



Exploring Primary Demands of Chinese Network Literature Audience: Uses and Gratifications Perspective

Pei Cao^(✉)

Universiti Utara Malaysia, Kedah, Malaysia
cao_pei@ahsgs.uum.edu.my

Abstract. In recent years, network literature has developed at an amazing speed, bringing to an increasing number of network literature audiences. These phenomena were particularly common in China. From the perspective of the uses and gratifications theory, this paper postulated that “relaxing yourself to enjoy fun”, “passing time”, “making friends online”, “pursuing new topics”, “showing yourself”, “information documentation and sharing”, “attractiveness of online literature” were the primary demands of Chinese network literature audience on the basis of previous research. In order to test the hypothesis, the quantitative approach had been adopted. Due to the characteristic of network literature, this study conducted an online survey, purposive sampling and reliance on available subjects were employed by this paper. The survey distributed the questionnaires to 300 audiences of *Iqiyi novel* via *Questionnaire star*, 256 questionnaires were returned, 214 questionnaires were adoptable. Through the questionnaire survey, reliability and validity analysis, correlation analysis, variance analysis, it was found that “relaxing yourself to enjoy fun”, “passing time” and “attractiveness of online literature” are the three primary demands of respondents among seven needs. Therefore, It was concluded that the usage behavior of Chinese network literature audience was derived from the three primary demands, including “relaxing yourself to enjoy fun”, “passing time” and “attractiveness of online literature”.

Keywords: Chinese network literature audience · Uses and gratifications

1 Introduction

With the application and popularization of Internet, great changes have been made to everybody’s daily life. The era we are going through could be viewed as “being digital” [1], or “the second media age” [2], or “Cyberspace odyssey” [3]. In the same way, network literature rapidly covered the mass culture market, deeply penetrated into society by virtue of network advantages, and brought to an increasing number of network literature audience, these phenomena were particularly common in China.

1.1 Background of the Study

Network literature refers to the literature works that are first published on the internet, take the internet as the main communication channel, profit from the market, constantly get the feedback of the audience in the creative process and modify according to the requirements of the audience. Over the past 20 years, in consequence of support from the policies and capitals, the development of Chinese network literature has been amazing and exciting [4]. Especially the emergence of famous network literature works brought to a large number of audiences and promoted the prosperity of cultural market [5]. According to the 49th Statistical Report on China's Internet Development issued by China Internet Network Information Center, by December 2021, the number of users of network literature in China had reached 502 million, an increase of 41.45 million over December 2020, accounting for 48.6% of the total Internet users [6]. Faced with an increase in the number of network literature audience, many researchers focused on the unique communication phenomenon, while also combining it with communication theories and interpreting it from a communication standpoint. It was of significance that the related studies attempted to keep pace with the times.

1.2 Problem Statement

As a large number of network literature writers, works and audiences emerged, the network literature phenomenon grew in popularity, and became a new academic hotspot. As Ouyang Youquan stated, network literature has been dubbed one of the four cultural phenomena in the world alongside Hollywood blockbusters, Japanese animation and Korean dramas [7]. Faced with a new academic hotspot, this paper focuses on and attempts to address the issue of what the primary demands of the Chinese network literature audience are.

In order to investigate the primary demands of audiences, this paper proposes to combine uses and gratifications theory with the practice of Chinese network literature. The research on audience demand may provide some inspiration for other researchers, and a more enlighten conclusion from the standpoint of audience demand could be achieved.

So far, numerous studies have been established with the focus on Chinese network literature, and the research on related audience was paid more attention to. Specially, the relevant studies consist of the ontology research of network literature audience, Pragmatic research to promote the development of network literature industry, and critical research from the grand perspective of politics, economy and culture. Unfortunately, most studies related audience of Chinese network literature attached importance to macro, ignored the micro perspective especially the audience demand, which plays an important role in communication. At the same time, the combination of these studies and communication theories was not satisfying. Therefore, in-depth research from the perspective of audience demand would be scheduled with contemporary reality, and go a step further to explain the significance of the findings.

Exploring the primary demands of Chinese network literature audience was expected to assist to advance the studies of audience further more. Meanwhile, the contributing attention to the primary demands of audience would be essential for network literature

industry because the continuous improvement of it depends on the consumption from related audiences, at the same time, the consumption behavior of the audience relies on their demands. In a word, the study of primary demands of Chinese network literature audiences could provide reference to the development of network literature industry.

1.3 Purpose of the Research

The purpose of this research is to explore the primary demands of Chinese network literature audience from the perspective of uses and gratifications theory.

2 Literature Review

2.1 Network Literature Audience Research

The relevant literature can be roughly divided into the following three categories. The first is the ontology research of network literature audience. It mainly studies the composition, characteristics, needs, influence and other aspects of the audience of Chinese network literature. For example, Bai pointed out in his research that the audience of network literature has the characteristics of “mass”, “fan”, “equality”, “shallow reading”, “spiritual fantasy” and so on. The pursuit of “spiritual fantasy” has become the main purpose of most network literature readers [8]. Ye pointed out in the research that due to the gradual improvement of audience status, the change of demand of online generation and the unique role of fan audience, the audience of network literature should become a cultural object worthy of attention and research, meanwhile, the audience of network literature is changing its identity [9].

The second is to promote the development of network literature industry by studying the audience of network literature from pragmatism. It mainly analyzes and studies the network literature audience in the production and communication of network literature, and discusses the status and role of network literature audience in it. Lugg explored the growing appeal of online fiction for consumers and producers (or readers and authors), and asserted that the attention economy encourages competition for the attention of readers and consequently ensures that the values of the taste public consuming this fiction strongly dictate its content and its continued improvement as a form of literary production [10]. Jiang analyzed the consumption mode of network literature audience in his research, and believed that the payment form of network literature meets the autonomy of the audience. Network literature pays attention to the combination of users' experience in the process of creation. The consumption of network literature is social, which runs through the whole process of the consumption behavior of the audience of network literature [11]. Liu and Meng analyzed the adaptation of film and television dramas of network literature from the audience's acceptance of psychology. They believed that the audience's pursuit of emotional belonging, nostalgia for the past time, prying into the novel life and infatuation with film and television images promoted the adaptation and creation of film and television dramas of network literature. At the same time, they also analyzed the contradictions and problems existing in the adaptation and creation of film and television dramas of network literature from the audience's acceptance psychology

[12]. Wu proposed in his research that the whole industrial chain of the network literature market can be divided into three production modes: upstream, midstream and downstream, each mode has different operation ideas for the audience: the upstream is an open user system and diversified network text; the midstream is the precise connection of the audience and the vertical subdivision of network text IP; the downstream is IP co-operating partners and IP whole chain services [13].

Third, from the perspective of criticism, this kind of research examines the audience research of network literature from the grand perspective of politics, economy and culture. Put the network literature audience under the whole grand social background to carry out research, and explore the interaction between the network literature audience and society. Lu analyzed the role of fans as active readers of network novels in his research, discussed them as productive consumers, analyzed their role and mechanism as an important link in promoting the commercialization of network literature, and then deeply expounded the necessity and possibility of the dialogue between communication political economics and cultural research [14]. Shen studied the phenomenon of “Internet Literature IP Fever” with Fiske’s mass culture theory, and believed that network literature text is the life and artistic dialogue of producer text. Many network literature audiences have changed from productive audience to productive author. Network literature IP has a cultural experience beyond elitism and pessimism [15].

As can be seen from this literature, the research on Chinese network literature audience has made significant progress. However, most previous studies were based solely on macro analysis, ignoring the micro perspective, particularly audience demand. Moreover, because most studies lack quantitative research, the conclusions reached had a strong speculative flavor, even mixing the emotion and attitude of the researchers. Furthermore, some lack theoretical communication support.

2.2 Uses and Gratifications Theory

Uses and gratifications theory was put forward in the early 1940s by Blumler and Katz [16], Katz assumed that the media users could be aware of the needs and gratifications they seek from them [17]. Katz, Gurevitch and Haas proposed a set of needs, which included affective, cognitive, personal, integrative, and tension free needs [18]. According to Ruggiero, the significance of use and gratification has been revived by the emergence of computer-mediated communication, it has provided a cutting-edge theoretical approach in the early stages of each new mass communications medium, from newspaper to Internet. Now days, expanding our current theoretical models of uses and gratifications was critical [19]. Stafford, Stafford and Schkade claimed that, recent adaptations of uses and gratifications research to the Internet were incomplete and had not identified important new Internet-specific gratifications. It described three key dimensions related to consumer use of the Internet, which included process and content gratifications as previously found in studies of television, as well as an entirely new social gratification that is unique to Internet use [20]. Whiting and Williams identified ten demands for using social media, including social interaction, information seeking, pass time, entertainment, relaxation, communicatory utility, convenience utility, expression of opinion, information sharing, and surveillance/knowledge about others [21]. Dolan,

Conduit, Fahy and Goodman applied uses and gratifications theory to develop a theoretical model that explains the role of social media content in facilitating engagement behavior in a social media context [22].

In recent years, uses and gratifications theory was applied to study new media such as Facebook, WeChat, microblogging, TikTok. Liu et. al. Aimed to adopt the uses and gratifications theory to understand the phenomenon of relationship building on Facebook [23]. Gan et. al. Aimed to examine the effects of different gratifications on the continuance intention to use WeChat in China [24]. Li et. al. Explored the key drivers of the microblogging addiction tendency, and to investigate the causal relationship between microblogging usage and addiction tendency through the lens of the uses and gratifications theory [25]. Bossen and Kottasz explore the uses and gratifications sought by the primary target market (pre-adolescent and adolescent groups) of a new social media site, TikTok, the authors claimed that the gratification of entertainment/affect was the primary motivation behind all behaviors: passive consumptive, participatory and contributory [26]. This paper will take in and learn from the achievements of these theses, and study Chinese network literature audience from the perspective of uses and gratifications.

2.3 Research Hypotheses

According to [24], it was considered that the motivations of choosing and using media are “perceived enjoyment”, “passing time”, “social interaction”, “social presence”, “self-presentation”, “information documentation”, “information sharing” and “media appeal” [24]. Simultaneously, it should be seen that, there were conceptual repetitions between “information documentation” and “information sharing”. Therefore, it is feasible to combine them into “information documentation and sharing”. Meanwhile, to better understand “perceived enjoyment”, “social interaction”, “social presence”, “self-presentation” and “media appeal”, this survey used “relaxing yourself to enjoy fun”, “making friends online”, “pursuing new topics”, “showing yourself”, “attractiveness of online literature” instead of them. It was noted that, this replacement was only a change of expression, and their meanings had not changed. Therefore, building on previous research, this study postulated that “relaxing yourself to enjoy fun”, “passing time”, “making friends online”, “pursuing new topics”, “showing yourself”, “information documentation and sharing”, “attractiveness of online literature” are the primary demands of Chinese network literature audience.

3 Research Methodology

3.1 Research Design

The quantitative research was adopted in this study, specifically, as a common instrument, the questionnaire survey was used in this quantitative approach. Due to the characteristic of network literature, it was appropriate to conduct an online survey, which went as follows: The first, the questionnaire was originally created in Chinese via *Questionnaire star* (a questionnaire website in China). There were eleven questions in the questionnaire, seven of which were designed to test the hypothesis of this paper, and the remaining

Table 1. Reliability analysis

Variable	Number of items	Cronbach's Alpha
Population	7	0.913

four were designed to investigate the gender of the respondent, age of the respondent, time of respondent exposure to online literature and frequency of respondent exposure to online literature. The independent variables for this study were the demands for “relaxing yourself to enjoy fun”, “passing time”, “making friends online”, “pursuing new topics”, “showing yourself”, “information documentation and sharing”, and “attractiveness of online literature”, the dependent variable was the frequency of respondent exposure to online literature. The second, the research chose the audiences from *Iqiyi novel* (a outstanding network literature website) as respondents, it applied purposive sampling and reliance on available subjects to obtain the samples. The third, questionnaires were distributed and collected via internet. In order to distribute the questionnaires successfully, *Questionnaire star* generated two-dimensional code automatically. As long as the respondents scanned it, they would receive the questionnaire smoothly. Subsequently, the researcher got all the data collected online by *Questionnaire star* via logging in the website.

3.2 Data Collection

The survey distributed the questionnaires to 300 audiences of *Iqiyi novel* via *Questionnaire star* after they agreed to participate in the survey from 10 June to 20 June 2022, all of them were selected through purposive sampling and reliance on available subjects from *Iqiyi novel*, 256 questionnaires were returned due to 26 June 2022 (deadline), response rate was 85.33%. Of the 256 questionnaires received, 214 questionnaires were adoptable. In terms of the age, Respondents under 30 were accounting for 58.14%. In terms of the gender, male (52.56%) and female (47.44%). The time that most respondents were exposed to online literature was 1–10 years (69.77%). Most respondents accessed to online literature every day (67.45%).

4 Findings of the Study

4.1 Reliability and Validity Analysis

SPSS22.0 was used to process the data. According to the reliability analysis, the Cronbach's alpha value of the questionnaire was 0.913, exceeding 0.700, indicated that the questionnaire had good reliability. The KMO value of the scale was 0.911, greater than 0.700. At the same time, Bartlett's spherical test was significant ($p < 0.05$), so the indicators were not independent, and the questionnaire had good validity (Table 1).

Table 2. Validity analysis

Kaiser-Meyer-Olkin Measurement sampling appropriateness		0.911
Bartlett's spherical test	approximate chi-square	965.472
	df	21
	significance	0.000

Table 3. Correlation analysis

Variable	Time of exposure to online literature	Frequency of exposure to online literature	The demand for "relaxing yourself to enjoy fun"	The demand for "passing time"	The demand for "attractiveness of online literature"
Time of exposure to online literature	1				
Frequency of exposure to online literature	0.021	1			
The demand for "relaxing yourself to enjoy fun"	0.038	0.624**	1		
The demand for "passing time"	-0.055	0.625**	0.580**	1	
The demand for "Attractiveness Of online literature"	-0.014	0.573**	0.621**	0.505**	1

tips: *p < 0.05;**p < 0.01;***p < 0.001.

4.2 Correlation Analysis

In order to explore the correlation between the time and frequency of exposure to online literature and the needs of the audience, this study used the Pearson Correlation analysis to obtain Table 3. It was found that, there was a significant positive correlation between the demand for “relaxing yourself to enjoy fun” and the frequency of exposure to online literature, the same is happening between the demand for “passing time” and the frequency of exposure to online literature, and also between the demand for “attractiveness of online literature” and the frequency of exposure to online literature ($p < 0.01$) (Table 2).

4.3 Variance Analysis

In this study, single-factor variance analysis method was used to analyze the seven items, including “relaxing yourself to enjoy fun”, “passing time”, “making friends online”, “pursuing new topics”, “showing yourself”, “attractiveness of online literature” and “information documentation and sharing”, to see whether there were significant differences among them. In the analysis, the homogeneity test of variance was carried out first. If the variance was homogeneous, the Scheffe method would be used for post pairwise comparison; If the variances were not uniform, the Tamhane method would be used for post pairwise comparison.

As can be seen from Table 4, there were significant differences ($p < 0.001$) between the seven items, including “relaxing yourself to enjoy fun”, “passing time”, “making friends online”, “pursuing new topics”, “showing yourself”, “attractiveness of online literature”, “information documentation and sharing”. Meanwhile, the variance test was homogeneous ($p < 0.01$). It was known from the post inspection that, the average of the demand for “relaxing yourself to enjoy fun” (3.43) was higher than the average of the demand for “making friends online” (2.76), “pursuing new topics” (2.81), “showing yourself” (2.90), and “information documentation and sharing” (2.90). The average of the demand for “passing time” (3.45) was higher than the average of the demand for “making friends online” (2.76), “pursuing new topics” (2.81), “showing yourself” (2.90), and “information documentation and sharing” (2.90). The average of the demand for “attractiveness of online literature” (3.53) was higher than the average of the demand for “making friends online” (2.76), “pursuing new topics” (2.81), “showing yourself” (2.90), and “information documentation and sharing” (2.90).

4.4 Limitation of the Study

To begin with, the conclusion may not make description and interpretation of all the mental activities and behaviors of audiences. In addition, purposive sampling and reliance on available subjects were employed by this paper, they might ignore the representativeness of the sample [27], even adversely affect the study findings.

Table 4. Variance between items

Variable	N	Average	Standard Deviation	Homogeneity Of Variance P Value	Variance P Value	Post-Test Results
The demand for “relaxing yourself to enjoy fun”	214	3.43	0.935	0.003	0.000	No.1: The average of the demand for “relaxing yourself to enjoy fun” (3.43) was higher than the average of the demand for “making friends online” (2.76), “pursuing new topics” (2.81), “showing yourself” (2.90), and “information documentation and sharing” (2.90). No.2: The average of the demand for “Passing time” (3.45) was higher than the average of the demand for “making friends online” (2.76), “pursuing new topics” (2.81), “showing yourself” (2.90), and “information documentation and sharing” (2.90). No.3: The average of the demand for “attractiveness of online literature” (3.53) was higher than the average of the demand for “making friends online” (2.76), “pursuing new topics” (2.81), “showing yourself” (2.90), and “information documentation and sharing” (2.90).
The demand for “passing time”	214	3.45	0.937			
The demand for “making friends online”	214	2.76	0.987			
The demand for “pursuing new topics”	214	2.81	0.896			
The demand for “showing yourself”	214	2.90	0.827			
The demand for “attractiveness of online literature”	214	3.53	0.902			
The demand for “information documentation and sharing”	214	2.90	0.990			

tips: *p < 0.05;**p < 0.01;***p < 0.001.

5 Conclusion

This paper was designed to explore the primary demands of Chinese network literature audience. According to the findings, there was a significant positive correlation between the demand for “relaxing yourself to enjoy fun” and the frequency of exposure to online literature, the same was happening between the demand for “passing time” and the frequency of exposure to online literature, and also between the demand for “attractiveness of online literature” and the frequency of exposure to online literature, meanwhile, the averages of the three items were more than others, therefore, “relaxing yourself to enjoy fun”, “passing time” and “attractiveness of online literature” are the three primary

demands of respondents. Ultimately, it was concluded that the usage behavior of Chinese network literature audience was derived from the three primary demands, including “relaxing yourself to enjoy fun”, “passing time” and “attractiveness of online literature”.

Ultimately, it is of significance to discover the primary demands of Chinese network literature audience via research, including theoretical and practical significance. In terms of theoretical significance, the uses and gratifications theory was extended to the research field of Chinese network literature in the paper. It not only showed the vitality of the uses and gratifications theory and advanced it to discuss the current issue in the internet age, but also attempted to give rise to some new ideas to make contribution to the audience analysis [28]. It indicated that the audience analysis was of importance in contemporary times. In terms of practical significance, through the discussion of the primary demands of Chinese network literature audience, this paper attempts to reveal the concept diversity and cultural diversity of network literature, and highlights the humanistic care of consumer society. More importantly, exploring the motivation of usage behavior of Chinese network literature audience would assist to enhance the ability of network literature creation, and promote the sustainable development of Chinese network literature industry.

Declaration of Conflicting Interests

The author declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

References

1. N. Negroponte, *Being Digital*, Vintage Books, 1996.
2. M. Poster, *The second media age*, John Wiley & Sons, 2018.
3. J. De Mul, *Cyberspace odyssey: Towards a virtual ontology and anthropology*, Cambridge Scholars Publishing, 2010.
4. Media Research, *Special Research Report on Innovation Trend of China's Digital Reading Industry*, 2020. <https://www.iresearch.com.cn/Detail/report?id=3518&isfree=0>.
5. S.Y. Luo, *On Chinese Literature Website for Two Decades*, in: X.P. Pan (Ed.), *Internet Literature Review*, Guangdong Writers Association, Guangzhou, 2018, pp. 20–26. CNKI:SUN:WLPL.0.2018–06–005
6. China Internet Network Information Center, *The 49th Statistical Report on China's Internet Development*, 2022. http://www.cnnic.cn/hlwfzyj/hlwzxbg/hlwtjbg/202202/t20220225_71727.htm
7. Y. Ouyang, *Introduction of Internet Literature*, Peking University Press, 2008.
8. Y. Bai, *Analysis of Audience Characteristics of Network Literature*, in: D.D. Wang (Ed.), *Journal of Beijing Institute of Graphic Communication*, Beijing Institute of Graphic Communication, Beijing, 2018, pp. 57–59+70. <https://doi.org/10.19461/j.cnki.1004-8626.2018.06.014>
9. Y.J. Ye, *Identity Characteristics and Psychological Mechanism of Network Literature Audience*, in: S.Q. Huang (Ed.), *Journal of Guangxi Teachers Education University*, Guangxi Teachers Education University, Nanning, 2018, pp. 24–27. <https://doi.org/10.16601/j.cnki.issn1002-5227.2018.01.006>
10. A. Lugg, *Chinese online fiction: taste publics, entertainment, and Candle in the Tomb*, *Chinese Journal of Communication*, Routledge, London, 2011, pp. 121–136. <https://doi.org/10.1080/17544750.2011.565673>

11. J.N. Jiang, Research on Network Literature Market and Audience Consumption Mode from the Perspective of Economics, in: M. Luo, L.H. Li (Eds.), *View on Publishing*, 2017, Guangxi Journal Media Group Co., Ltd, Nanning, pp. 76-78. <https://doi.org/10.16491/j.cnki.cn45-1216/g2.2017.0205>
12. J. Liu, Q.Z. Meng, Analysis on the Adaptation of Film and Television Plays of Network Literature from the Audience's Acceptance Psychology, in: B. Zhao (Ed.), *Masterpieces Review*, Shanxi Sanjin Newspaper and Media Group, Taiyuan, 2018, pp. 23–26. CNKI:SUN:MZXS.0.2018–33–007
13. D. Wu, Analysis of China's Network Literature Industry Chain from the Perspective of Audience, in: S.Y. Qi (Ed.), *New Media Research*, Chinese Society for Science and Technology Journalism, Beijing, 2021, pp. 49-52. <https://doi.org/10.16604/j.cnki.issn2096-0360.2021.19.011>
14. Z. Lu, "Prosumer" in the Perspectives of Political Economy of Communication -- Taking "Fans" of Online Novels as an Example, in: X. Zhang (Ed.), *Academic Monthly*, Shanghai Federation of Social Science Circles, Shanghai, 2017, pp. 113-119. <https://doi.org/10.19862/j.cnki.xsyk.2017.04.011>
15. P.H. Shen, A Communication Research on the Phenomenon of "Internet Literature IP Fever" from the Perspective of John Fisk's Mass Culture Theory, in: Q.D. Xu, (Ed.), *Southeast Communication*, Fujian Media Group, Fuzhou, 2018, pp. 110-112. <https://doi.org/10.13556/j.cnki.dncb.cn35-1274/j.2018.02.037>
16. J.G. Blumler, E. Katz, *The Uses of Mass Communications: Current Perspectives on Gratifications Research*, Sage Annual Reviews of Communication Research Volume III, 1974.
17. E. Katz, Utilization of mass communication by the individual, *The uses of mass communications: Current perspectives on gratifications research*, 1974, pp. 19–32.
18. E. Katz, H. Haas, M. Gurevitch, On the use of the mass media for important things, *American sociological review*, 1973, pp. 164–181. <https://doi.org/10.2307/2094393>
19. T.E. Ruggiero, *Uses and gratifications theory in the 21st century*, Mass communication & society, Routledge, London, 2000, pp. 3–37. https://doi.org/10.1207/S15327825MCS0301_02
20. T.F. Stafford, M.R. Stafford, L.L. Schkade, Determining uses and gratifications for the Internet, *Decision sciences*, Wiley, Hoboken, 2004, pp. 259–288. <https://doi.org/10.1111/j.0017315.2004.02524.x>
21. A. Whiting, D. Williams, Why people use social media: a uses and gratifications approach, *Qualitative market research: an international journal*, Emerald, London, 2013, pp. 362–369. <https://doi.org/10.1108/QMR-06-2013-0041>
22. R. Dolan, J. Conduit, J. Fahy, S. Goodman, Social media engagement behaviour: a uses and gratifications perspective, *Journal of strategic marketing*, Routledge, London, 2016, pp. 261–277. <https://doi.org/10.1080/0965254X.2015.1095222>
23. J.H. Liu, M. North, C. Li, Relationship building through reputation and tribalism on companies' Facebook pages: A uses and gratifications approach, *Internet Research*, Emerald, London, 2017, pp. 1149–1169. <https://doi.org/10.1108/IntR-03-2016-0078>
24. C. Gan, H. Li, Understanding the effects of gratifications on the continuance intention to use WeChat in China: A perspective on uses and gratifications, *Computers in Human Behavior*, Elsevier, Amsterdam, 2018, pp. 306–315. <https://doi.org/10.1016/j.chb.2017.10.003>
25. Q. Li, X. Guo, X. Bai, W. Xu, Investigating microblogging addiction tendency through the lens of uses and gratifications theory, *Internet Research*, Emerald, London, 2018, pp. 1228–1252. <https://doi.org/10.1108/IntR-03-2017-0092>
26. C.B. Bossen, R. Kottasz, Uses and gratifications sought by pre-adolescent and adolescent TikTok consumers. *Young consumers*, Emerald, London, 2020, pp. 463–478. <https://doi.org/10.1108/YC-07-2020-1186>

27. E.R. Babbie, *The practice of social research*, Cengage learning, 2020.
28. R. Das, *A field in flux: the intriguing past and the promising future of audience analysis*, *Television & New Media*, Sage, London, 2019, pp. 123–129. <https://doi.org/10.1177/1527476418814592>

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

