, Influences.*

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Dampak Kandungan Hiburan Tiktok dan Kepuasan Penggunaannya dalam kalangan Belia

Abstrak

TikTok telah diperkenalkan kepada dunia media sosial pada September 2016 dan dengan pantas mengambil peranan utama dalam alam perkongsian sosial. Kandungan TikTok sepenuhnya berdasarkan keperluan pengguna, meningkatkan jenis video dan kualiti video yang tinggi, selaras dengan ciri pengguna yang berbeza, dan oleh itu meningkatkan interaksi pengguna terutamanya kandungan hiburan. Makalah ini bertujuan untuk mengkaji kesan kandungan hiburan terhadap kepuasan pengguna TikTok dalam kalangan belia di Lembah Klang, Malaysia. Penyelidikan ini adalah berdasarkan data kuantitatif yang diperoleh daripada soal selidik tinjauan dalam talian dengan 431 sampel meninjau pengaruh dan kesan kandungan hiburan dan mengedarkan responden di Lembah Klang. Data dianalisis menggunakan analisis deskriptif dan ujian hipotesis. Dapatan kajian menunjukkan bahawa hubungan korelasi Pearson antara kesan kandungan hiburan TikTok dan kepuasan belia yang signifikan dianggap kukuh dan positif. Dapatan penyelidikan ini mencadangkan agar penyedia kandungan mengutamakan inovasi dan meningkatkan kualiti kandungan seiring dengan konsep kandungan yang dijana pengguna (User Generated Content) dan menawarkan kepelbagaian kandungan kepada khalayak sasaran. TikTok harus melaksanakan sistem pengurusan masa yang akan memberi amaran kepada pengguna jika kadar penggunaan dalam talian telah melebihi tempoh masa tertentu untuk memastikan penggunaan waktu yang wajar dan selamat untuk penggunanya.

Kata kunci: *TikTok, Kesan, Kepuasan Belia, Hiburan, Kandungan, Kesejahteraan, Gaya hidup, Pengaruh.*

Introduction

TikTok was launched in September 2016 and quickly became a popular social media platform for teenagers and young adults around the world, with celebrities also joining the platform. It allows users to create short videos of around 15 seconds, which can be combined to create longer clips of up to 60 seconds. The videos can incorporate music samples, filters, stickers, and other effects. *TikTok* content is completely based on user needs through several key features and functionalities that resonate with its user base. One of the ways is through *TikTok*'s algorithm-driven content that feed ensures users are constantly exposed to new and engaging content. The "For You" page, personalised for each user based on their preferences and viewing history, offers a continuous stream of videos that align with their interests, allowing users to discover entertaining and relevant content easily.

The ability of *TikTok* in providing high video quality, in line with the characteristics of different users, and therefore increasing users, especially entertainment content has led to fulfil users' needs and demands. The diversity and originality in communication is a process through which video content can be better delivered to users and rich and effective content results can be obtained (Ruiz Gomez, 2019). The entertainment content that showed in the *TikTok* application will give effects towards youth satisfaction such as well-being and lifestyle.

In fact, *TikTok* as a form of entertainment has recorded an astounding 14 billion total hashtags to further indicate the significant view and its wide-ranging themes cover from music to humorous content. To this, it becomes a magnet for youth to commune as a form of social isolation as well as formulating para-social relationships and addiction to the entertainment content on *TikTok*. The users of *TikTok* spend a lot of time watching videos, which can lead to social isolation and an unhealthy social life. This is demonstrated by comments from Sternlicht (2020), who reported spending a whole day learning a new dance challenge to the popular tune "Supalonely" in solitude. Self-isolation can lead to communication problems with family and friends, as well as a reduction in

academic success, particularly among students. *TikTok*'s entertainment material is addicting and is frequently utilized to relieve boredom. This is reinforced by Wan (2020), who discovered that boredom is a widespread concern among youth, and they resort to *TikTok* for entertainment and relief.

Youth's para-social interactions may develop because of their fascination with *TikTok*, which may have an effect on their wellbeing. Famous *TikTok* user Dominik, also known as "Domelipa," pointed out in 2020 that she had experienced bodily agony as a result of being pursued by devoted followers who had never seen her in person (O.Sullivan, 2021). This is so true that youth may create prosocial interactions and get emotionally involved in media characters on *TikTok*. Para-social interactions are a particular kind of connection that develops when young people fall in love with someone online.

TikTok is a social media network that links individuals and provides a range of benefits to their life; nevertheless, for certain users, these platforms may be immensely addictive, especially entertainment content. When a *TikTok* user receives involvement through a "like," "follow," or "comment," or merely feels enthusiastic about accessing their content and this will make them happy and feel satisfaction (Silberling, 2021). For instance, *TikTok* users tend to get addicted to *TikTok* because of their features and trending videos that lead to their effect on their study.

This study supported by Ling (2018) has mentioned that the satisfaction is feelings that every human being desires especially on social media as a source of excitement, joy, and well-being. To summarize, these issues in entertainment content represent the effect of the *TikTok* application on youth satisfaction based on an analysis of the contents that users prefer. As a result, this paper will focuses on the influences and the effects of *TikTok* entertainment content and also their relationship with youth satisfaction.

The dynamic and interactive content that *TikTok* offers has both become a tool to learn while at the same time finding solace in entertaining themselves that it enhances youth creativity. Moreover, this distinctive characteristic has taken shape when it creates a sub-culture in the well-being and lifestyle of youth which encompasses how they feel and behave. Statista (2022) reports that the number of *TikTok* audiences in Malaysia is currently at 15.98 million and this indicates more than half of Malaysia's population use *TikTok* as a form of entertainment. These statistics are still rising.

The purpose of this paper will put forward the effect of content on *TikTok* users' satisfaction among youth in Klang Valley. Therefore, this quantitative research is to examine how *TikTok* as an entertainment content platform influences youth well-being. Through such effects, to determine youth satisfaction on the usage of *TikTok* has an effect on lifestyle (Pop, et al., 2021).

Literature Review

TikTok is a very popular site among Malaysians and globally (Wan, 2020). As a result, *TikTok* has become even more important in the lives of youth, particularly during the pandemic, as youths in lockdown have turned to *TikTok* to have fun, socialise, and share their everyday experiences, including their online learning activities (Iqbal, 2021). Most of the videos on *TikTok* are marked with hashtags like #learnon*tiktok* or #tutorial, and cover a wide range of topics including beauty, food, and job interviews.

TikTok is popular among Malaysians and globally and has become even more important during the pandemic as youths in lockdown use it to have fun, socialise, and share their online learning experiences. Due to the time spend on *TikTok*, there an empirical study shows on the negative impacts of longer time in using *TikTok* and its impact towards youth. This includes body image and self-esteem issues: Like many social media platforms, *TikTok*'s emphasis on appearance and filters can contribute to body image concerns and low self-esteem, especially among vulnerable

individuals. Youth may be exposed to negative comments or become targets of online abuse, which can significantly impact their well-being and satisfaction. Excessive use may negatively affect mental health and satisfaction if it interferes with real-life activities and responsibilities.

The impacts of *TikTok* on youth satisfaction may vary across different age groups, socio-economic backgrounds, and cultural contexts. Factors such as individual preferences, technological access, social norms, and cultural values can influence how young people engage with *TikTok* and perceive its impacts. For example, younger users may be more inclined towards creative expression and entertainment, while older users may be more interested in content consumption and information sharing. Older age groups might also have a better understanding of digital well-being practices and be more resilient to negative effects.

Access to smartphones, internet connectivity, and the ability to afford data plans or devices may vary across socio-economic backgrounds. This digital divide can impact the extent to which youth engage with *TikTok* and experience its effects. Cultural norms, values, and social expectations can shape the ways in which young people engage with *TikTok*. For example, in some cultures, conservative attitudes may lead to stricter monitoring and restrictions on *TikTok* usage, while in others, it may be more accepted as a form of entertainment and self-expression.

TikTok is a mood booster and a great source of entertainment (Kale, 2020). People use *TikTok* to feel joyful and take a break from reality by watching funny videos and getting creative ideas. Happiness, pleasure, and creativity are the top three emotions associated with *TikTok* across all markets. Users, especially youth, spend more time on *TikTok* because they enjoy their time on the site, leading to youth satisfaction (Qian & Jian, 2022). However, there are both positive and negative influences in the entertainment content, with users being influenced by travel content and dining decisions by influencers, but also being exposed to harmful content.

According to Guszkowski (2021), about 36% of *TikTok* users have purchased meals from a restaurant after watching a video promoting it on the application. Unusual and attractive food is a key factor in motivating their judgments, and other factors such as a "cool ambiance," engaging presentation, and spectacular view also play a role in their decision-making process and lead to youth satisfaction. Furthermore, Restaurant Business (2021) has mentioned that some of the users also have travelled to a different city, and 16% have travelled to a different state to visit a restaurant from the application. Apart from that, the researchers believe this behaviour has huge potential influencing youth satisfaction by using the *TikTok* application because the influencer itself has gained trust from their followers based on their judgement.

The algorithm of the app encourages users to spend a lot of time on the platform, leading to addiction and less engagement with other forms of entertainment. This behaviour has potential effects on youth satisfaction, including their lifestyles and well-being. *TikTok*'s endless stream of video content makes it challenging for users to become bored and easy to spend hours on the app. As a result, users are spending less time on other distractions such as TV, podcasts, news, and dating applications. Iqbal (2021) stated that *TikTok* may be addictive if the material offers sufficient stimulation for users to display addiction signs and neurological responses compatible with addiction.

The personalised features and trending music available on *TikTok* can lead to youth satisfaction, as users can become obsessed with watching and creating videos that loop until completed. The app offers a variety of ways to personalise and merge videos, including special effects and filters. Compared to other digital media platforms, *TikTok* is distinguished by its focus on short, digestible video content accessed through a scrolling feed. Overall, *TikTok*'s entertainment content has the potential to impact users' lifestyles and well-being. According to Family Addiction (2020) lack of human connection and contact may lead to feelings of loneliness and depression, which can lead to digital addiction as well as other addictions and/or mental health issues.

User-Generated Content (UGC) motivates users of social media to creatively immerse themselves in the digital sphere as a form of entertainment. To this, Peña-Fernández, Larrondo-Ureta, and Morales-i-Gras, (2022) state that the communicative features of *TikTok* are linked to the possibilities of generating greater engagement and interest in audiences through consumer experiences that embrace both the concrete (content, information) and abstract such as personal narrative or storytelling and emotionality. Klinger (2013) further adds that in general, it shares its main communicative features with other social platforms including the possibility of sharing, categorising, and viral phenomenon through tags or hashtags, searching, positioning through "likes," entertainment.

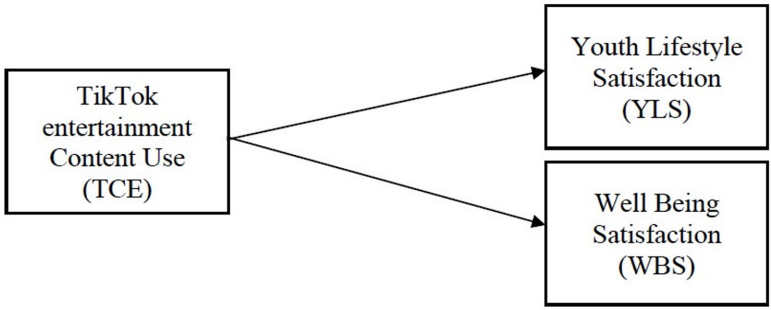

Figure1: Conceptual Framework

Research Hypothesis

H1: There are significant difference in *TikTok* entertainment content use (TCE) and Well-Being Satisfaction (WBS) among youth in Klang Valley.

H2: There is a significant difference in *TikTok* entertainment content use (TCE) and Youth Lifestyle Satisfaction (YLS) in Klang Valley.

Research Methods

Participants and Procedures

Since most of the users are among youth, they are easily attracted and their behaviour changes after watching *TikTok*'s content. Anderson (2018) has mentioned that just like the way humans will react when they see something that may be attractive and could please themselves, they tend to change to fit in with the new norm. This study employs descriptive quantitative and hypothesis testing research design, with two parts of data analysis: descriptive analysis and hypothesis testing. Descriptive analysis involved frequency, mean score, and standard deviation to investigate the basic information and characteristics of the sample and their different perceptions of the effects of *TikTok*. Hypothesis testing used multiple regression and Pearson's Product-Moment Correlation to explain the relationship between the independent variables of entertainment and sub-variables of well-being and lifestyles and the dependent variables of youth satisfaction and *TikTok*.

A total number of 431 Malaysian youth who live in urban Klang Valley of the Peninsular Malaysia between the age of 18-30 years old were randomly selected and participated in this study. The reflection of the characteristics could help researcher to choose the ideal participants in conceptualising the population either in the eligibility criteria, study setting or the sampling a strategy that can optimise the recruitment and retention (Marwick, 2014). From the numbers, 121 respondents were male and 310 were female; and possessed a broad range of academic qualifications from high school certificate to bachelor's degree. The distribution of the questionnaire was done entirely using an online survey form – Google Form which was disseminated across various social media channels such as WhatsApp, Facebook, Instagram messages, and Twitter posts via active link attachment.

Data Analysis and Tools

The statistical software G*Power 3.1.9.2 was utilised to compute the statistical achieved power for a given sample size of 431, a p value of .05, and a small effect size of .15 for a linear regression test. The post hoc analysis showed that it achieved a statistical power of .95 for a test utilising predictor variable. The data was analysed using linear regression statistical analysis. Subsequently, the Kaiser-Meyer-Olkin (KMO) value, scree plot, factor loading, Bartlett's value, eigenvalue, and varimax rotation were computed.

Instruments

The survey used the questionnaire as a measuring instrument. According to Kramer (1991), three characteristics in determining survey had been done with (i) intended to characterised particular elements of the population in a quantitative method which also included the analyses of the relationship between the variables, (ii) the necessary data was obtained from individuals, which it is subjective, and (iii) employed a sampling of the population from which results may be projected to the total population.

Reflecting on this paper, three instruments were used in the survey, namely (1) *TikTok* Content Use (TCE), Well Being Satisfaction (WBS) and Youth Lifestyle Satisfaction (YLS). Each of the instruments consisted of eight items with a rating scale based on 5 points Likert-type scale (1-Strongly Disagree, 2-Disagree, 3-Neutral, 4-Agree, 5-Strongly Agree). The Cronbach alpha results consisting of three sections TCE, WBS and YLS obtained $\alpha \geq 0.8$ (Good); TCE (0.84), WBS (0.88) and YLS (0.83). KMO was conducted to further examine the strength of the partial correlation between the variables. The KMO results were 0.705 which is closer to 1.000. A KMO value over 0.5 and a significance level for the Bartlett's test below 0.05 suggest there is substantial correlation in the data.

Findings and Discussion

Data was drawn from an online survey conducted in March 2022. Table 1 shows a sample of 431 *TikTok* users was finally achieved, and the majority were female (71.9%) while only a small fraction was male (28.1%). Of the sample, 317 (73.5%) aged 21-23 years old, (9.7 %) 18-20 years old, (12.1%) 24 - 26 years old, and (4.6%) aged 27- 30 years old. and 213 (55.3%) were females. Almost two-thirds of the respondents (76.0 %) were youngsters with a minimum level of education of a bachelor's degree as shown in table 4 and the majority of them spent more than 67.8% of their time on *TikTok*. Majority of the respondents used *TikTok* more than two times a day with 293 (67.8%) respondents and 91 respondents (21.2%) used at least once.

Hypothesis 1 and hypothesis 2 are accepted due to the positive correlation results with TCE-WBS (0.781) and TCE-YLS (0.650). Both hypotheses show positive correlations between the two variables. Moreover, Results TCE shows high affects towards WBS compared to YLS. The R-value represents the simple correlation with 0.781 and this indicates a high degree of correlation.

The R2 value indicates the total variation in the dependent variable; WBS that can be explained by the independent variable, TCE. In this case, 61.1% can be explained with high weightage on its effects between variables. Durbin Watson also supports the range between (1.5 -2.5) on autocorrelation in the residuals of a statistical regression analysis. The present study obtained 1.983, the value signifies the regression between TCE and WBS. Thus, values that closer to 2 indicate less severe autocorrelation issues, that supported in many scholars' findings on the relationship between *TikTok* Content Use (TCE) and Well Being Satisfaction (WBS) (Sharabati, et al., 2022; Wu, et al., 2021).

This article studied the relationships between *TikTok* as an entertainment approach and its involvement in moulding young people's lifestyles, both intellectually and behaviourally. It has also been underlined that the entertainment resources abundantly available on *TikTok* are deliberately weaved in the mobile application, contributing to the developmental stage of youth attitudes. This is where the drive, which began simply as a need for enjoyment, transformed how young people think and potentially affected their attitude. In terms of satisfaction, the rapid expansion of mobile apps has resulted in the emergence of new techniques to attract users, particularly young. *TikTok*'s product features were developed to fit the needs of its target audience, and its quick growth was aided by strong online promotion and offline brand collaboration. The app's interesting and realistic video content contributes significantly to its popularity among young people.

This study adds to the field of social platform research by providing an in-depth investigation of *TikTok*'s entertainment industry (Ying, 2017). Furthermore, using statistical approaches, this article reveals a substantial association between influences and effects on young satisfaction. The study shows that *TikTok* and its UGC entertainment content have successfully attracted young people in urban areas based on two critical elements: determination and effect. The perceived appeal of *TikTok* has also helped youth to establish virtual relationships with others. Another study by Peña-Fernández et al. (2022) confirms that highly interactive and entertaining entertainment content often leads to high levels of virality and engagement, contributing to increased followers, likes, and shares among content creators.

However, due to a lack of thorough theoretical understanding, an imprecise inquiry procedure, and other uncontrollable elements, this paper has several limitations. The study only looks at three characteristics that influence youth on *TikTok*, but the reasons that influence and the consequences of *TikTok*'s entertainment material are diverse, encompassing both internal

and external influences. The study focuses just the internal perspective and lacks integrity and perfection. Furthermore, the use of personalised questionnaires to collect data is constrained by the time and district in which they were delivered, which may have an impact on the accuracy of the results. Uncontrollable factors, such as participant attitudes and subjective perspectives, may also have an impact on the outcome. The sentence also emphasises the value of content in apps, particularly in the case of *TikTok* where there is a lot of rivalry and a growing user base.

However, as the user base expands, the contents resemble one another more, and some people start copying content from others. The videos' quality suffers as a result, and some of them contain sexual material that may be harmful to young viewers. *TikTok* must concentrate on two areas in order to fix this. By promoting different material to target audiences and fostering user-generated content (UGC), the first is innovating and raising the quality of content. This strategy would support keeping the app's environment peaceful and well-organised.

Conclusion

The conclusion of the study is presented in three sections. The first section highlights the demographic information of the respondents, where most participants were female and aged between 21-23 who resides in Klang Valley.

The second section summarises the participants' perspectives on the three factors of influences, effects, and youth satisfaction. Participants approved of *TikTok*'s marketing strategy and confirmed its popularity among young people. They also agreed that the features of the *TikTok* application drew them in and that the entertainment content was interesting and easily attracted their attention. However, they suggested that *TikTok* should focus on teaching life hacking skills instead of just youth satisfaction and entertainment content.

The third section presents the relationship between the independent variable (entertainment content) and the dependent variable (youth and *TikTok*). Users are frequently presented with fresh and interesting material via this algorithm, which might lead to a feeling of missing out. Users could feel pressured to spend too much time on the network in order to keep up with challenges, trends, or popular videos. When unable to keep up with the constant flow of content, this might cause anxiety and a sense of discontent. This also concluded that *TikTok* Entertainment Content Use (TCE) does significantly affects positive and negatively towards Well-Being Satisfaction (WBS) and Youth Lifestyle Satisfaction (YLS) among youth in Klang Valley.

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