Driving into the Digital Age

Exploring the platform vernacular of Formula One's participatory culture on TikTok

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Table of contents

Abstract

This study explores the interplay between fans and platforms by examining the platform vernaculars of the hashtags #f1 and #f1tiktok, looking at the visual and content themes as well as the sociotechnical elements. For this purpose, a dataset of 200 TikTok videos was collected, coded and analysed through a digital methods approach that combines a hashtag and content analysis to study the Formula One community and their grammars of communication on TikTok. Drawing on the data collected and the findings, this research reveals how hashtags contribute to the creation and development of a shared participatory culture among Formula One fans on TikTok, which has led to the emergence of a distinct platform vernacular surrounding the hashtags #f1 and #f1tiktok. Their platform vernacular mainly revolves around Formula One drivers and their creative expressions that incorporate vernacular creativity. This demonstrates how the community facilitates and encourages a remix culture, which is further exemplified through the frequent sharing of content from other platforms (cross-platform sharing) and the creation of fan edits, thirst traps and memes. Additionally, memes, trends and popular hashtags are leveraged by the Formula One community to appeal to the virality-centric logic of the platform and boost their visibility. On the other hand, elements of the vernacular are also adopted by public figure accounts for similar purposes. Consequently, this research underscores the importance of hashtags, and thus a platform's affordances, in the creation of a shared participatory fan culture. Therefore, these findings contribute to the current academic debate surrounding platforms and the interplay between their affordances and user interactions and forms the foundation for further research on the creation and development of participatory cultures around sports, specifically Formula One.

Keywords: sports fans, Formula One, participatory culture, platform, platform vernacular, vernacular creativity, TikTok, hashtags, algorithms

Introduction

Vine and musical.ly, two short-form video hosting services, prepared the stage for their successor to rule the globe during the COVID-19 pandemic. TikTok was welcomed with great enthusiasm during this time of isolation because of the unique features it offers, which include the 15-second video format, an array of creative tools and an algorithm that prioritizes user engagement and personalisation, after which it quickly became "the leading destination for short-form mobile video," reaching 1 billion active global users in 2021 (TikTok n.d.; TikTok Newsroom 2021a). The rise of TikTok and its focus on personalized content and feeds have subsequently changed how users create, share and engage with content (Kumar 2022). Sports fans, defined as "someone who admires and supports a person, sport, sports team, etc" (Cambridge Dictionary, s.v. "fan"), and Formula One fans are among the groups that perceive and recognise the value of the new forms of communication and embrace the platform and its affordances by creating and sharing content about the sport and their favourite teams or drivers.

Although TikTok is becoming more popular among sports fans, this thesis attempts to fill the gap in research concerning the role that digital platforms like TikTok play in the interactions between Formula One fans. In addition to the fact that TikTok is swiftly establishing itself as a destination for sports fans, with hashtags related to sports and Formula One receiving approximately 100 billion views, this is a crucial field of study because platforms have significantly aided in fan engagement and community building within the sports industry as evidenced by the fact that Formula One was crowned the "fastest-growing major sporting championship on social media" (TikTok Newsroom 2021b; GP Racing 2022). Formula One, which is often described as the pinnacle of motorsport, has been around since 1950, but platforms are now increasingly employed by Formula One fans as well as the sport itself, including the ten teams and twenty drivers that compete in it, to interact with fans across the globe in new ways (FIA n.d.).

A number of scholars have already studied platforms (Gillespie 2010), platform vernacular (Gibbs et al. 2015), participatory cultures (Jenkins 2018) and the interplay between fans and platforms (Pearson 2010; Pegoraro 2013). Several works also focus on TikTok, exploring the crucial aspects of TikTok's appeal, such as the algorithmic system, the virality-centric logic or the growing significance of hashtags (Krutrök 2021; Ma and Hu 2021; Bhandari and Bimo 2022; Şot 2022). This thesis attempts to continue the research on how platforms shape user behaviour and their growing impact on popular culture by

examining the relationship between sports communities, specifically the Formula One community, and digital platforms by exploring the platform vernaculars of the hashtags #f1 and #f1tiktok on TikTok, with platform vernacular being defined as a platform's "own unique combination of styles, grammars, and logics" (Gibbs et al. 2015, 257). Studying the platform vernacular through a digital methods approach, including a hashtag and content analysis, allows me to explore how fans create and share content in the context of the sport and the complex ways in which platforms are facilitating communication within fan communities, which will reveal the interplay between TikTok and Formula One fans.

For the purpose of my research and question, I am primarily interested in how hashtags facilitate participatory cultures, which is my entry point for the examination of platform vernacular. Even though the use of hashtags by communities has been studied previously, specifically in relation to grief and mourning (Jenkins et al. 2013; Gibbs et al. 2015; Krutrök 2021), I aim to add the perspective of sports fans, specifically Formula One fans, to the existing literature. This addition is important to the new media field because it, on the one hand, deepens our understanding of TikTok and, on the other hand, the role that platforms, specifically TikTok, play in user and fan engagement. As platforms are of growing significance in our society, it remains of utmost importance to continue studying them and how they are being used to facilitate communication and interaction. Therefore, this research will continue to explore "hashtags and the relationships between them, as well as the role and function" (Gibbs et al. 2015, 266). This will be investigated by answering the following questions:

How do hashtags contribute to the creation and development of a shared participatory culture among Formula One fans on TikTok, specifically in relation to the emergence of a platform vernacular of the hashtags #f1 and #f1tiktok?

> What are the key visual and content themes that define the platform vernacular of the hashtags #f1 and #f1tiktok and the participatory culture surrounding it?

> How are (sociotechnical) elements of the platform vernacular leveraged to appeal to the virality-centric logic of TikTok to support the development of the participatory culture?

In the following sections, I will discuss earlier research on fans and audiences, participatory cultures, platforms, platform vernacular, hashtags and algorithms and situate my research within those debates. The process of data collection and coding as well as the ethical

considerations will then be presented, followed by an analysis of the platform vernacular surrounding the hashtags #f1 and #f1tiktok. The analysis is split into two sections: first, the main visual and content themes, which includes text overlays, images, videos, and audio, will be discussed to determine the key components of the platform vernacular that emerge as a result of the shared culture that is being created and the messages that are being conveyed. Second, the sociotechnical elements, referring to the amount of likes, shares, comments as well as the hashtags used, are examined to explore what type of content and which hashtags are most popular and how they are used to appeal to the virality-centric logic of the platform. After the analysis, I will highlight my contribution to the current academic debate and discuss limitations as well as directions for future research.

Chapter One: Theoretical Framework

Beyond the grandstands: From passive viewers to members of a participatory culture

Originally, audiences and fans were perceived as passive consumers, which meant that the significance of their interactions with media content were overlooked (Jenkins 2018, 13). This outlook on fans has shifted over time from seeing them as merely consumers to a dynamic group of people who are creatively and critically invested with a piece of media and socially connected to other fans (2018, 16). A sports fan specifically is defined by sociologists Edwin Amenta and Natasha Miric (2013) as someone who "regularly follows sports and has developed a significant emotional attachment to and appreciation for teams or individuals that play the sport," highlighting how they distinguish themselves from other fans by their love for competition and the act of supporting their favourite drivers and teams (313).

Sports fans will use platforms to express their support, for example by replying to their favourite driver's posts, but they also play a role in the social connection with other fans. Platforms allow sports fans to easily share their love for the sport with other users, which helps them recognize other people who share their interests so they can form a community or fandom, with a fandom being defined as "those who claim a common identity and a shared culture with other fans" (Jenkins 2018, 14-16). These communities are frequently involved in "creative transformations and ideological negotiations with mass media texts," which is described by media scholar Henry Jenkins (2018) as participatory culture:

> "a participatory culture is characterized by low barriers to artistic expression and civic engagement; strong support for creating and sharing creations with others; some type of informal mentorship whereby what is known by the most experienced is passed along to novices; members who believe that their contributions matter; and members who feel some degree of social connection with one another" (14-18).

Furthermore, Jenkins argues that "fandom was participatory in so far as fans formed alternative interpretations that were often expressed through unauthorized cultural productions," such as fan edits and memes (2018, 18). Fan edits are defined "as an alternative version of a film or television text created by a fan" (Wille 2014). In this instance, devoted fans use, modify and recontextualise the original content through simple or more complex

edits to produce new content that represents the perspectives or ideas of a community, which also relates to professor of digital media Jean Burgess' (2006) ideas around vernacular creativity that will be discussed in the upcoming sections. Memes, on the other hand, are images or videos that are used to convey humour or a specific message, which are usually new creations instead of remodifications. They were originally defined by biologist and author Richard Dawkins as "small units of culture that spread from person to person by copying or imitation," but are now more often known as cultural artifacts that gradually become a "shared social phenomenon" due to the primary characteristics, such as that they spread easily from small to large groups and can be copied through imitation (Dawkins quoted in Shifman 2014a, 2; Shifman 2014a, 18; Zeng and Abidin 2021, 4). Fan edits and memes are widely used as collective symbols for participatory cultures because they foster a sense of connection with others through the use of certain videos, photos, meme formats, jokes, captions, trends or audio that show familiarity with a particular group and their values (Shifman 2014a, 18).

Racing towards a participatory culture due to creative expressions

Although participatory cultures existed prior to the rise of platforms, they have altered the way online communities function. Professor of communication and researcher Tarleton Gillespie (2010) defines a platform as "a 'raised level surface' designed to facilitate some activity" (350). However, platforms are not just surfaces created through code, but more importantly, they act as a host for communication and interaction, demonstrating how platforms facilitate and support communication and the sharing of content between fans, for example by giving them the chance to connect with other users who share their passion for Formula One through the use of hashtags like #f1 and #f1tiktok (Gillespie 2010, 351; Gillespie 2018, 258). Additionally, they may also shape interactions, for instance through the possibilities that each platform's unique affordances offer (Nieborg and Poell 2018, 4276; Gibson 1977).

Affordances are described by psychologist James Gibson (1977) as the opportunities for action that objects in the environment offer to an individual and how they are, therefore, invited to interact with them in a certain way (1). As each platform's individual design presents both constraints and possibilities and favours or permits certain types of interaction, a platform vernacular develops as a result, defined by science and technology scholar Martin Gibbs et al. (2015), as a platform's "own unique combination of styles, grammars, and logics" (257). Meanwhile, Gibson's (1977) work highlights how an individual's perspective

on the surroundings and their ability to recognize the opportunities of objects remains crucial, since the opportunities that a platform's design affords are relational and dependent (2). Consequently, it involves more than an object's qualities; rather, they are interpreted by the individual, which underscores how "platform vernaculars are shared conventions and grammars of communication, which emerge from the ongoing interactions between platforms and users" (Gibbs et al. 2015, 257).

Additionally, affordances do not only shape user interactions, but users will also sometimes modify a platform's affordances to fit specific types of communication, which is described as 'vernacular creativity' (2015, 257). Vernacular creativity is defined by Burgess (2006) as "creative practices that emerge from highly particular and non-elite social contexts and communicative conventions," (206) with communication and journalism scholar Limor Shifman (2014b) adding that they are creative expressions that can be produced and distributed using basic tools, emphasizing the simplicity (100). Vernacular creativity becomes a way for individuals to express themselves and their cultural identities or create a shared identity with others and establish boundaries (Shifman 2014b, 100). These expressions occasionally challenge preconceived notions of creativity, for instance through the repurposing of existing content to represent and relate to a specific community. This draws attention to the existence of a remix culture, defined by Jen Scott Curwood (2013), professor in English education and media studies, as "a practice of taking cultural artifacts and combining them in new and creative ways" (84-85; Fagerjord 2010, 190; Shifman 2014a, 4). By combining these artifacts in new ways, they become "both recognizable because of their familiar elements, and create affective impact through the innovative process of this recombination" (Burgess 2006, 206). The beforementioned works about platform vernacular and vernacular creativity are employed within this research to examine the "shared conventions and grammars of communication," which allow the creation of a shared culture around Formula One (Gibbs et al. 2015, 257).

The idea of platform vernacular allows an examination of the unique characteristics of certain platforms and the user interactions that takes place on them, which is crucial to my understanding of how their platform vernacular has emerged and the interplay between platforms and fans (2015, 258). Even though Gibbs et al. (2015) focus on a different social media platform, namely Instagram, the same idea can be applied to TikTok to study how communication practices emerge on that platform, since TikTok's affordances can and will also give rise to particular communication genres and prioritize certain types of social involvement that might differ from Instagram.

Driving connections: The role of hashtags and algorithms in online communities

My entry point for examining the platform vernacular of the Formula One community is one of TikTok's affordances, namely hashtags, which is "a form of social tagging featuring the # symbol followed by a word or phrase" (Zappavigna 2018, 1). As they enable the grouping of individual posts that are associated with particular themes or topics, hashtags have become the primary means through which to connect with others and engage in (ongoing) conversations on social media, turning it into a valuable asset for online interactions (2018, 3). Because of its social and conversational nature, hashtags allow users to communicate with people with shared interests, who gather in this hashtag community, and build an ad hoc publics around it, defined by digital media professors Axel Bruns and Jean Burgess (2015) as communities that can be created instantly, spontaneously, and on demand on platforms through their use of hashtags, which are usually created by users themselves and often include fandom-specific terminology as a result (4). The hashtag #f1tiktok also illustrates this, since the term 'Formula One TikTok' is used by Formula One fans to refer to the Formula One community on TikTok, indicating how it is not a pre-defined hashtag but was instead created by the community in order to create a shared culture.

The idea of ad hoc publics, as defined by Bruns and Burgess (2015), relates to boyd's (2010) idea of networked publics, defined as "publics that are restructured by networked technologies" (39; Gillespie 2014, 22). Even though ad hoc or networked publics and communities differ, the idea of networked publics is important to fan communities since these groups are frequently created and maintained through networked technologies and on platforms. Additionally, networked publics offers a framework to understand how platforms enable the creation and functioning of online communities while acknowledging how each platform structures these communities through unique features and affordances that present specific possibilities for interaction (boyd 2010, 39). In this case, networked publics reveal how hashtags enable the creation of a shared culture with specific communication genres, highlighting how platform vernacular emerges as a result of the interaction between users and platforms.

As hashtags have grown in prominence among communities as they have become a way to build and maintain social relationships (Zappavinga 2018, 1), they are now also employed by platforms like TikTok to categorise videos, meaning that they become vital to the algorithm, defined as "encoded procedures for transforming input data into a desired

output, based on specified calculations" (TikTok Newsroom 2020a; Gillespie 2014, 1). Algorithms and algorithmic ranking now play a significant part in how fans utilize platforms and interact with one another, since they create "community entanglements on the platform" (Krutrök 2021, 4-5). Algorithms are particularly prevalent on TikTok, since the platform's For You Page, the homepage that features an endless scroll of new videos that are suggested to users based on their input, is one of the most important features of the platform (Kaye et al. 2022, 52-53). By analysing the audience's behaviour on a platform, such as clicks, likes and search queries, algorithms build a database of digital traces that can be used to recommend content to users (Gillespie 2014, 4-7). These recommendations are based on a few factors, such as "user interactions" and "video information," which includes information like "captions, sounds, and hashtags" (TikTok Newsroom 2020a). The algorithmic ranking takes these factors into account when deciding which material will be visible, and potentially promoted, to users (Gillespie 2014, 1). This helps users locate content and communities that are interesting to them, while simultaneously providing creators with a chance to expand their visibility and connect with new audiences by appealing to the algorithm.

The recommendations show how algorithms also contribute to the creation of these networked publics by guiding the information and communication that we depend on by surfacing and providing suggestions that are perfectly tailored to individual preferences and interests (Gillespie 2014, 22; boyd 2010, 39). However, algorithms also build their own publics based on measurements and boundaries defined by the platform and its algorithms, called calculated publics, in addition to structing interactions among members of networked publics by gathering people together based on user data. Consequently, hashtags are increasingly utilized by users who do not participate in the fandom or engage in the conversation, but want to appeal to the algorithm and specific calculated publics regardless (Gillespie 2014, 22-23). Even content that may not be directly linked to the ongoing conversation can increase its visibility and reach by including hashtags like #f1, thereby attracting a new and bigger audience who may be interested in the content and willing to engage with it (Bruns and Burgess 2015, 19; Zappavigna 2018, 8).

This idea is further supported by the fact that hashtags can be utilized to create overlap between different networks. Public TikTok videos that use a certain hashtag will be visible to the users who participate in or follow the hashtag conversation in addition to the user's followers, illustrating the role that hashtags play in connecting different users and fostering communities (2015, 19). These different uses highlight how a hashtag's function or meaning cannot always be assumed, since they may be utilized in a variety of ways across

various platforms and by various users (Highfield and Leaver 2014). Even though the hashtag #f1tiktok already illustrates the platform specificity, the intentionality can still vary per post, which should be taken into account in my study since it reveals how one hashtag can be used for different purposes.

As platforms and its affordances give fans a place and possibility to voice their opinions and communicate with other fans, which ultimately blends with their shared identity and the communities they engage with, they simultaneously steer and manage user interactions through the platform's possibilities and limitations. For instance, while hashtags can be used to create a community around Formula One, the platform's algorithm can present a carefully selected and organized view of the content and the community to users, thereby interfering in the community building process. This illustrates how algorithms are not neutral; rather, they assist in the user's aims to discover information or content, help them understand the information available, engage in conversations and learn more about the communities they are a part of, thus playing a significant role in our communication as well as the process of defining our identity and sense of belonging (Gillespie 2014, 1; Gillespie 2010). The inherent biases and prejudices within algorithms and algorithmic ranking ultimately create a battle for visibility between users.

The battle for pole position in the algorithmic ranking

The Formula One fandom's platform vernacular cannot be examined in isolation from the algorithmic ranking, since the dynamics of attention, and the recommendations that derive from that, will ultimately decide what content is visible to users when they search for the hashtags #f1 and #f1tiktok (Matsakis 2020). Algorithms determine the visibility of content by choosing which posts are being pushed and shown to fans and communities when they enter a search query, which shapes user's interactions with the platform, the content and other users. This exemplifies TikTok's structural power, since it controls what content is promoted to users (Braun quoted in Van der Vlist and Helmond 2021, 3). Additionally, by providing visibility to certain posts or users, they may serve to generate and reinforce inequalities in the content that is being recommended and promoted, since algorithms base their recommendations on predetermined assumptions of what is important (Gillespie 2014, 12). These assumptions may represent the goals, beliefs and interests of the platform and its creators. For instance, a platform can give engagement metrics – likes, shares and comments – more weight than other considerations or they can determine when content is deemed appropriate or inappropriate. As a result, "patterns of inclusion […] predetermine what will

or will not appear among their results" (2014, 6).

Simultaneously, algorithms continue to play a significant role in interactions between Formula One fans because of TikTok's "virality-centric platform logic," which is the "the strategies, mechanisms, and economies underpinning their dynamics" (van Dijck and Poell 2013, 3; Ma and Hu 2021; Zeng and Kaye 2021; Şot 2022). The virality-centric logic means that content that is likely to become viral is more frequently promoted and prioritized by the algorithm, which, consequently, shapes user behaviour and the content that is being created and shared. TikTok's virality-centric rationale disregards a user's follower count, because impact is determined by individual posts and their reach (Zeng and Kaye 2021, 80). Consequently, the main strategy is to create viral content, such as by utilizing popular hashtags, audios or trends, with trends being defined as "creative formats, ideas, and behaviours that get a lot of attention on TikTok, and in turn influence what people do on the platform" (TikTok Creative Center, n.d.) As a result, obtaining visibility remains "a highly contested game of power in which the media play a crucial role" (Bucher 2012, 1165).

Jing Zeng (2021), new media and digital culture scholar, similarly discusses how visibility is also constructed on TikTok through the notion of visibility moderation, which she defines as "the process through which digital platforms manipulate the reach of user-generated content through algorithmic or regulatory means" (79). Meanwhile, there is an interplay between technology and users in this process, since "the practices of participatory ranking," which refers to the amount of likes, saves or comments a video gets, are also taken into account during the algorithmic ranking process (Zeng 2021, 83). This implies that user engagement and the associated metrics are used for more than just recommendations; they also help to shape the algorithm and what is being promoted more frequently or to a larger audience. As a result, algorithmic ranking will also reveal information about the Formula One fandom's dynamics of attention, such as patterns and trends in hashtag usage and engagement levels as well as the kinds of content that appeal to Formula One fans looking at visual and content themes. This will aid my understanding of the Formula One community dynamics, the communication genres in their shared culture and how those are shaped by the platform's affordances and limitations.

Chapter Two: Methodology and Data Collection

A Digital Methods approach

To examine the platform vernacular of the hashtags #f1 and #f1tiktok, I employed a digital methods approach, defined as "techniques for the study of societal change and cultural condition with online data" (Rogers 2019). A digital methods approach is essential for this research because it allows me to examine online data to draw conclusions about a community's platform vernacular within the context of a particular platform, in this case TikTok. In order to understand the platform vernacular around the hashtags #f1 and #f1tiktok, the digital methods approach included a hashtag analysis, as operationalized by Omena et al. (2020) and Hautea et al. (2021), and a content analysis, as operationalized by Krütrok (2021). Using these methods, I could examine the visual and sociotechnical themes as well as the underlying themes and messages, described in this research as the content themes.

The Zeeschuimer tool, developed by Stijn Peeters and provided by the Digital Methods Initiative, was used to obtain metadata of TikTok videos on February 23, 2023 because it can "automatically record what is being viewed which can then be exported into other tools" (Ahmed 2022, 5).[1] I activated the Zeeschuimer tool as soon as I entered the hashtag search query to collect TikTok videos from the top videos page. Due to the extensive number of search results associated with the hashtags, I selected a subset of the 100 most popular videos as the dataset for this research, which will provide a representative sample of the existing collection. In the end, a dataset that consisted of 200 videos, with 100 videos using the hashtag #f1and 100 videos using the hashtag #f1tiktok, was used. The videos included in the dataset were posted between March 11, 2022 and February 23, 2023, and were algorithmically ranked as the top videos on the day of data collection, receiving between 0 and 205,400 likes. As mentioned previously, the top 100 videos were recommended depending on a variety of factors, including "user interactions, video information and device and account settings" (TikTok Newsroom 2020a; TikTok 2020a; Macready 2022). Additionally, TikTok's algorithmic ranking mostly focuses on keywords, expertise, relevance and freshness (Macready 2022). Based on this information, certain videos will be promoted to users and made more visible, which may have an impact on the themes and patterns that emerge from my research.

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[1] Zeeschuimer. Accessed March 23, 2023. https://github.com/digitalmethodsinitiative/zeeschuimer.

Given that the Formula One fandom uses the hashtags #f1 and #f1tiktok, studying both hashtags provided me with a more detailed understanding of the fandom and the content they post. While the hashtag #f1 is the most-used Formula One-related hashtag, with a total of 56 billion views on February 23, 2023, the hashtag #f1tiktok is frequently used by people who consider themselves to be Formula One fans and part of the community on TikTok, which explains why that hashtag only has a total of 6.9 billion views. Because the hashtag #f1tiktok is more geared at the Formula One community and the hashtag #f1 is also used by Formula One teams and other motorsport-related accounts, these hashtags also enable interaction with and between different groups, which provides a more complete picture of the community and their grammars of communication. Although my focus on hashtags prevents me from drawing broad conclusions about TikTok as a whole, using hashtags as an entry point will introduce me to various different aspects of the vernacular and the platform's design, such as sounds and captions. These were addressed and included to the extent that they were relevant to my research and aided in my examination of the Formula One community's platform vernacular.

Studying communication genres through a content analysis

As previously indicated, the hashtag analysis approach was combined with a content analysis approach, which is defined as "the systematic assignment of communication content to categories according to rules" (Riffe et al. 2019, 3). The key benefit of including a content analysis in my digital methods approach is that it allowed me to analyse the platform vernacular in more detail, since it helped me assess the content that is shared and created within the community and how their creations might contribute to the creation of a shared culture and emergence of their platform vernacular.

The content analysis was carried out following a series of steps, which are outlined below. First, I focused on the visual themes, focusing on any potential text overlays, images, videos, audio and trends, as well as the content themes, which refers to the messages or narratives that are being conveyed. Coding categories were applied after my examination of the visual and content themes to "describe typical patterns or characteristics to identify important relationships among the content qualities examined" (2019, 3). Applying these coding categories makes it possible to identify trends and patterns in the platform vernacular (Krutrök 2021, 5-6). Additionally, some songs, trends or profiles were also "retraced through their linked content on the platform to contextualize their uses" (Krutrök 2021). Second, the video's fundamental sociotechnical elements were examined, such as the number of likes,

shares and comments each video received and the hashtags that were used. While the visual and content themes could tell me more about what type of content is being posted and the themes and messages they convey, the sociotechnical elements provided insights into what type of content the fans engage with the most, looking at the practices of participatory ranking, and how certain elements of the platform vernacular are used to appeal to the virality-centric logic of the platform and reach a wider audience.

Coding categories

The coding categories were created through a combination of inductive and deductive coding. Yanto Chandra and Liang Shang (2019), professors in the social sciences, define inductive coding as "a data analysis process whereby the researcher reads and interprets raw textual data to develop concepts, themes or a process model through interpretations based on data," while deductive coding "refers to a coding process aimed to test whether data are consistent with prior assumptions, theories, or hypotheses" (91-92). Whereas codes created through inductive coding are primarily driven by data and determined through a close reading, deductive coding is mostly motivated by theory and created based on existing themes or theories. A combination of both was used in this study since it allowed me to examine whether and how existing theories and ideas were visible in my dataset, while simultaneously allowing me to create and use codes that connect to the data. The codes developed for this research are shown in Appendix 1, together with the corresponding visual themes and content themes. The majority of the coding categories, including race footage, fan commentary, behind-the-scenes footage, promotional content and cross-platform sharing, were created using inductive coding. Deductive coding produced two predetermined codes, fan edits and memes, which were based on existing literature related to user-generated content and participatory cultures (Jenkins 2018; Wille 2014; Shifman 2014a, Zeng and Abidin 2021).

All of the coding categories have been divided based on visual elements and content themes to provide a detailed overview of the platform vernacular, highlighting which affordances they use as well as the messages and themes they cover in their content. The inclusiveness of the coding categories guarantees that every component of the videos is accounted for in a separate category that does not overlap with any of the other categories. If two coding categories could be applied, the more prominent one was chosen.

Ethical considerations

Several measures had been put in place to reduce researcher bias and ensure ethical research practices. Firstly, the Zeeschuimer tool was installed on Firefox, my research browser, to prevent the search history from affecting the data collection. Secondly, the results were gathered on a new and clean TikTok account, which was created with a 32-year old female Formula One fan in mind, with the age and gender being determined through the results from the "Global Survey commissioned by Motorsport Network" that aimed to study (the development of) the Formula One fanbase (Bradley 2021). Finally, rather than using custom sampling, TikTok videos that were ranked as the top videos were used for the analysis, allowing me to examine platform vernacular without disregarding the algorithm and the algorithmic ranking. Although there are things that can be said about TikTok's algorithmic ranking, there will never be a full understanding of the inner workings of the infrastructure due to the "black-boxed nature" (Bucher 2012, 1176). Nonetheless, a basic understanding of the system allows me to critically engage with the workings.

Lastly, it was critical to keep ethics in mind during the research and writing process. In this case, neither the Formula One fandom nor the platform itself knew that they were being studied. However, this research can be justified because of TikTok's aim to reach larger audiences. In order to conduct research on the fandom, usernames had to be shared and TikTok videos had to be included and discussed. Any other personal information, however, has not been shared. Moreover, their data will be kept confidential and protected from unauthorized access. Public figure accounts, which are verified accounts, are an exception to this rule since they intend to reach a wider audience.

Chapter Three: Analysis

The analysis consists of two sections, which refer to the two sub-questions introduced at the beginning of my research. The first section explores the main elements of the platform vernacular, mostly focusing on the visual and content themes, through the lens of participatory cultures, vernacular creativity and a remix culture. The second section examines how the sociotechnical elements of the platform vernacular, such as hashtags, are leveraged to appeal to the virality-centric logic of TikTok.

Behind the helmet: Formula One drivers in the (online) spotlights

To identify the key components of the platform vernacular of the hashtags #f1 and #f1tiktok, I started by examining the most popular coding categories. The majority of the 200 TikTok videos could be classified as fan edits, with memes and race footage coming in second and third place, as depicted by Figure 1. Among the 200 videos, 70% (140 videos) featured the Formula One drivers, with 18% (36 videos) featuring footage of drivers inside the car, for example while they were driving or inside the cockpit, and 52% (104 videos) featuring footage of drivers outside the car, for example during interviews or outside of Formula One. Interestingly, 59 of the 80 fan edits (74%) were about Formula One drivers, while the other 26% (21 videos) focused on Formula One as a whole or on specific circuits. In the case of the memes and race footage, 52% (14 out of 27 videos) and 80% (20 out of 25 videos) focused on the drivers. The majority of the twenty most-played videos, namely 80% (16 videos), were about or featured drivers, with the remaining 20% (4 videos) focusing on cars. These findings illustrate how the platform vernacular of the Formula One community on TikTok appears to focus on content that can be classified as fan edits, memes and race footage, with a particular emphasis on Formula One drivers.
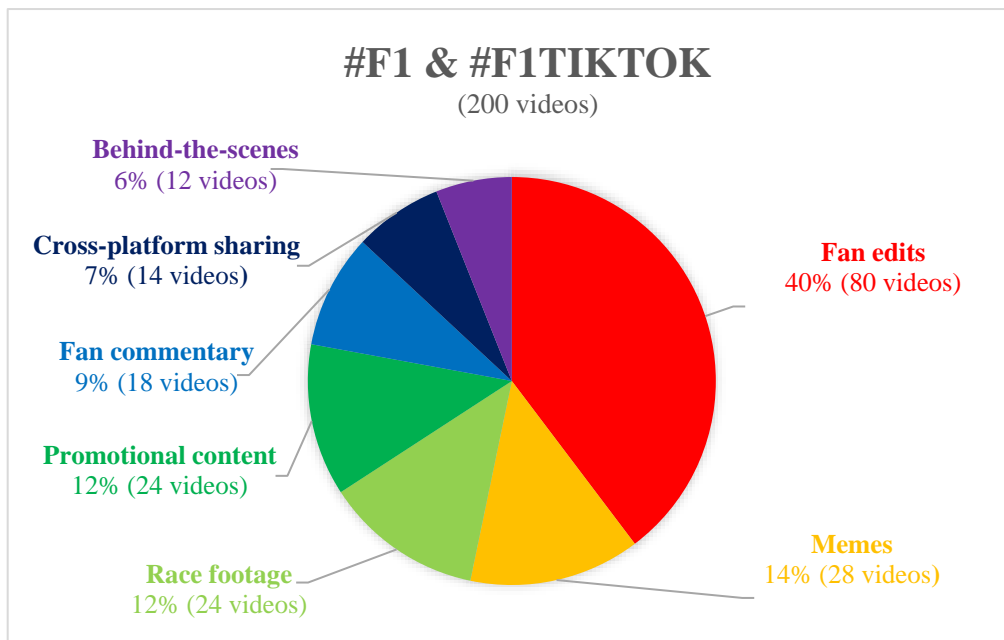
Figure 1- Pie chart created with Microsoft Excel to visualise the coding categories.

Delving into the visual themes shows how a number of the 140 driver-related videos focus on race footage, for instance, to highlight particular overtakes, races or storylines for a variety of reasons, such as to draw attention to the bravery and confidence of some drivers or their talent. Furthermore, race footage is also used within fan edits to create alternative storylines, for example by depicting how drivers interact differently with different people. One TikTok video, for example, illustrates how Carlos Sainz allegedly interacts differently depending on whether he is talking to Charles Leclerc or Lando Norris, while another video shows how Max Verstappen will happily talk to the Ferrari drivers when they share a podium, but not with the Mercedes drivers (@tifosixf1 2023; @f1.martina 2022). On the other hand, a majority of the content in the fan edit category focuses on the drivers' appeal, for example through the creation of thirst traps, defined as "a statement by or photograph of someone on social media that is intended to attract attention or make people who see it sexually interested in them" (Cambridge Dictionary, s.v. "thirst trap"). Formula One fans use certain filters and audio affects to place emphasis on a driver's appearance rather than on their race craft or professional accomplishments.

While thirst traps focus on the drivers' appearances, "Y/N" stories ("Y/N" being an acronym for "your name") go one step further, allowing fans to imagine a relationship between them and the drivers. This form of fanfiction encourages fans to "mentally replace it with their own name as they read, thus actively working with the fanfiction text's own features to position themselves within that narrative" (Sapuridis and Alberto 2022, 7). The "Y/N" stories featured in the dataset depict fictious relationships with one of the twenty

drivers and would depict various scenarios, such as visiting the Formula One paddock as a driver's girlfriend or preparing to meet the family for the first time (@formula1storietime 2023). Imagining what it would be like to be the girlfriend of a Formula One driver is a recurring topic as also illustrated by a TikTok video that focuses on "the f1 wag lifestyle," showing videos of drivers with their girlfriends and wives with the caption "who wouldn't want to be an f1 wag" (@charleslec.16 2022).

These videos illustrate how Formula One fans have "developed a significant emotional attachment to and appreciation for […] individuals who play the sport," which also plays a key role in their platform vernacular (Amenta and Miric 2013, 313). In this case, the community has formed networked publics around Formula One based on their attachment to and appreciation for the drivers. Moreover, the community is formed around connections and the ability to engage in conversations and debates about the sport or specific drivers by sharing key moments from a drivers' career or by creating alternative interpretations to encourage certain moods or feelings or draw attention to details that other fans might have missed. This results in a combination of content that highlights key moments in Formula One history as well as the drivers' sex appeal. Furthermore, this demonstrates how the Formula One fans are actively contributing to and participating in the shared culture around Formula One since they feel "some degree of social connection with one another" (Bruns and Burgess 2015, 20; Jenkins 2018, 16-18). Even though fan edits are not exclusive to the Formula One community, their focus on producing and sharing content that is appealing to Formula One fans, for example by focusing on the drivers, is a distinctive and recognizable feature of the community's content and their platform vernacular.

The popularity of meme-related content is another indication of the importance of a shared culture within the fandom. While some fans use memes to illustrate a comparison, for example between how certain drivers spray champagne on the podium or comparing the championship standings from the beginning of the season to the end, other fans will create memes that can only be understood by people who watch Formula One or who have seen specific races. A TikTok video from a fan who used the song Friday by Riton x Nightcrawlers, specifically the quote "It's Friday then, it's Saturday, Sunday what???", to compare the reactions of non-Formula One fans and passionate Formula One fans when they hear that song, serves as an example of this. Given that Lando Norris sang this song during a radio check prior to the 2020 Tuscan Grand Prix, this song became an inside joke within the fandom (@formula1roo 2023). Another example includes a video of Pierre Gasly with a song called "liked by Pierre Gasly," which became a popular expression among Formula One fans

once they discovered that the French driver would like every Instagram post uploaded by a fellow driver within seconds of it being posted (@bynic_f1 2023).

By sharing memes, users can establish connections with others since doing so fosters a "group identity and social boundaries" (Jenkins 2018, 16-18; Shifman 2014a, 18; Shifman 2014b, 100). Nonetheless, this implies that engaging within a participatory culture requires certain skills and knowledge, which means that new fans must learn the social boundaries as well as the jokes and values that are a part of the shared culture. Yet, memes may also help new fans with this process, since they act as a type of "informal mentorship whereby what is known by the most experienced is passed along to novices" (Jenkins 2018, 18). Some memes may introduce new followers to the shared knowledge and culture, which also helps fans feel and believe that their contributions matter within the community (2018, 14).

The informal mentoring is also helped by some of the behind-the-scenes content and cross-platform sharing that appears in the dataset. The official Formula One account, for example, posted a video before the Formula One testing sessions explaining what "aero rakes," "flow-vis" and "sandbagging" are, which are concepts that are frequently used by Formula One fans, commentators and journalists, but may be confusing to a new audience (@f1 2023). A Formula One fan also shared a segment of one of Formula One's TV Tech Talk videos that were originally shared on YouTube, in which the F1 TV team explain how various components found in Formula One vehicles work (@f1.life.1 2022). These examples illustrate how the community seeks to build connections with others by creating and sharing information that is important and interesting to new fans, while emphasizing the existing shared culture (Jenkins 2018, 18). Together with the driver-related content, memes may be regarded as a significant component of the platform vernacular of the Formula One community. As a crucial component of memes is that they are created "by various means of repackaging or imitation," it also emphasises the existence of vernacular creativity and a remix culture within the community (Shifman 2014a, 19).

In conclusion, the platform vernacular of the hashtags #f1 and #f1tiktok mostly consists of fan edits and memes, which predominately focus on the drivers, highlighting the fans' emotional attachment and appreciation for the athletes. Additionally, it can be described as "an art world which supports particular forms of cultural production" in which there are "low barriers to artistic expression and civic engagement" (Jenkins 2018, 18). This allows videos with little to no creativity and adjustments to be shared, which inspires and motivates a bigger group of fans to produce and distribute their creations. The fan edit shared by @f1julia_ (2023), for example, is essentially just a video of Charles Leclerc on the grid with

a popular sound. These creations are then used to foster a feeling of community, while creating an opportunity to exchange expertise and introduce fans to the shared culture through "informal mentorship" (Jenkins 2018, 18). This shows the prevalence of vernacular creativity and a remix culture in the platform vernacular, since fans may already express themselves artistically by using existing resources and content and rearranging it in ways so that the content is both familiar and new, which explains why fan edits, memes and cross-platform sharing are so popular in the dataset (Burgess 2006, 206).

Beyond the chequered flag: Winning the race for attention

While hashtags are typically used by Formula One fans to create a shared culture with other fans, they may also be used for other purposes, for example to appeal to a wider audience or to boost their chances of being favoured by the algorithm and presented to users on the platform's For You Page, which is also visible in the dataset (Zeng 2021, 87). 443 other hashtags were included in the video descriptions in addition to the hashtags #f1 and #f1tiktok. Figure 2 depicts how the most popular hashtags were #tiktok and #fyp, along with its variants (#foryoupage, #foryou), and how other hashtags that address TikTok's virality-centric logic, like #viral and #trending, were also used (Zeng 2021, 87).

Figure 2 - Word cloud created with Tag Crowd to visualise the 50 most popular hashtags.[2]

Several popular videos from the dataset, including @f1elly's (2023) video, illustrate how hashtags do not only contribute to the emergence of a platform vernacular, but also contribute to the development of their shared culture. The Red Bull Racing content creator posted a

video of herself and Formula One driver Max Verstappen performing a dance trend with the caption "2023 WDC or TikTok's next superstar?" Not only did she post a driver-related video, which are popular within the community as demonstrated by the visual themes and hashtags used, but she also used popular hashtags that were either connected to Formula One, such as #maxverstappen and #f1, or would appeal to a wider audience, such as #motorsport and #ford. Additionally, she also used a viral song, namely a remix of 'Don't Play With It' by Lola Brooke ft. Billy B and 'Candy Shop' by 50 Cent created by @djhunnybee (2022). The popularity of her video was demonstrated by the fact that her TikTok video moved up from fifteenth to third when switching from most-played posts to most-commented on posts, illustrating how this TikTok encouraged engagement and discussion. The most popular comments immediately focused on Max Verstappen, questioning whether that is really him or remarking that they never thought they would see him in a TikTok video. Five days later, @lissiemackintosh (2023) uploaded a video that applied similar ideas. She shared a video of herself and Lando Norris with the caption "Lando = EXCUSED", which refers to the popular audio that says "Excuse me bro" followed by "You're excused." In contrast to Elly, Lissie only used popular hashtags associated with Formula One, such as #f1 and #landonorris.

Another notable example is the video from @thef1natics (2022), who used the 'Sing along if you like them' trend. This trend combines the song Umbrella by Rihanna with a video overlay of a woman who sings along to the song at certain points to illustrate how much she likes the person shown on screen. In this case, the user created a collection of images of Formula One drivers, with their favourites appearing on screen as the woman sings louder and her absolute favourites appearing as she begins to scream. Alongside the trend, the user also incorporated some of the most popular hashtags in the dataset in the caption. Figure 2 illustrates that, following the most popular hashtags, #edit was also commonly used alongside several driver names and @thef1natics included some of these popular hashtags in her caption, such as #charlesleclerc and #maxverstappen. The dominance of the hashtags #tiktok, #fyp (and its variants), #trending and #viral and the popular hashtags employed by @f1elly (2023) and @thef1natics (2022) illustrates how the Formula One community is aware of the attention economy and virality-centric logic and utilises it to expand their reach (Gibbs et al. 2015, 257).

Interestingly, the same can be said about public figure accounts and Formula One teams, since they also adapt and appropriate some elements of the platform vernacular used by the Formula One community to increase their reach. The 200 videos in the dataset were created by a total of 162 creators, whose followers ranged from 283 to 5,400,000 and likes

ranged from 0 to 205,400. Ten of the 162 creators were public figure accounts, five of which being Formula One teams (the Mercedes-AMG Petronas Formula One team, the Aston Martin Cognizant Formula One Team, Scuderia Ferrari, Scuderia AlphaTauri and the MoneyGram Haas F1 Team).

Aston Martin, for instance, introduced their new colour for 2023 by utilising a popular trend of showing a before and after with Canadian actor Finn Wolfhard snapping his fingers and happily nodding when he sees the 'after' (@astonmartinf1 2023). The colour turned out to be a slightly lighter shade of green, while the trend is normally used to depict a bigger difference between the before and after, illustrating how they put a humorous spin on the existing trend. Another video posted by @f1 (2022) features a compilation of Sebastian Vettel's history in the sport, who left Formula One at the end of 2022. They added audio with the words "we have to remember these days because there is no guarantee that they will last forever, enjoy them as long as they last." Additionally, text overlays were used to draw attention to the quote and music was added to enhance a mood, in this case sadness and nostalgia.

Both of these videos share similarities with the participatory culture around Formula One since they also employ simple production means and use familiar elements to create a new result that is similar to the fan edits and memes that fans would produce and their remix culture, which highlights how public figure accounts adapt and appropriate the styles of the Formula One community (Burgess 2006, 206; Shifman 2014b, 100; Gibbs et al. 2015, 257). These similarities can encourage interactions from Formula One fans, since their content will remind them of the content that is posted within their community and the practices of artistic expression they engage in and with. Additionally, this highlights how trends are not only used by Formula One fans, but also by motorsport teams, because they play an important part in the virality-centric logic on TikTok and can be used to appeal to a wider audience (Zeng and Kaye 2021, 80). The findings also illustrate that this strategy works, because public figure accounts only produced 14% of the 200 TikTok videos, yet they were responsible for nine out of twenty most-played posts, making it a total of 45%.

Even though the majority of the videos in the dataset are directly related to Formula One in some way, there are several videos and accounts that are connected through less explicit means. The five other public figure accounts featured in the dataset were the official TikTok account, Quadrant, Focusdrink.nl, Ziggo Sport and Motorsport.com. Quadrant is a "gaming and lifestyle brand" created by Lando Norris, Focusdrink is a drink manufacturer and the latter two are a Dutch sports television network and an online motorsport news

website (Quadrant n.d.). The appearance of Focusdrink and the official TikTok account illustrates how the hashtags #f1 and #f1tiktok are not solely used for content that relates to Formula One and its community, but can also be used to reach a wider audience (Bruns and Burgess 2015, 9; Zappavigna 2018, 8).

The most popular video in terms of likes, comments and plays, which is a video by @rosariocioffi88 (2022), further demonstrates this. This user shared a YouTube video of a few Formula One drivers testing their reaction speeds, followed by the same screen so users could test it themselves. Ultimately, this video received 2,5 million likes and 56,6 million plays. Two other videos in the top twenty most-played posts used the same footage, with @racingstatistics's (2022) video being pretty much identical. Nevertheless, on the list of the twenty most-played posts, this video and the one by @rosariocioffi88 ranked first and second. Interestingly, this is the only Formula One-related video that @rosariocioffi88 has posted, demonstrating how he did not necessarily upload it specifically to appeal to Formula One fans, but rather to reach a wider audience and attract viewers who frequently engage with Formula One content. By appealing to the virality-centric logic through the use of popular hashtags, which are celebrated by the algorithm, these accounts may engage with Formula One fans and appeal to them, while trying to draw in a new audience (Zeng 2021, 4; Macready 2022; Macready 2022). Meanwhile, it is a great way for these accounts to create overlap between different networks, since they can reach new Formula One fans while catering to their existing (motor)sports-loving audience in the case of Motorsport.com and Ziggo Sport (Bruns and Burgess 2015, 19). This is also evident in promotional content that is directly related to Formula One, such as a video in which a content creator highlights small businesses that create Formula One products or another fan sharing a video of her driving in the Formula One sim racing game, F1 2022 (@megsvarela 2023; @dacoshta 2022).

These examples show how calculated publics exist within the networked publics of Formula One and the Formula One fandom, since popular hashtags are not only used to take part in the hashtag community but also leveraged to increase the reach of the content and its visibility (Gillespie 2014, 22; Bruns and Burgess 2015, 19). The algorithm will create "community entanglements" between different people based on the hashtag use, constructing a distinct community of users who share a passion for Formula One around the hashtags #f1 and #f1tiktok (Krutrök 2021, 4-5). Following that, users will use hashtags like #f1 and #f1tiktok to connect with these "community entanglements" and find users that will interact with their content. As a result, users are receiving a constructed and curated view based on "evaluations performed by algorithms," despite the fact that users may believe that the stream

of content they see reflects the Formula One community on TikTok (Gillespie 2014, 12). Additionally, the use of hashtags for reach and exposure, which creates the calculated publics within the networked publics, illustrates the importance of "the practices of participatory ranking" (Zeng 2021, 83). There is an interplay between Formula One fans and TikTok here, since the fans will provide data to further improve and refine the algorithm, which may then be used to group people together within calculated publics. Therefore, the dynamics of attention within the Formula One community shape the algorithm and, consequently, shape the calculated publics within the networked publics and the users and videos included in them.

In conclusion, hashtags are widely used by the Formula One community on TikTok to create and share content related to the sport, which results in the creation of a participatory culture from which a platform vernacular emerges, but also for other purposes such as appealing to a wider audience or boosting their chances of being favoured by the platform's algorithm. Popular hashtags, audio and trends can be used to appeal to TikTok's algorithm and help increase engagement and interaction. At the same time, the platform vernacular of the Formula One community is also adopted and appropriated by (motorsport-related) public figure accounts to increase their reach, for instance creating content that is similar to the fan edits produced by the community. The use of certain hashtags to connect with community entanglements creates a presence of calculated publics inside networked publics, since users are receiving a built and controlled version of the Formula One fanbase as a result of the perspective curated by algorithms.

Conclusion

This research has examined the interplay between platforms and fans through an examination of the platform vernacular of the Formula One community and the hashtags #f1 and #f1tiktok by employing a digital methods approach, combined with a hashtag analysis and content analysis.

The research has demonstrated two things about the Formula One community on TikTok: First, that a participatory culture has emerged surrounding the hashtags #f1 and #f1tiktok looking at the visual and content themes. The Formula One fans have created a networked publics and corresponding platform vernacular around Formula One that mainly revolves around the Formula One drivers, as illustrated by the dominance of driver-related fan edits and the most popular hashtags, such as #charlesleclerc, which shows the "emotional attachment and appreciation for […] individuals who play the sport" (Gibbs et al. 2015, 257; Amenta and Miric 2013, 313). Meanwhile, the Formula One fans are continuously encouraged to create and share content due to the importance of vernacular creativity and the remix culture that derives from that, which is also visible in the prevalence of cross-platform sharing, fan edits, thirst traps, "Y/N" stories and memes that have also become key elements of their platform vernacular (Burgess 2006, 206; Jenkins 2018, 18). These creative practices demonstrate how Formula One fans create a shared culture and foster a sense community on TikTok through the creation and maintenance of a participatory culture and the platform vernacular that has emerged as a result.

Second, this research has demonstrated that (sociotechnical) elements of the platform vernacular are leveraged to appeal to the virality-centric logic of TikTok to support the development of the shared participatory culture. The community seeks to expand their reach to new audiences and encourage new members to take part in their shared culture, for instance through informal mentoring or by using certain trends, memes and popular hashtags to appeal to the virality-centric logic of TikTok and boost their visibility, as illustrated by the dominance of hashtags like #tiktok, #fyp and #viral (Jenkins 2018, 18). Moreover, public figure accounts also follow and adopt elements of the vernacular that has emerged within the community, which can encourage engagement and help them appeal to a wider audience. Therefore, this demonstrates the existence of a calculated publics within the networked publics (boyd 2010; Gillespie 2014). In the end, these findings demonstrate how hashtags play a key role in the process of establishing a shared participatory culture among Formula One fans on TikTok. As a result, a platform vernacular has emerged around the hashtags #f1

and #f1tiktok.

This research contributes to existing knowledge on platform vernacular and the interplay between platforms, participatory cultures and fan practices (Gibbs et al. 2015, 258). It has shed light on the ways in which TikTok is used to build and maintain a shared culture and encourage participation within the Formula One community, with the findings underscoring the importance of hashtags in the creation and development of participatory cultures and networked publics around sports, specifically Formula One, showing how platforms shape the ways in which fans interact with one another and the content. Examples of this can be seen in how users employ trends and popular hashtags to appeal to the algorithm and reach a larger audience, or in how hashtags organise content around shared topics to support the development of a shared culture. This research shows how online communities are shaped and sustained through hashtags and how TikTok facilitates a participatory culture where users can easily connect with one another based on their love for the sport, while demonstrating how the users are also aware of a platform's logics and how to appeal to it. It serves as an example of how TikTok's affordances, specifically hashtags, encourage meaningful interactions amongst fans, which contributes to the current understanding of the interplay between fans and platforms.

It is worth acknowledging that, however useful, my contribution is not without limitations. One of which is my methodological approach, which was mainly qualitative. Even though content analysis allowed me to examine the Formula One fandom and the type of content that they post on the platform, it did ask for an interpretation of the content, which can be shaped by the researcher's position and bias. Additionally, this research had a narrow focus, because it only studies the Formula One fandom, meaning that the findings are not reflective of other sports fans communities on TikTok. Despite that, these findings have important implications for fan studies and platform studies. This study highlights how platform vernaculars are developed within an online community, which is valuable for fan studies. Meanwhile, platform studies can benefit from looking at the interplay between community building and platforms and how specific affordances are employed by users to connect with an existing community or broaden their reach.

To further our understanding of the Formula One community on TikTok, specifically related to Formula One, more research is needed. Semi-structured interviews or a survey can contribute to a better understanding of why communities or fans favour certain platforms or affordances and if they aware of the platform's role in community building. Meanwhile, a study of other hashtags related to sports or Formula One will provide more knowledge about

the interplay between sports fans and platforms. Future research may also delve deeper into how Formula One fans interact with one another or with motorsport teams by examining the interactions taking place within the comments. This research can also be brought into the marketing field by adding an examination of the marketing strategy employed by several of the Formula One teams mentioned in this analysis, for instance the Aston Martin Cognizant Formula One Team or Mercedes-AMG Petronas Formula One Team, to further study how public figure accounts adopt and appropriate elements of the platform vernacular of the Formula One community on TikTok.

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Appendices

Appendix 1: Table with coding categories

	Visual themes	**Content themes**
Fan edit	Compilation of videos/pictures	Highlighting a specific driver, team, event or moment
	Use of text overlays to highlight lyrics or information	Creative reinterpretations of existing footage
	Use of filters to create a unique visual style	Synching specific lyrics to footage
	Use of background music to enhance mood or energy	
	Montage-style editing	
	Manipulation of video speed or playback direction	
Race footage	High-quality video footage of races	Highlights specific driver performances or impressive overtakes
	Use of background music to enhance the mood or energy	Condensed highlights or highlight reels of (classic) Formula One races
	Use of text overlays	
	Sometimes includes original commentary	
Memes	Use of specific images or short video clips to convey a message or emotion	Creating humorous content, commentary or critique
	Use of music or sounds effects to create a sense of humour or irony	Parodies of popular culture or memes from the fandom
	Use of popular meme formats or templates	Jokes or humour related to the Formula One fandom
	Use of emojis to enhance the humour or tone of the meme	
Fan commentary	Reaction shots to show emotional responses to specific events alongside video clips or other footage	Sharing opinions and commentary on events or incidents
	Offering analysis, predictions or rankings	Discussing broader trends or themes
	Use of text overlays or captions to highlight key messages	Reflections on personal experiences and perspectives
		Offering analysis or predictions
	Inclusion of candid moments and interactions between Formula One insiders	Behind-the-scenes look at the lives of drivers or team members
	Use of handheld camera footage to create a sense of intimacy	Interviews with drivers about their experiences and preparations

Behind-the-scenes footage	Filming race cars or racing drivers in the paddock or on the grid	Sharing exclusive content of events or experiences
	Explaining how something within Formula One works	Sharing aspects of Formula One that are not typically visible to fans
Promotional content	High-quality footage and imagery	Highlighting services or products related to Formula One
	Text overlays to highlight key information or what is being said	Promoting and highlighting specific teams, drivers, products or services
		Showcasing values and culture of a specific brand or Formula One as a whole
Cross-platform sharing	Sharing short clips or snippets from YouTube videos or Twitch streams and Tweets or Instagram posts	Sharing content related to Formula One that has been posted on other platforms
	Text overlays with subtitles or captions to provide context	

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