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I Threw My Pie for You: Engagement and Loyalty on TV Show Facebook Pages

by

Tracy M. Wisneski

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts
School of Mass Communications
College of Arts & Sciences
University of South Florida

Major Professor: Justin S. Brown, Ph.D.
Scott S. Liu, Ph.D.
Artemio Ramirez, Jr., Ph.D.

Date of Approval:
June, 6, 2015

Keywords: social media posts, television, viewing loyalty, interactivity, openness, PSI

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Acknowledgments

I'd like to express my gratitude to the people who've helped, supported and encouraged me during my graduate study. First and foremost, I'd like to thank my husband, Joseph Wisneski, and my children, Kathleen Wisneski and Ray Wisneski, for their faith in me and patience throughout this process. I am also very grateful to my mother, Ada Freyre, for her unyielding confidence in me.

Dr. Justin Brown has been an outstanding mentor and a constant source of encouragement throughout many months of research. His patience and kind attention are unequaled and I couldn't have completed my thesis without his support. I'm also very grateful for the opportunity to have served as his graduate assistant, affording me the opportunity to gain valuable experience, as well as the benefit of many conversations on our shared academic interests. My very first professor at USF was Dr. Scott Liu who helped me to find my bearings and maintain my confidence when I returned to school after a twenty year hiatus. His help and instruction in the analysis of my quantitative research has been invaluable, and I am very thankful for his assistance in putting theory to practice. I'd also like to thank Dr. Artemio Rameriz who agreed to help round out my thesis committee and provided very valuable insight on the subject of social media research.

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Abstract

Facebook boasts an audience approximately three times as large as the next most popular social media networks, so it comes as no surprise that brands are devoting substantial resources to engage with their fans on the world's most widely used social networking site. Television shows are among those brands using Facebook as a platform to connect with consumers, and their potential for fan relationships is unique from those of other brands, but there are, as of yet, no published scholarly articles for driving Facebook fan engagement and loyalty for a television show. This mixed methods study uses an ethnographic content analysis of the Facebook fan page for the series Orange is the New Black in order to evaluate the engagement of various types of posts and compare that information with scholarly research and industry best practices in order to inform an online user survey. The survey of 452 adult fans of TV show Facebook pages revealed which types of posts most engage audiences in ways that fostered engagement, parasocial interaction, and ultimately, viewing loyalty.

I. Introduction

Overview

Web 2.0 is the term used for the Internet as we currently know it: an interactive forum allowing both content creation and consumption to anyone with an Internet connection. This shift from earlier one-way communication has drastically changed the way that we interact with media and with each other. Integral to Web 2.0 is social media, the platforms that allow Internet users to broadcast, collaborate and respond to others (Tuten & Solomon, 2013). A subset of social media are social networking sites (SNS), "online hosts that enable site members to construct and maintain profiles, identify other members with whom they are connected, and participate in using various services the site offers" (Tuten & Solomon, 2013, p. 5). Currently, the most widely used social networking sites, in order of popularity in the U.S., are Facebook, Google+, LinkedIn, Twitter, Pinterest and Instagram (Statista, 2014). While there are somewhat conflicting statistics on which SNS is in second place, it is notable that all of the sources rank Facebook's popularity as more than triple that of the others (Pew, 2013; Facebook Newsroom, 2014; Statista, 2014) and accounts for 90% of the time spent on social media (Lipsman, Mid, Rich & Bruich, 2012). Despite Twitter's popularity among the media industry, a quick survey of community size and post engagement of TV shows' Facebook pages compared with their Twitter counterparts readily demonstrates Facebook's prevalence. For example, as of April 16, 2014, Orange is the New Black had 199,000 Twitter followers (https://twitter.com/OITNB), compared to 885,290 Facebook fans (https://www.facebook.com/OITNB). They recently posted a much

anticipated preview video for Season 2 on both platforms at approximately the same time on April 17, 2014 and, within the first day, their Twitter post garnered 884 favorites and 1639 retweets (https://www.twitter.com/OITNB, 2014) compared to Facebook's 23,332 likes, 34,408 shares, and 4328 comments (https://www.facebook.com/OITNB, 2014). While SNS marketing requires strategy across various platforms, it is obvious that Facebook currently reaches and engages a far larger audience than other SNS platforms and therefore, commands strong attention.

The two basic ways to connect on Facebook are through Facebook profiles (personal profiles intended for individuals) and Facebook fan pages (profiles intended for brands). Brands use Facebook pages to connect with consumers and potential consumers. When Facebook users "like" fan pages, they become part of that page's community, which then makes some of the pages' updates available in users' Newsfeeds (the main body of the Facebook experience)**.** Marketing efforts on social networking sites reach, not only fan page community members, but they have the potential to reach those members' Facebook friends for each user who engages with the page's posts. One of the many advantages of Facebook marketing is the viral reach created when Facebook users engage with page posts (Thompson, 2008; Taylor, Lewin, Strutton, 2011; Lipsman, et al., 2012). Each time a user engages with a post through likes (clicks like on a post), comments (comments on a post) or shares (clicks to share the post on his or her wall), a Newsfeed story is created which is potentially visible to all of that user's Facebook friends (Burke, Marlow, & Lento, 2009; Lipsman, Graham, Auino, & Kemp. 2012; Lipsman, Mud, Rich & Bruich, 2012; Ling, 2013). According to a Pew 2014 survey, the mean number of Facebook friends per user is 338. On average, for the top 100 brands, this extended reach is 34 times larger than the community members alone, and sometimes, far greater. Microsoft Bing, for example,

has a fan base of approximately 1.7 million, but the number of friends of their fans is 232 million, which is 130 times larger than their fan base (Lipsman, et al., 2012). This potential for viral reach is what makes strategic and effective Facebook engagement very valuable to brands. Furthermore, SNS efforts attached to one's Facebook friends, are considered word-of-mouth (WOM) recommendations (Muntinga, Moorman, & Smit, 2001; Vries, L., Gensler, S., & Leeflang, 2012) and they are the most influential form of marketing to 84% of global respondents across 58 countries according to a 2013 Nielson study (Nielson, 2013).

Social media has become a game changer for television in particular where the costs and competition are very high. According to Kathryn Schotthoefer, Senior Vice President of Heavenspot, a socially-powered digital marketing agency that specializes in entertainment brands, "It's very challenging to promote entertainment brands because people don't *need* entertainment in the same way that they need bandages and diapers; it's a psychological draw. Other brands also have the advantage of a two year product development window, return customers, loyalty programs. There is a much smaller window for television or film, maybe a three month lead. And if the numbers aren't good, it could be over very quickly." (Perez-Fraga, personal conversation, 2014). Social media buzz not only helps to build community and loyalty, but it is now being used to sell ads as well (Graham, 2012). Social media has even "saved" shows that were at risk of being cancelled, like *Community* that was set to be cancelled due to low Nielson ratings until their loyal fan base spoke out on social networks resulting in renewal for another season (Vanderbilt, 2013; Levin, 2013). It's clear that social media strategy is a strong driving force for the entertainment industry, one that warrants careful investigation.

Return on investment of social media marketing is expected to continue to increase, prompting brands to devote significant resources to these platforms (Okazaki, Katsukura, &

Nishiyama, 2007). In order for practitioners to make the best use of these powerful tools, it is important to study which strategies most effectively engage their relevant publics (Whiting & Williams, 2013). Recent changes to Facebook's Newsfeed algorithms have greatly decreased organic reach of brand pages on the platform (Manson, 2014), making the focus on creating engaging posts more important than ever.

Statement of Purpose

To date, there have been few scholarly studies on fostering Facebook engagement for brand pages (Vries, Gensler, & Leeflang, 2012; Whiting & Williams, 2013; Labercue, 2014; Sabate, Berbegal-Mirabent, Cañabate, Lebherz,2014) and none at all for television series brand pages on Facebook. This study seeks to demonstrate that engaging with television show Facebook posts employing openness and interactivity is positively related to higher PSI and viewing loyalty, as well as analyze those paths to determine if PSI is indeed a mediator between engagement and viewing loyalty. Specifically, this mixed methods study uses extant literature to identify openness and interactivity as categories of social media messages that increase PSI and brand loyalty. A qualitative content analysis of the Facebook fan page for the Netflix series Orange is the New Black revealed examples of those types of posts. This data was used to inform an online survey to learn how Uses and Gratifications Theory and Parasocial Interaction Theory can be used to inform strategy for engaging audiences of television shows on Facebook in ways that increase viewing loyalty.

Significance of the Study

The current study seeks to extend the studies of uses and gratifications and parasocial interaction of social media and television in order to illuminate effective strategies for engaging audiences on the Facebook pages of television shows in a manner that increases viewing loyalty.

Each audience is different (Lee & Ma, 2012) and there have not been any studies yet on fostering engagement and building brand loyalty on the Facebook pages of television shows.

Building on the study by Labrecque (2014), which demonstrated openness and interactivity messages mediated by PSI to foster higher levels of brand loyalty, this mixed method study aims to test these strategies for Facebook pages of television shows.

II. Literature Review

Origins of Uses & Gratifications Theory

In contrast to earlier mass communications theories depicting audiences as passive receivers of media, Uses and Gratifications Theory (UGT and sometimes referred to as U & G) explains media use in terms of the motivations of media consumers who actively choose media from a variety of sources in order to fulfill certain needs (Klapper, 1960; Blumler, Gurevitch, & Katz, 1974). "Uses and gratifications, then, is a psychological communication perspective. It shifts the focus and inquiry from a mechanistic perspective's interest in direct effects of media on receivers to assessing how people use the media." (Rubin, 2008, p.165).

Some earlier researchers of what came to be known the Columbia School began to interview media users to learn their motivations for media use, such as Herzog (1941) who studied the motivations and need gratifications of radio show listeners, as well as the unfulfilled needs that correlated with increased listening. Since these early audience-centric studies, Uses and Gratifications has become a commonly used tool to study audiences' choices of and interactions with new media (Katz, Blumler, & Gurevitch, 1973; MQuail, 1984; Ruggiero, 2000; Bumgarner, 2007; Rubin, 2008; Muntinga, Moorman, & Smit, 2011; Wang, Tchernev, & Solloway, 2012).

While these open ended interviews were very helpful in bringing to light motives for media use and engagement, there was much criticism about their lack of empirical investigation that could be generalized to representative samples (Katz et al., 1974; Palmgreen, 1984;

McQuail, 1994; Ruggierro, 2000). In their landmark study, Katz et al. (1974) answered this call by compiling a list of psychological and social needs based on previous research as well as their own insights. This original list was pilot tested resulting in a final list of thirty-five needs; those 35 needs were then categorized into the following categories:

1. "Needs related to strengthening information, knowledge, and understanding—these can be called cognitive needs.
2. Needs related to strengthening aesthetic, pleasurable and emotional experience—or affective needs.
3. Needs related to strengthening credibility, confidence, stability, and status—these combine both cognitive and affective elements and can be labeled integrated needs.
4. Needs related to strengthening contact with family, friends, the world. These can also be seen as performing an integrated function.
5. Needs related to escape or tension release which we define in terms of the weakening of contact with self and one's social roles." (Katz et al., 1974, pp. 166-167)

The needs that were divided into these categories were studied by interviewing 1500 Israeli adults in order to learn the importance the respondents placed on each need. If the respondent expressed a high value on a need, he/she was further questioned about which type of media best fulfilled (or hindered) that need. The media studied were radio, television, newspapers, books and film. The researchers also gathered information on educational level and generation. These results were then analyzed in order to illustrate antecedents of media use and interrelationships among needs, as well as the correlations between the variables and which forms of media were most commonly found to satisfy each need (Katz et al., 1974). The mixed method study of qualitative inquiry followed by quantitative measurement and analysis has been

used in many studies (Katz, et al., 1973; Palmgreen, 1984; Ruggierro, 2000; Muntinga et al., 2011) thus allowing researchers to expand their studies to representative samples.

An early and still widely used typology of needs fulfilled through media use was outlined by McQuail, Blumler, & Brown (1972) in a study of user's motivations for watching television. They are:

1. "Diversion- Diversion needs involve a need to escape or a need for emotional release.
2. Personal relationships - Personal relationship needs are motives to connect to others.
3. Personal identity - Personal identity needs include use of the media to help people form, adjust and understand their own identity.
4. Surveillance needs. Finally, surveillance needs inspire use of the media for information and understanding of the audience's environment." (McQuail, et al., 1972)

Their congruence with the categories identified by Katz et al., 1973 is evident, demonstrating their salience in the study of uses and gratifications of media. McQuail, et al. (1972) further noted that these needs exist in users apart from their media use and their selection of media are one of several methods of satisfying these needs, demonstrating the active role of media consumers. Subsequent studies have proven that consumers' experiences with media drives future use. (McQuail and Gurevitch, 1974; Palmgreen and Rayburn, 1982; Papacharissi & Rubin, 2000; Wang, Tchernev, & Solloway, 2012).

Uses and Gratifications of the Internet & Social Media

Papacharissi & Rubin (2000) studied the uses and gratifications of Internet users by surveying 237 college students on a large Midwestern campus. They drew on earlier research in both interpersonal communication and uses and gratifications to construct their survey questions which were grouped under each hypothesized need category. The study found the following uses

and gratifications: interpersonal utility (includes inclusion, affection, social interaction, expressive need and surveillance), pass time, information seeking, convenience, and entertainment. The highest mean scores belonged to information seeking and entertainment, with pass time and interpersonal utility garnering the lowest scores. It is important to note that this study was conducted in 2000, before the advent of Web 2.0 and before social media networks.

With the overwhelming media choices available on the Internet, UGT is a particularly salient lens with which to study social media use. The engaged nature of social media, in contrast to the mostly one way reception of old media, provides richer and more diverse opportunities for the fulfillment of uses and gratifications of users who are now as much producers as consumers. "In sum, social media empower individuals to create, share and seek content, as well as to communicate and collaborate with each other." (Lee & Ma, 2012) Especially in light of such user control and contribution, Uses & Gratifications Theory is considered a strong paradigm for determining the motivations for new media use and selection. Newhagen and Rafaeli (1996) were among the earliest researchers to examine Internet use with a UGT approach; since then, many have followed suit finding it to be a valuable paradigm for studying people's uses of the Internet (Papacharissi & Rubin, 2000; Ruggiero, 2000; Diddi & LaRose, 2006; Bumgarner, 2007; Sundar, 2008; Park, Kee, & Valenzuela, 2009; Muntinga, et al., 2011; Wang, Tchernev, & Solloway, 2012; Lee & Ma, 2012; Leung, 2013; Whiting & Williams, 2013; Sundar & Limperos, 2013).

In an early and often referenced study of SMNs, *You have been poked*, Bumgarner (2007) conducted an online survey of 1049 Facebook users from the University of North Carolina in order to study the uses and gratifications of Facebook use. Participants were presented with a list of various actions on Facebook which they rated on a five point Likert scale ranging from "very

unimportant" to "very important." The second part of the survey gauged the students' motivations for Facebook use using a five point Likert scale ranging from "strongly agree" to "strongly disagree." Bumgarner (2007) found the following uses for Facebook:

- Social Utility. Using Facebook with friends to identify others, learn about them by browsing through their profiles and pictures, and talk about them.
- Diversion. Bumgarner found diversion in this study comparable to diversion in McQuail's 1972 UGT typology. The motivations associated with this, some of which are distinct in future studies, were entertainment, habitual use and escape from everyday life.
- Personal Expression. This motivation includes a desire to be seen, a use for Facebook in creating and expressing an identity, the desire for others to appreciate this identity, as well as the process of adjusting this identity based on the feedback of other users.
- Collection and connection. These are social needs met by the function of using Facebook to connect with others.
- Directory. Users use Facebook as a directory in order to contact others, identify members of classes, schools, and groups, and allow themselves to be contacted by others as well.
- Initiating relationships. This use allows users to form new connections with other members for relationships, parties or other events.
- Voyeurism. Users are able to gather information on other users and their lives and interactions through Facebook. They compare themselves to others.
- Herd Instinct. As in Bandwagon, users do not want to be left out of Facebook since it seems like all of their peers are using it. (Bumgarner, 2007)

With a large sample group of 1715 university students, Park et al. (2009) conducted a survey to study the uses and gratifications of college students' use of Fac ebook groups. As in the survey by Papacharissi & Rubin (2000), several statements were grouped under each hypothesized motivation for use. The uses identified by this study found socializing, entertainment, self-status seeking and information seeking. Facebook groups are distinct from Facebook pages because the former is typically more by invitation and/or approval, usually not public and more information-rich. However, they are similar in that they are both on Facebook, appear in users' newsfeeds and function as a forum for people with a similar interests.

In an in-depth study of users' motivations for interacting with brand related social media use, Muntinga, et al., 2011 identified three main types of brand page users (consumers, contributors, and creators) exploring their interactions with branded social media posts. Their sample of twenty was taken from users in the Netherlands, which boasted an 80% Internet penetration rate at the time of the study. Their interview questions were strongly shaped by the McQuail, et al., 1972 study with responses grouped into that study's typology where appropriate, then other new needs identified separately. The results of their interviews found differences in the uses and gratifications of each type of user, but also found overlap. The uses and gratifications found in this study are as follows:

1. Entertainment: This category includes entertainment, escape, emotional release and diversion.
2. Social interaction: Users are motivated by a need to belong and to connect with others.
3. Personal identity: These motivations include gaining personal insight, and weighing personal values with those of others.

4. Information seeking: This motivation is in line with earlier categories of both information seeking and surveillance.
5. Remuneration: Users are motivated by personal gain that is either tangible like contest prizes or intangible like being considered a valid source in a certain field.
6. Empowerment: The motivation to influence others (individuals, groups or organizations). This is similar to "status-seeking" in earlier studies.

While entertainment, social interaction, personal identity, information seeking and empowerment were found in earlier studies, remuneration is a notable new need found by Muntinga, et al, 2011..

The New York Times' Consumer Insight Group conducted a three part study in 2011 to learn what social media users share and why. The first part of the study used ethnographies in the form of interviews and observations of social media users in New York, Chicago and San Francisco in order to explore motivations for sharing on social media. The next part of the study included a deprivation study of heavy online content sharers in the U.S. who were required to cease sharing during the experiment and an immersion study of "light" online content sharers in the U.S. who were required to share as much as possible during the experiment. The final phase of the study used a quantitative survey of 2515 online content sharers. While the motivations found mirror those found in other studies, the magnitude of the study, as well as its recent execution, make these results particularly valuable. The following motivations for sharing were among their findings:

1. "To bring valuable, enlightening and entertaining content into the lives of the people they care about." This motivation included supplying their friends with several of the uses

already identified from research presented in this literature review, including information, entertainment, and remuneration (sharing contests and discounts).

2. "To define themselves." This motivation includes the way that users create an idealized version of themselves and present themselves in the way that they want be perceived by others. It is in line with personal identity, personal expression, and status-seeking from earlier studies.
3. "To grow and nourish their relationships." This motivation includes strengthening current connections, as well as forging new connections, both of which have been evident in earlier studies.
4. "Self-fulfillment." This motivation is very similar to self-status seeking, as well as Katz et al.'s motivation of connecting with society and the world.
5. "To get the word out about causes they believe in." This motivation, while similar to connecting to the world, is novel in its specification of promoting a cause. This could possibly be used by TV show brands that choose to promote a cause.

Lee & Ma (2012) used a Uses and Gratifications approach to study the motivations of SNS users to share news stories. The authors' literature review demonstrated the value of using a Uses and Gratifications Theory approach to explain the motivations of content sharing online and most of those studies have found the following motivations to be most prevalent: entertainment, socialization, information/surveillance, and status seeking. Accordingly, their hypotheses tested these previous findings in terms of sharing news on social media.

Using a Likert-scale survey with a sample of 207 university students, Lee & Ma (2012) found that all of the gratifications hypothesized were confirmed, except for entertainment. The authors proposed that the lack of entertainment as a motivator may be a result of how many more

strictly entertainment tools are available online, so that news sharing was not perceived as entertainment. Of all of the gratifications identified, status-seeking seemed to be the most influential and the authors suggested that targeting this gratification could be very helpful to boost content sharing behaviors. Some possible strategies suggested were highlighting users and awarding badges for sharing. As sharing information online is a high engagement activity, these results, though of a different genre of media, are useful in the study of users' uses and gratifications derived from engagement with Facebook fan pages.

In their study comparing television viewing and online user-shared video from the lens of Uses and Gratifications Theory, Brown, Rice, & Pierce (2012) found that the Uses & Gratifications motivations for television use are similar to those of social media use, although to different degrees. Because there has been little scholarly research on these motivations in the Web 2.0 age, they used earlier research on Uses and Gratifications in television viewing in order to help frame the study of this gap in research. Their literature review was helpful in outlining the important differences between traditional television viewing and the current freedom offered by modern digital viewing such as much greater selection, accessibility across various devices and freedom from scheduling. Furthermore, users are now able to easily share content with their online social networks, providing even greater choice, content sharing and community building than ever before. "Sharing information about online content, helping filter and evaluate the vast amount of web site content, exchanging opinions of it, and providing others with online links to content, represent considerably more ways that one may become exposed to, and engaged with, OUSV (online user shared video) content than for traditional TV" (Brown, Rice, & Pierce, 2012, p. 474).

In conducting their study, Brown, Rice and Pierce (2012) used a professional survey service to poll 511 individuals who were enlisted using email invitations offering chances to earn a cash prize. Their study found that the highest motivations for Internet and television viewing were for information and entertainment/to pass time. These two motivations are consistent with those of other researchers of UGT in relation to Internet usage, further affirming their salience in the study of uses and gratifications of engaging on social media. It is notable that not all social media is as social or interactive as social networking sites, which could explain why some of the motivations found by other researchers were not significant results in this study.

Whitings & Williams (2013) also noted that there was as yet, very little scholarly research on consumers' motivations for using social media and they sought to apply a uses and gratifications approach to study these motivations in order to illuminate best practices for practitioners. The seven common themes they found from their secondary research were: social interaction, information seeking, pass time, entertainment, relaxation, communication utility, and convenience utility. Their secondary research findings were consistent with the other literature reviewed on the subject and the results of their study confirmed those uses and gratifications as salient motivations for using social media networks. Because there were few studies on the uses and gratifications of social media, Whitings and Williams (2013) conducted an exploratory qualitative study by interviewing 25 Facebook users ranging in age from 18 – 56 years old. An analysis of the data identified the following uses and gratifications of social media use, in order of popularity among respondents: social interaction, information seeking, pass time, entertainment, relaxation, communicatory utility, convenience utility, expression of opinion, information sharing, and surveillance/knowledge about others.

Parasocial Interaction (PSI)

Interpersonal needs are among those identified as being gratified by social media network use (Bumgarner, 2007; Park et al., 2009; Wang, et al., 2012; Whitings & Williams, 2013). Parasocial interaction (PSI) has been identified as a vehicle for satisfying interpersonal needs (Horton & Wohl, 1956; Perse & Rubin, 1989; Sood & Rogers, 2000; McAlexander, Schouten, & Koenig, 2002; Tsay & Bodine, 2012; Click, Lee, & Holladay, 2013; Labrecque, 2014) and deserves special attention in the study of the motivations of users to interact with the posts of television shows.

Horton & Wohl (1956) asserted that, "One of the striking characteristics of the new mass media - radio, television, and the movies - is that they give the illusion of face-to-face relationship with the performer" (Horton & Wohl, 1956, p. 215). These friend-like relationships gratify interpersonal needs (Wenner, 1985; Rubin & McHugh, 1987; Perse & Rubin, 1989). While Horton & Wohl's original theory of parasocial interaction (1956) focused most specifically on newscasters and show hosts, which they termed "personae," subsequent research has shown parasocial interaction with television show characters (Rubin, Perse, & Powell, 1985; Tsay & Bodine, 2012), celebrities (Caughey, 1984; Click, et al., 2013;) and even retail brands (McAlexander, Schouten, & Koenig, 2002; Labrecque, 2014). Another element of parasocial relationships is their persistence outside of viewing time (Rosengren, Windahl, Hakansson, & Johnsson-Smaragdi, 1976). There have even been studies on the effects of a show ending, a character leaving a show, or a celebrity's death resulting in feelings of loss, which came to be known as Parasocial Breakup (PSB) (Eyal & Cohen, 2006). With emotional attachments that mimic those of real-life friendships, feelings of continuous existence outside of viewing time and

desires to interact with characters and celebrities, Facebook fan pages of TV shows should correlate with higher PSI and viewing loyalty.

Horton & Wohl (1956) further posited that performers use various strategies to increase the perception of intimacy with the audience, including camera angles, predictability, candid communication, and mingling with the audience. In 1992, Auter conducted an experiment in which 98 university students were shown two different versions of a then 30 year old sitcom. The reasoning behind the choice of show was to use a program and characters with which the subjects had no previous contact. In one version shown, one of the characters employed a technique called, "breaking the fourth wall" in which a character speaks directly to the audience, thus increasing openness (intimacy and candor). In an edited version shown to a control group, the scene that broke the fourth wall was excluded. The results of their survey demonstrated that using openness (such as in "breaking the fourth wall") increased levels of PSI, and further, that those respondents whose favorite character was George (the character who broke the fourth wall) scored even higher on the PSI scale than the subjects in the control group(Auter, 1992).

More specific to social media, Labrecque (2014) used a multi-method approach to study PSI with brands, finding that openness and interactivity on social media increased PSI, which in turn, increased brand loyalty. Interactivity in this context, is the perception of two-way communication. In this particular study, it was practiced as responding to comments in a manner that demonstrated the user's comment had been read, leading to the sentiment of an engaged, reciprocal conversation. This dimension of interactivity could be categorized as user-to-user interactivity (Thorson & Rodgers, 2006). Openness was defined as a higher level of candor, as that of a friend, echoing Horton & Wohl's description of a "bond of intimacy," and Auter's(1992) study of "breaking the fourth wall" (Perse & Rubin, 1989). The survey revealed

that perceived interactivity and openness were positively related to PSI, and that PSI was positively related to loyalty. The mediating factor of PSI was integral to the desired result (loyalty).

This survey was followed by an experiment in which two groups interacted with the website and blog of a fictional company. One group interacted with a blog that included candid messages, such as "behind-the-scenes" details and messages that linked the business to the owner's childhood memories, thus increasing "openness." Comments were answered by the brand in a personalized, timely manner, using the commenter's name and using messages that demonstrated attention to the original comment, thus increasing "interactivity" by simulating the reciprocal communication of a real life relationship. The control group interacted with a website that was less candid and comments were impersonal and not timely. The resulting survey after the experiment revealed that higher levels of interactivity and openness led to higher levels of PSI, which, in turn led to higher levels of brand loyalty. Loyalty in this study was defined as intention to purchase, willingness to spread brand messages and willingness to provide information such as contact information (Labrecque, 2014).

A third experiment in the Labrecue (2014) study used a new group of respondents given a similar experience as the respondents in the second part of the study, except they were first asked to read and answer questions on an article on computer automation of social media responses. The results showed that this group scored lower in PSI and loyalty than the control group not exposed to the article. The assumption was that messages suspected of being computer generated hampered the effects of the messages.

In terms of television programs, parasocial interaction has been demonstrated as among the strongest motivations for viewing (Conway & Rubin, 1991; Schiappa, Allen, & Gregg,

2007). In their study of the psychological predictors of television viewing motivation, Conway & Rubin (1991) found that parasocial interaction was a strong mediating factor in four of the viewing motivations measured, demonstrating its strong influence on television viewing motivation. In their meta-analysis of thirty quantitative studies of parasocial relationships and television, Schiappa, Allen, & Gregg (2007) found that fifteen of the studies analyzed demonstrated that parasocial interaction is positively related to television viewing.

Social Media Engagement and Entertainment

Lady Gaga's mercurial rise to prominence has been partly attributed to her social media prowess and her strategy is studied by many as a model with outstanding results (Click, Lee & Holladay, 2013; Hamp, 2010). In 2008, she launched her social media presence and by February, 2010, Gaga had 5.2 million Facebook fans and 2.8 million Twitter followers (Hamp, 2010). As of this writing on April 12, 2015, she now has 61 million Facebook fans (https://www.facebook.com/ladygaga) and 46.5 million Twitter followers (https://twitter.com/ladygaga). As such a remarkably accomplished social media strategist, Lady Gaga's strategy deserves careful attention. Click, Lee & Holladay (2013) solicited self-proclaimed Lady Gaga fans (Little Monsters) from various social media sites including blogs, fan sites and social networks (Facebook and Twitter) to participate in interviews about their fandom. While the study was not isolated to her Facebook page, their findings were revealing on the subject of fan engagement through social media. They cited Horton & Wohl's Parasocial Relationship Theory (1956) that posits that people develop relationships with celebrities and characters that share characteristics of actual face-to-face relationships. Click, et al. (2013) explained how the new Web 2.0 and social networking that allow two-way communication have served to strengthen such parasocial relationships. Lady Gaga has made excellent use of this new

communication medium by engaging her fans in many ways and it is that masterful engagement, that two-way symmetrical communication that has been highly effective in building her "army of Little Monsters" (Click, et al., 2013).

There were several key findings of "The Making of Little Monsters" study by Click et al. (2013) that could be applied to fan engagement of a television show on Facebook. First was a sense of community. Lady Gaga gave her community a name and an identity, "Little Monsters," along with a greeting, "paws up," and an affirmation, "Born This Way." This type of "fanspeak" also sets fans apart from non-fans. All of the fans interviewed had some feelings of not quite "fitting in" in other social environments, so this sense of acceptance, community, and empowerment is especially strong. The "Little Monsters" interviewed also expressed feelings of being special to Lady Gaga and sharing a level of intimacy with her. They also felt certain that she writes all of her own Tweets (Lady Gaga has confirmed that she does typically write most of her own posts and Tweets). Some of the messages that are particularly appealing to fans are the personal posts and behind-the-scenes pictures and videos that use a strategy of openness to engender feelings of closeness with the persona. Fans also felt "close" to Lady Gaga because of the two-way communication afforded by social media, enabling them to respond directly to her messages (Click, et al., 2013). As in earlier studies, communication that even appears to be interactive builds PSI (Horton & Wohl, 1956; Auter, 1992; Labrecque, 2014). Another strategy used by Lady Gaga is her practice of featuring her fans. Fans who submit artwork or fans who work on special projects are often featured and recognized by Lady Gaga, increasing the reciprocity one would expect from a real-life friendship (Click et al., 2013) and demonstrating another method of using interactivity as a message strategy.

During an in-depth interview with some of television's leading content creators, N.Y. Times writer, Lorne Manly (2013), likened social media to the modern "water cooler;" that meeting place where people talk about TV shows and current events. This is indicative of the motivation to use social media to connect with others as evidenced in earlier studies (Bumgarner, 2007; Park et al., 2009; Muntinga, et al, 2011; The New York Times Consumer Insight Group, 2011; Lee & Ma, 2012; Whiting & Williams, 2013). This is also an example of interactivity, similar to the study by Larbecue (2014). Of the show runners interviewed, Shonda Rhimes was most plugged in to how to engage fans.

Shonda Rhimes has had tremendous success engaging her fans of *Scandal* by tweeting live during the show, which is a strategy similar to that of Lady Gaga's in the way that users feel intimately connected with brand ambassadors through interactivity messages. In order to set this up, she enlisted everyone involved in the show to tweet with her: the actors, the crew, even the make-up artist participates. Not only has this helped her to grow her fan base and keep her viewers engaged, but it creates urgency for many of them to watch at the scheduled time so that they can participate in that online conversation. This is also well-liked by the network because they prefer a live audience for better advertising reach (Manly, 2013).

From previous studies of parasocial interaction, openness and interactivity appear to be two very important elements that foster feelings of PSI, which in turn build loyalty (Horton & Wohl,1956; Perse & Rubin, 1989; Auter, 1992; Click et al., 2013; Labrecque, 2014).

III. Research Questions, Hypotheses & Methodology

The extant literature demonstrated the effectiveness of openness and interactivity of social media posts, mediated by PSI, at increasing brand loyalty. In order to extend these findings to the Facebook pages of TV shows, this study utilized a mixed methods approach. A content analysis was performed in Study 1 in order to identify strategies employing openness and interactivity on the Facebook posts of Orange is the New Black. This analysis was used to inform an online survey of Facebook fans of television shows. The results were then analyzed using Structural Equation Modeling (SEM).

Study 1: Content Analysis of Orange is the New Black Facebook Page

RQ: What types of posts were used by Orange is the New Black on their Facebook page that may be categorized as employing openness and/or interactivity?

Methodology of Study 1

In order to study the actual interactions of Facebook fans with a TV show's Facebook page, the Facebook page of *Orange is the New Black* (https://www.facebook.com/OITNB) was studied using a qualitative content analysis in order to inform the subsequent survey. The Labrecque (2014) study demonstrated the use of openness and interactivity for a brand with a person as the business creator. Openness was expressed through detailing her inspiration for starting her business and interactivity was accomplished by comment responses coming from her in a timely fashion and responding to commenters by name. What types of post messages can be used by a television Facebook page employing openness and interactivity? To whom does

openness apply? Television shows have creators, show-runners, writers, the actors themselves and the characters they play. How is openness established? Furthermore, how can interactivity realistically and affordably be accomplished in communities with memberships in the hundreds of thousands to millions? As demonstrated in the Labrecque (2014) study, when audiences suspect that responses are automated, the desired effects of posts and comments drop dramatically; therefore, it is important to establish a model that is practical for a very large audience and would not be suspected to be automated.

A content analysis was utilized because such an approach is a "complex and reflexive interaction process" used to study "human beings engaged in meaningful behavior." (Althiede & Schneider, 2013, p.24) The permanent information on Facebook pages is very rich in data. Each post shows the date of posting, the number of "likes," the number of "shares," two-three comments, then the number of additional comments that can be revealed by clicking to expand comments. Posts and engagement (likes, shares and comments) were analyzed to reveal which posts employed openness or interactivity.

The Facebook page of *Orange is the New Black (OITNB)* was chosen as the entertainment media page for this study because they launched recently (June 6, 2013), approximately one month before the series premiere and they earned very impressive fan engagement in a brief time span. The posts analyzed span from the Facebook page launch on June 6, 2013 through November 10, 2013 and May 6, 2014 (one month before the second season premiere) through July 10, 2014. These time frames were chosen to illustrate the methods used to start the community from the beginning, then an additional two months for season two in order to examine new strategies that were employed with the growing community.

OITNB is also unique because it is a pioneer in the new digital media landscape. Rather than broadcasting through one of the traditional television or cable networks, the show partnered with Netflix, which up until recently, was primarily a content aggregator (Knee, 2011). Netflix broke that barrier in 2012, but their most notable year has been in 2013 with *House of Cards* and *Orange is the New Black*, both shows garnering wide-spread acclaim, though *OITNB* is the clear front-runner (International Business Times, 2013). The Netflix model is a disruption to the long-established paradigm of traditional television broadcasting. Among those differences are increased viewer control, releasing entire series at once, not requiring pilots, and arguably most frustrating for broadcast television, Netflix does not release any of their metrics; therefore, they do not participate in Nielson ratings (Laporte, 2014). Their success is especially notable considering their affordable price tag of $7.99/month for streaming video (Knee, 2011; Schneider, 2013; Laporte, 2014). As a show that's spearheading this new media trend, *Orange is the New Black* is therefore of particular interest on several levels.

OITNB's Facebook page was launched on June 6, 2013, just over a month before its premiere. Keeping with the binge watching culture of Netflix, the entire season was released at once, unlike most shows that air only once per week. This anomaly presents other marketing and buzz challenges since viewers are not forced to wait for content, so the marketing efforts are faced with a novel task when compared with typical weekly distribution.

The posts of the *OITNB* page from its inception on June 6, 2013 through to November 10, 2013 and from May 6, 2014 – July 10, 2014 were analyzed on the digital document (https://www.facebook.com/OITNB) to identify posts that employed openness or interactivity. Each post that fit either category was captured using a screenshot and saved. The screenshots were copied into a document for further analysis (Appendix C). As needed, the digital document

was used to expand comments and follow links in order to gain a better understanding of the document, including audience participation. The pages of the print-out were numbered for organization and easy access for notes.

The entire document was read through once from beginning to end to confirm categorization as employing either openness or interactivity and then reread in order to begin open coding to search for sub-categories/strategies under each categorization. After the second read and initial coding, the document was read again, reflexively, based on the strategies that emerged and timing of relevant situations such as events and holidays (Althiede & Schneider, 2013). The strategies revealed to further openness and interactivity helped to inform the subsequent user survey.

The entire document was reviewed by a Mass Communications graduate student familiar with content analysis for intercoder reliability in categorizing posts. The posts to be analyzed were presented in a document with no labeling. The coder was asked to categorize posts as employing either interactivity or openness resulting in 94.5% agreement.

Study II: Survey of Users of TV Series Facebook Page

Hypotheses

Higher levels of openness have been linked to higher levels of PSI and brand loyalty (Horton & Wohl,1956; Perse & Rubin, 1989; Auter, 1992; Click et al., 2013; Labrecque, 2014).

H1a: Engagement with posts that employ openness will be positively related to PSI.

H1b: Engagement with posts that employ openness will be positively related to viewing loyalty.

Higher levels of interactivity have been linked to higher levels of PSI (Horton & Wohl, 1956; Click et al., 2013; Labrecque, 2014)

H2a: Engagement with posts that employ interactivity will be positively related to PSI.

H2b: Engagement with posts that employ interactivity will be positively related to viewing loyalty.

The effectiveness of PSI as a mediator between openness and interactivity was demonstrated in the study by Labrecque (2014).

H3a: The effect of openness on viewing loyalty is mediated by PSI.

H3b: The effect of interactivity on viewing loyalty is mediated by PSI.

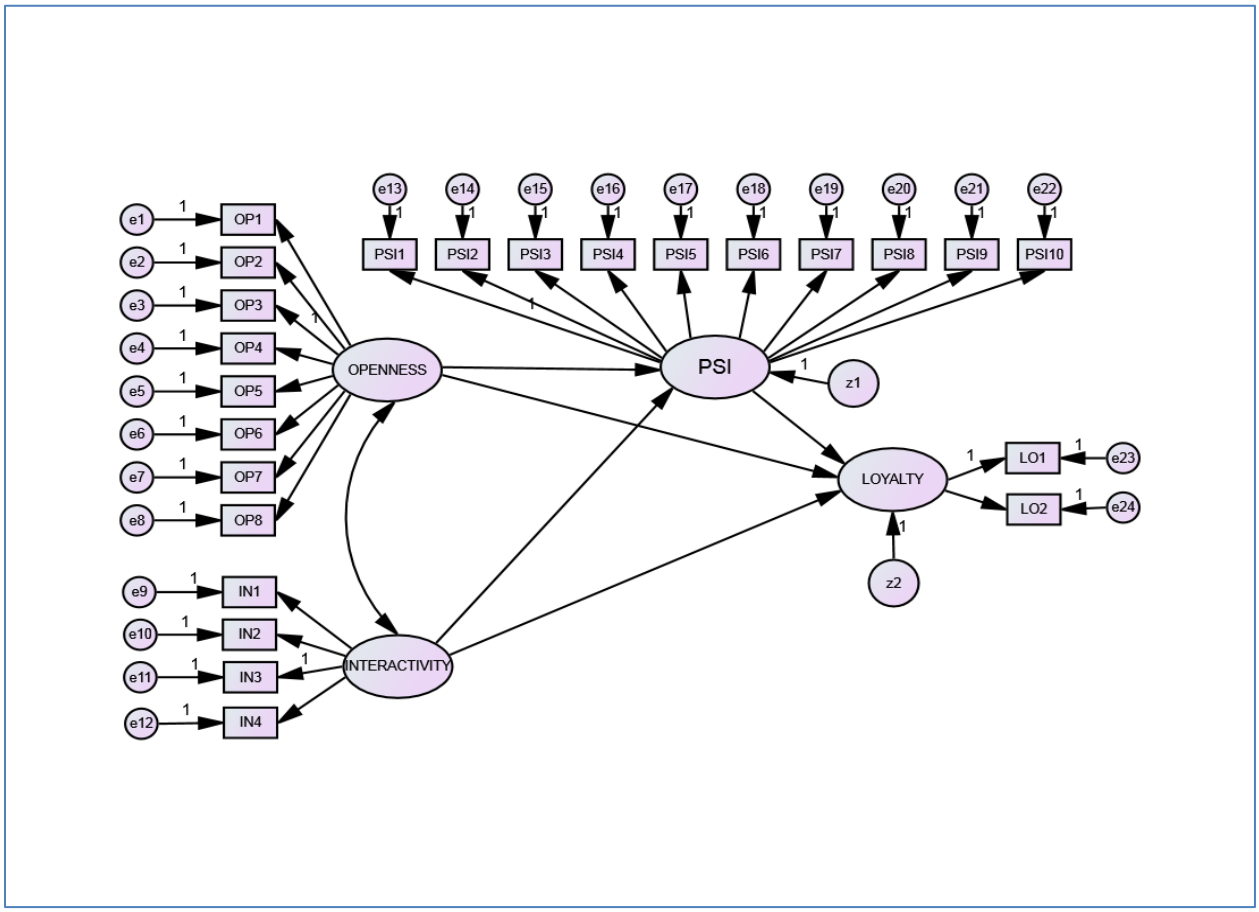

Figure 1: Hypothesized paths in Structural Equation Model

The model in Figure 1 demonstrates the hypothesized paths from posts that employ openness (items OP1 – OP8) and interactivity (items IN1 -- IN4) directly to PSI (items PSI1-

PSI10) and viewing loyalty (items L1 – L2), as well as mediated paths of openness and interactivity mediated by PSI.

Methodology of Study 2

In order to collect results from as many qualified respondents as possible, a volunteer sample (Wrench, 2008) was recruited using social media network posts, reaching the target group online where these interactions take place. The qualifying criterion for the respondents is that each respondent must have interacted at least once with the page or post of a TV show's Facebook fan page. The resulting sample was made up of 452 respondents, 78% female and 22% male. The ages were broken down as 13% 18-23 year olds (younger Millennials), 22% 24-34 year olds (older Millennials), 20% 35-42 year olds (younger Gen X'ers), 26% 43-49 year olds (older Gen X'ers), 12% 50-60 year olds (younger Boomers), 5% 61-72 year olds (older Boomers), and >1% 73+ (Silent Generation).

Measuring engagement with posts that employ openness or interactivity

Using the data from the content analysis of the OITNB Facebook page, survey items were constructed to depict different types of openness posts and interactivity posts. Respondents were asked the frequency of their engagement (consuming, liking, sharing and commenting) with such posts on their favorite Facebook page of a television show. Note that the items did not measure respondents' willingness to engage with such posts, but rather the frequency of their experiences engaging with them. The purpose of this was to allow the researcher to measure the relationship between such engagement with the measures of PSI and viewing loyalty. Note that the nature of the survey items would not accurately measure the popularity of each type of post, because the respondents may or may not have been exposed to each type of post.

Modified PSI scale

In their study of soap opera viewing motives, Rubin & Perse (1987) found that item analysis of the 20 item scale of Rubin et al.(1985) could be reduced to create a 10 item Revised Parasocial Interaction Scale. This scale was also used by Conway & Rubin (1991) in their study of psychological predictors of television viewing motivation.

Eight of the original items were used in this study with two new items based on literature reviewed that are more in line with the current inquiry. The new items included: 1) I miss the characters when there are no new episodes to watch. 2) I wonder at the fates of my favorite characters while I'm waiting for new episodes. Both of these new items are reflective of the research by Horton & Wohl (1956), Rosengren & Windahl (1971), Rosengren, and Windahl, Hakansson, & Johnsson-Smaragdi (1976). Using a 10 item scale was desirable in order to avoid survey fatigue and gather as many complete surveys as possible.

IV. Results

Study I Content Analysis Results

Thirty-seven posts from the Orange in the New Black Facebook page (**https://www.facebook.com/OITNB**) were copied selected because they employed either openness or interactivity. Upon analysis of these posts, the following strategies were revealed:

Openness

- Posts that give details on characters' backgrounds: These posts shared intimate details on the characters' backgrounds, giving the fans an opportunity to learn more about them, even before the season was released. Fans learned, for example, that Piper became involved in an international drug ring with Alex, Pensatucky is an ex-meth addict who thinks she's now chosen by God, and Alex began selling drugs because her father started her in that business. Posts such as these were published before the series was released to help nurture parasocial relationships before viewing.
- Posts of exclusive scenes/videos: The most popular exclusive scenes were those posted as part of a campaign just before the Season 2 release. They were only available on Facebook, and only available for 15 minutes each. These were available every Tuesday for a few weeks leading up the much anticipated Season 2. Social media fans were therefore rewarded with "sneak peeks" not available to the general audience.

- Posts from behind the scenes with the cast: These posts included posts of the actors behind the scenes, including one from the beginning of filming for Season 2, which was extremely popular with Facebook fans.
- Posts from behind the scenes with the creator/writers. The creator, Jenji Kohan, was also the creator of the hit series, Weeds. This appeared to help excite fans of her previous hit show. These posts included images of the creator with the cast and another image of the creator on set with a quote of hers about the show.
- Awards and other special events: There were several posts like these, all of them popular, featuring the cast and staff at premieres, awards and similar events. Many invited fans to follow along on Twitter for live tweeting and all included albums, rather than just isolated images.
- Posts that reveal more about characters through playlists, blogs and quotes. Ingenious examples of these types of posts include, "Meet Nicky. Raised by nannies in New York's affluent Upper West Side, she's still looking for her mother's love – in pills, powders and wherever else she can get it" and "Tiffany 'Pennsatucky' Doggett: former meth head and current miracle worker." These posts included links to actual playlists that were chosen to be reflective of the characters' personalities.
- Actors discussing the characters they play. Actors must develop a very strong understanding of their characters, so whom better to ask than the actors in order to get a better understanding of that characterization? This was exhibited successfully in the OITNB "Behind the Bars" campaign.

Interactivity

- Posts that ask fans what they'd do in the characters' situations: Fans were prompted with, "Your last status update for 15 months. What would it be?" and, "An inmate is calling from Litchfield Prison. Would you answer?" These types of posts beg an answer, thus increasing comments.
- Q & A with actors and writers. OITNB began using this strategy on Twitter only, but promoted it on Facebook and other platforms. By 2014, they'd begun hosting these events on Facebook as well to very strong positive results. These were highly engaged events.
- Posts calling for audience participation (posting images or posts using hashtags, running contests, asking questions): OITNB demonstrated innovative strategies for audience participation, including beginning a campaign called, "On Wednesdays, we wear orange," requesting fan art and running a Halloween costume contest for costumes of the show's characters.

In addition to the strategies found on the OITNB page, two more strategies were included in the survey based on the literature review. These strategies include online discussions during or immediately after the show (Manly, 2013) and posts that ask for audience opinions of characters' choices (Sood & Rogers, 2000).

Study II Survey Results

Reliability Statistics

Loyalty was measured by three of the survey items: "I don't typically miss episodes of the show, even if I don't watch them when they're first shown", "It doesn't matter much to me if I miss episodes of this show" (reverse scored), and "I would be willing to pay to watch an

episode or season of this show." The item total statistics (Table 1) demonstrated that excluding the item relating to paying to watch the show raised the Cronbach's alpha for that measure to .709; therefore, that item was deleted from the results.

Table 1: Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
I don't typically miss episodes of the show, even if I don't watch them when they're first shown....	4.64	3.876	.377	.480
I would be willing to pay to watch a season or episode of this show. This would include any of th...	4.00	3.601	.243	.709
It doesn't matter much to me if I miss episodes of this show.	4.44	3.088	.567	.180

Each post type (openness and interactivity strategy) in the survey was measured using four different types of engagement (consuming, "liking", commenting and sharing). These four items were then collapsed for each using the mean for analysis. Reliability statistics for all measures in the model (Table 2) yielded strong internal consistency of survey measure items. There were eight items for openness, yielding Cronbach's alpha scores between .865 and .912, four items for interactivity with Cronbach's alpha scores between .844 to .945, ten items measuring PSI with a Cronbach's alpha score of .844, and the two loyalty measures with a Cronbach's Alpha of .709. While the Cronbach's alpha of the loyalty measures is not as high as that of the others, .70 - .80 is still considered "respectable" by conventional standards (Wrench, et al., 2008).

Table 2: Reliability Statistics

	Cronbach's Alpha	N of Items
Openness		
19	.865	4
20	.895	4
21	.903	4
22	.909	4
23	.899	4
25	.912	4
26	.899	4
27	.909	4
Interactivity		
28	.923	4
29	.935	4
30	.939	4
31	.945	4
PSI	.844	10
Loyalty	.709	2

Full Model SEM Specifications

Figure 2 below demonstrates the path coefficents of all hypothesized paths in the original model based on the SPSS AMOS Structural Equation Model (SEM). The following statistically significant paths were evident:

- Openness → PSI
- Interactivity → PSI
- PSI →Viewing Loyalty

Furthermore, the items measuring openness and the items measuring interactivity are very strongly correlated at .81 with a p<.05. While they represent two distinct categories of post, they both appear to be high-engagement posts, which may account for such a strong correlation.

It is notable that the path coefficients between the following direct paths, openness to viewing loyalty and interactivity to viewing loyalty, were not statistically significant:

- Openness → Viewing Loyalty
- Interactivity → Viewing Loyalty

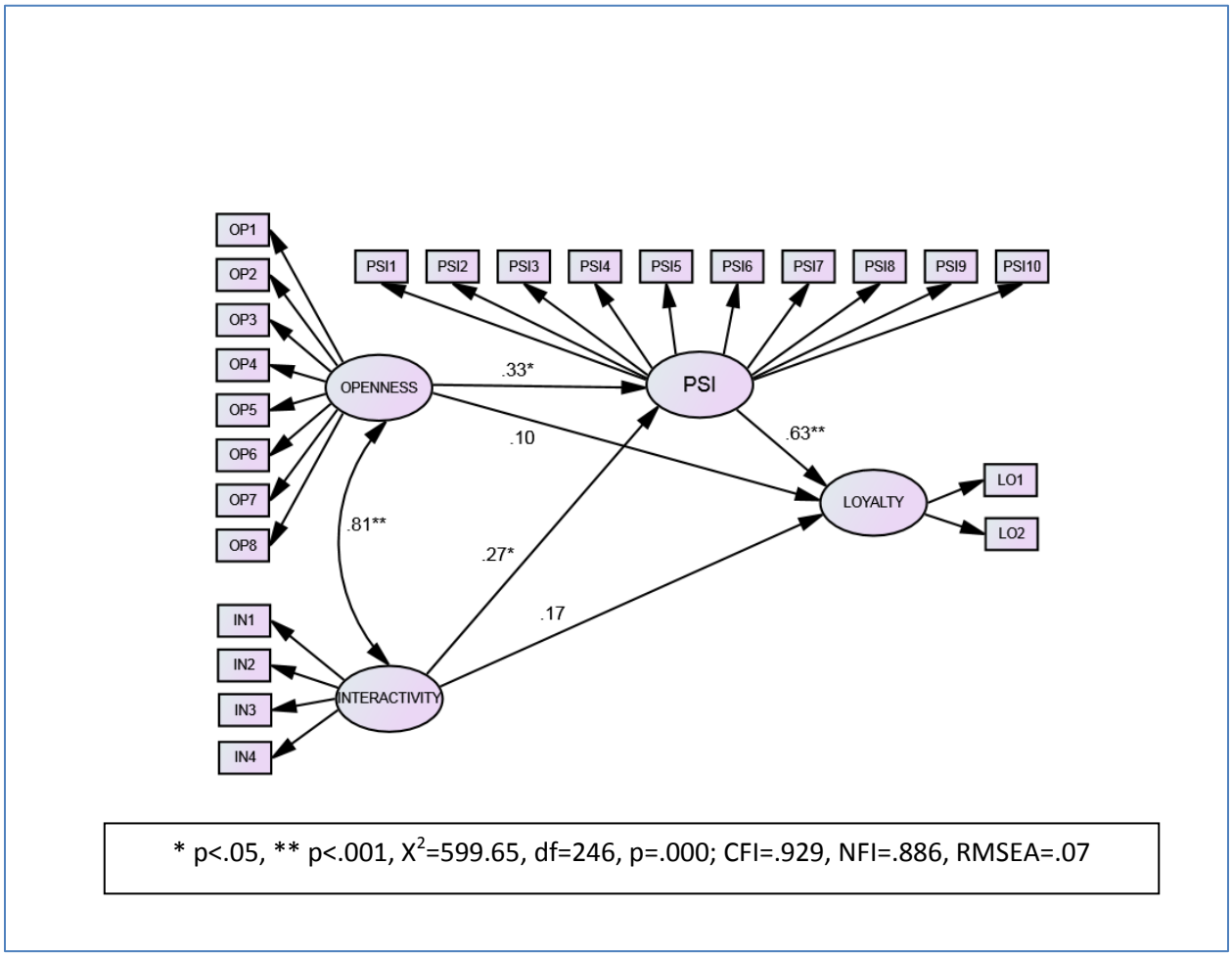

Figure 2: Full SEM Standardized Parameter Estimates

Standardized regression weights for this model (Table 3 below), show all measures to be statistically significant at a minimum of p<.05, except for the direct paths from openness to loyalty and interactivity to loyalty.

Table 3 : Full Model Standardized Regression Weights

			Estimate	P
PSI	←	OPENNESS	.334	.002
PSI	←	INTERACTIVITY	.272	.012
LOYALTY	←	OPENNESS	.101	.385
LOYALTY	←	INTERACTIVITY	.168	.158
LOYALTY	←	PSI	.626	***
OP3	←	OPENNESS	.860	
OP2	←	OPENNESS	.910	***
OP1	←	OPENNESS	.872	***
IN3	←	INTERACTIVITY	.934	
IN2	←	INTERACTIVITY	.684	***
IN1	←	INTERACTIVITY	.792	***
PSI1	←	PSI	.478	
PSI2	←	PSI	.605	***
PSI3	←	PSI	.636	***
PSI4	←	PSI	.409	***
PSI5	←	PSI	.622	***
PSI6	←	PSI	.736	***
PSI7	←	PSI	.563	***
PSI8	←	PSI	.642	***
PSI9	←	PSI	.588	***
PSI10	←	PSI	.771	***
LO1	←	LOYALTY	.640	
OP4	←	OPENNESS	.919	***
OP5	←	OPENNESS	.935	***
OP6	←	OPENNESS	.913	***
OP7	←	OPENNESS	.796	***
IN4	←	INTERACTIVITY	.881	***
LO2	←	LOYALTY	.852	***
OP8	←	OPENNESS	.792	***
OPENNESS	<->	INTERACTIVITY	.814	***

*** p<.001

Revised Model Standardized SEM Model

This finding led to a revised model (Figure 3) eliminating the direct paths from openness to viewing loyalty and interactivity to viewing loyalty, and measuring only the following paths mediated by PSI:

- Openness → PSI → Viewing Loyalty
- Interactivity → PSI → Viewing Loyalty

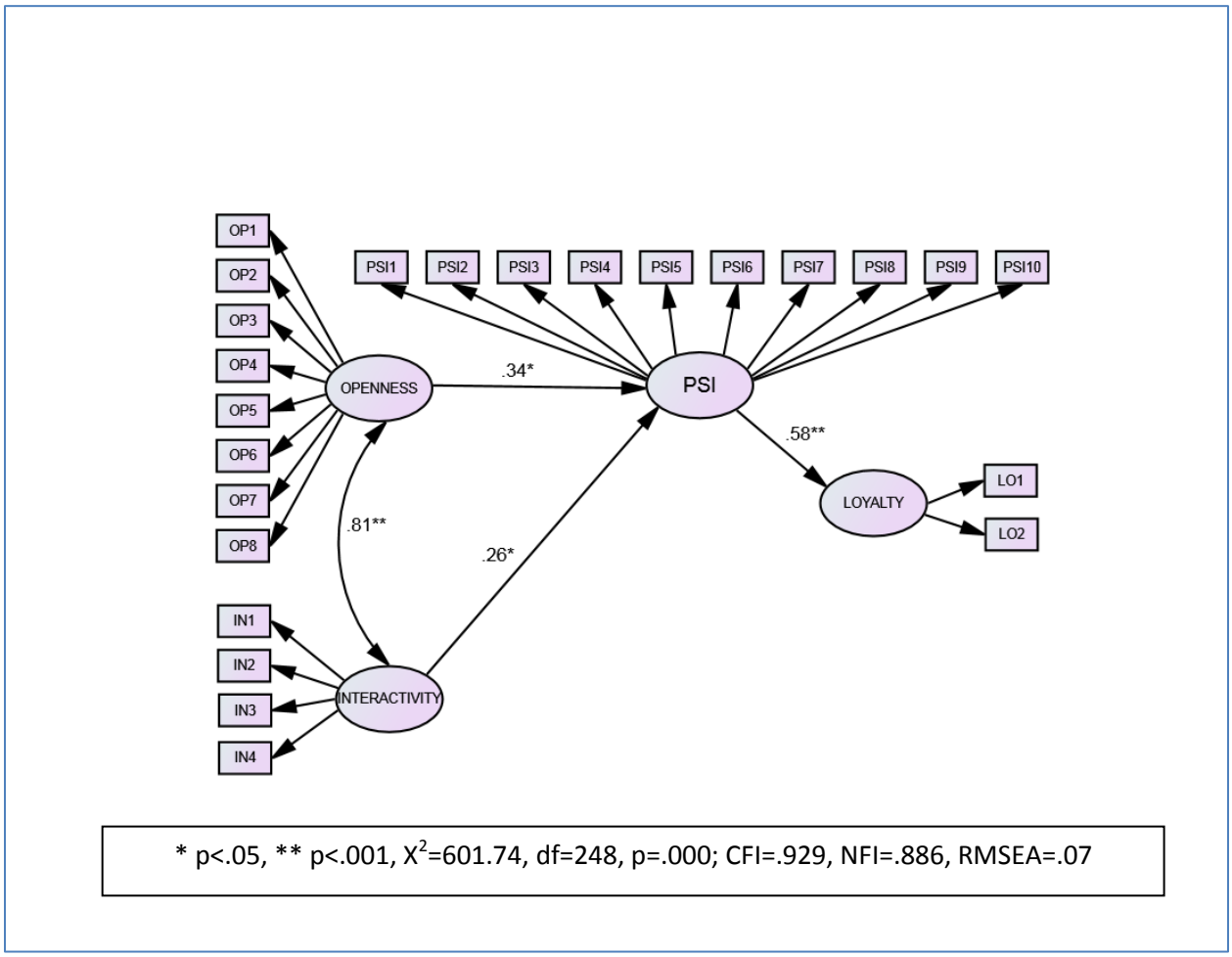

Figure 3: Revised Model Standardized Parameter Estimates

Compared to the full model with direct paths from openness to loyalty and interactivity to loyalty, the revised model (Figure 3) without direct paths from openness and interactivity to loyalty did not significantly reduce model fit (X^2 difference = 601.74 – 599.65 = 2.09, df

difference = 248 – 246 = 2, p = .35) and included only paths that were statistically significant. The revised model is thus more parsimonious and demonstrates a statistically significant path mediated by PSI. The standardized regression weights of the revised model (Table 4) show statistically significant values for all paths.

Table 4: Revised Model Standardized Regression Weights

			Estimate	P
PSI	←	OPENNESS	.343	.002
PSI	←	INTERACTIVITY	.259	.017
LOYALTY	←	PSI	.581	***
OP3	←	OPENNESS	.860	
OP2	←	OPENNESS	.910	***
OP1	←	OPENNESS	.872	***
IN3	←	INTERACTIVITY	.934	
IN2	←	INTERACTIVITY	.684	***
IN1	←	INTERACTIVITY	.792	***
PSI1	←	PSI	.479	
PSI2	←	PSI	.604	***
PSI3	←	PSI	.636	***
PSI4	←	PSI	.409	***
PSI5	←	PSI	.622	***
PSI6	←	PSI	.736	***
PSI7	←	PSI	.564	***
PSI8	←	PSI	.642	***
PSI9	←	PSI	.589	***
PSI10	←	PSI	.772	***
LO1	←	LOYALTY	.630	
OP4	←	OPENNESS	.919	***
OP5	←	OPENNESS	.935	***
OP6	←	OPENNESS	.913	***
OP7	←	OPENNESS	.796	***
IN4	←	INTERACTIVITY	.880	***
LO2	←	LOYALTY	.865	***
OP8	←	OPENNESS	.792	***
OPENNESS	<>	INTERACTIVITY	.615	***

***p>.001

Hypotheses Analyzed

Table 5: Hypotheses Results

H1a	Engagement with posts that employ openness will be positively related to PSI.	supported
H1b	Engagement with posts that employ openness will be positively related to viewing loyalty.	not supported
H2a	Engagement with posts that employ interactivity will be positively related to PSI.	supported
H2b	Engagement with posts that employ interactivity will be positively related to viewing loyalty.	Not supported
H3a	The effect of openness on viewing loyalty is mediated by PSI.	supported
H3b	The effect of interactivity on viewing loyalty is mediated by PSI.	supported

V: Discussion, Implications and Recommendations

Discussion

This study sought to demonstrate that engagement with television show Facebook posts employing openness and interactivity would be positively related to PSI and viewing loyalty, as well as analyze those paths to determine if PSI mediates openness and viewing loyalty, and interactivity and viewing loyalty. Two models were tested: the full model, which included direct paths from openness and interactivity to viewing loyalty, as well as mediated paths from openness and interactivity to PSI to viewing loyalty, demonstrating that there is indeed a positive relationship in all of the following paths:

- Openness → Viewing Loyalty
- Interactivity →Viewing Loyalty
- PSI →Viewing Loyalty
- Openness → PSI → Viewing Loyalty
- Interactivity →PSI →Viewing Loyalty

However, only the last three paths were found to be statistically significant. The model was then revised, including only the paths mediated by PSI which provided the most parsimonious fit, very similar to the results found in the Labrecque (2013) study. This revised model demonstrates that engagement with openness and interactivity posts leading to viewing loyalty are mediated by feelings of PSI. Loyalty, thus, should be viewed as *a process;* one that develops through engagement that nurtures parasocial relationships. From its earliest

examination by Horton & Wohl (1956), PSI has been demonstrated as nurtured by openness, or the perception of openness, that can be increased through strategies like camera angles, predictability, candid communication, and mingling with the audience. Auter's 1992 study of "breaking the fourth wall" demonstrated significantly higher PSI scores among the sample group that was exposed to that strategy during the experiment, as compared to the scores of the control group. Interactivity mimics a real life friendship in the way that it makes conversations appear reciprocal. Social media is an excellent medium for this and Lady Gaga was one of the early pioneers to put this to use (Click, Lee & Holladay, 2013; Hamp, 2010). Shonda Rhimes is another pioneer in social media whose use of live tweeting during her show Scandal, has helped to make it one of the most popular programs on television (Manly, 2013). As is well supported in the literature (Conway & Rubin, 1991; Schiappa, et al., 2007), PSI increases viewing loyalty. The mediating factor of PSI is an integral part of the path to viewing loyalty that requires strong attention in the development of social media strategy.

The content analysis of the OITNB page revealed several strategies for employing interactivity and openness when posting that included:

- Posts that give details on characters' backgrounds.
- Exclusive scenes/videos only available through social media.
- Behind the scenes with the cast.
- Behind the scenes with the creator/writers.
- Awards and other special events.
- Posts that ask fans what they'd do in the characters' situations.
- Posts that reveal more about characters through playlists, blogs and quotes.
- Q & A's with actors and writers.

- Actors discussing the characters they play.
- Posts calling for audience participation (posting images or posts using hashtags, asking questions).

In addition to the strategies found on the OITNB page, two more strategies were included in the survey based on the literature review:

- Online discussions during or immediately after the show (Manly, 2013).
- Posts that ask for audience opinions of characters' choices (Sood & Rogers, 2000).

All of the strategies studied demonstrated statistically significant positive relationships with PSI and the development of PSI was instrumental in increasing viewing loyalty.

Implications

Of most interest to researchers and practitioners is the loyalty model mediated by PSI. The faux business in the Larbecque (2013) study was vastly different than a television show in many ways, yet the model held true. The qualitative inquiry used before the present study was instrumental in fitting the model for a new audience and is therefore, strongly recommended for future studies.

The strategies of openness and interactivity outlined in this study were found to be effective in increasing PSI, which in turn, increased viewing loyalty, so practitioners are encouraged to employ these strategies with their own pages and use Facebook Insights to gauge their effectiveness at engagement. There are certainly more strategies, besides those covered in this study, that could tap into openness and interactivity. For example, there were findings in the Hum Log study by Hood & Rogers (2010) that might tap into PSI in a way that would stimulate interactivity on a television show's Facebook page:

1. Affective interaction: Relating to characters interpersonally illustrated by feelings sympathy for the characters' trials.
2. Cognitive Interaction: Reflecting on the messages and lessons of the characters' experiences.
3. Behavioral Interaction: Talking about the show with others, thinking about the show after viewing, and predicting what might happen next.
4. Referential Involvement: Relating the show to the viewer's own life.
5. Critical Involvement: Thinking of the show critically such as suggesting plot changes.

There are also other social media platforms that serve as fertile grounds for engaging audiences and building PSI to foster viewing loyalty that were not specifically addressed in this study, each with its own strengths and opportunities. While there are unique nuances in each platform, these precepts should prove effective. The social media team of Orange is the New Black demonstrated many strategies for promoting from one platform to another in order to build strong communities on more than one social media network.

Recommendations for Future Research

More germane to this study than nuances of PSI, was the identification of strategies for employing openness and interactivity when posting on the Facebook pages of a television show in order to build PSI that would, in turn, increase viewing loyalty. The researcher was keenly aware of social media users' expectations of brief online interactions, so the 10-Item PSI Scale by Rubin & Perse (1987) was preferred in order to keep the survey as short as possible. As this study yielded the expected results, the scale was considered sufficient for this line of inquiry and would be recommended for future, similar studies. However, there are several other PSI scales that address multiple dimensions of PSI, such as the more recent scale by Schramm and

Hartmann (2010) that aims to become a standardized scale to be used for a variety of PSI relationships in a variety of genres. Using such a scale would reveal sub-scores for cognitive, affective and behavioral parasocial interaction that may illuminate methods that would engage audiences on social media in a similar mediated path. Future studies may choose to use the PSI Processes Scale (Schramm & Hartmann, 2010), or portions of this scale, in order to measure other dimensions of PSI, such as behavioral, which is not addressed in the Rubin & Perse (1987) 10-Item Scale. Using just a portion of this scale is a strategy suggested and supported by Schramm & Hartmann (2010) and one that may be preferable to the full scale, which is quite long.

This study focused on openness and interactivity, yet there are other uses and gratifications of social media use that were not examined in this study that could further inform effective strategy, such as:

1. Social interaction/ interpersonal needs (Bumgarner, 2007; Park et al., 2009; Muntinga, et al, 2011; The New York Times Consumer Insight Group, 2011; Lee & Ma, 2012; Whiting & Williams, 2013). Social interaction was examined in this study by the users' interactions with the fan page and the personae, but they were not directly studied in users' interactions with other fans, which is likely to illuminate more strategies for stimulating interactions and gratifying users.
2. Personal identity/ expression. (Bumgarner, 2007; Muntinga, et al, 2011; The New York Times Consumer Insight Group, 2011; Whiting & Williams, 2013)
3. Status seeking/ empowerment (Park et al., 2009; Muntinga, et al, 2011; The New York Times Consumer Insight Group, 2011; Lee & Ma, 2012)

The marked difference in viewing loyalty responses when attached to cost were such that the measure needed to be removed from the model in order to increase the reliability of the results. This is a valuable bit of information for producers of television shows that requires them to gauge how far loyalty will reach depending on the price tag. Netflix (at a very affordable $7.99/month) is a strong front-runner in streaming video, posting gains while traditional networks experience losses (Knee, 2011; Schneider, 2013; Laporte, 2014), so the loyalty v. cost question is one that merits careful study.

Each television show Facebook page should take advantage of its ability to communicate directly with their audience. While the strategies discussed here are a helpful framework, each audience is unique even beyond its genre. The ability to reference posts, characters, events from a specific show would have been enormously helpful in generating highly relevant results for a specific target audience. Without the ability to address a fan page directly, the researcher chose to create a generic questionnaire of fans from a variety of shows from a variety of genres. Television shows have a strong advantage in their Facebook page audiences and should mine the wealth of information available from those engaged fans. Those fans are most likely to respond to surveys about their favorite show when asked on the fan page. They are also most apt to spread their messages online (and off), so their enthusiasm should be stoked by an understanding of what excites them.

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Appendices

Appendix A: Survey Instrument

I Threw My Pie for You

Survey Consent USF IRB #Pro00020787 ICD Date: 1/26/2015

INFORMED CONSENT TO PARTICIPATE IN RESEARCH: Information to Consider Before Taking Part in this Research Study IRB Study # Pro00020787 Researchers at the University of South Florida (USF) study many topics. To do this, we need the help of people who agree to take part in a research study. This form tells you about this research study. We are asking you to take part in a research study that is called: I Threw My Pie for You: Fostering Engagement on TV Show Facebook Pages.

The person who is in charge of this research study is Tracy Wisneski. This person is called the Principal Investigator. She is being guided in this research by Justin Brown.

PURPOSE OF THE STUDY: You are being asked to participate because you are someone who has interacted with the Facebook page of a TV show. The purpose of this study is to: Study the types of Facebook page posts that encourage the most audience engagement and lead to stronger brand loyalty. Tracy Wisneski is a graduate student at University of South Florida conducting this study as a requirement for her Master of Arts in Mass Communications.

STUDY PROCEDURES: If you take part in this study, you will be asked to: Answer a series of Likert scale questions (rating items between strongly agree to strongly disagree or very likely to very unlikely) and a few anonymous demographic and internet usage questions. Questions will be answered once, anonymously, directly online. The survey should take approximately 5-10 minutes.

ALTERNATIVES/VOLUNTARY PARTICIPATION/WITHDRAWAL: You have the alternative to choose not to participate in this research study. You should only take part in this study if you want to volunteer; you are free to participate in this research or withdraw at any time. There will be no penalty or loss of benefits you are entitled to receive if you stop taking part in this study.

BENEFITS and RISKS: We are unsure if you will receive any benefits by taking part in this research study. This research is considered to be minimal risk. COMPENSATION We will not pay you for the time you volunteer while being in this study.

PRIVACY & CONFIDENTIALITY: We must keep your study records as confidential as possible. The Principal Investigator, Tracy Wisneski, has enabled SSL encryption and disabled IP tracking in order to preserve respondent confidentiality. It is possible, although unlikely, that unauthorized individuals could gain access to your responses because you are responding online. It is possible, although unlikely, that unauthorized individuals could gain access to your responses. Confidentiality will be maintained to the

degree permitted by the technology used. No guarantees can be made regarding the interception of data sent via the Internet. However, your participation in this online survey involves risks similar to a person's everyday use of the Internet. If you complete and submit an anonymous survey and later request your data be withdrawn, this may or may not be possible as the researcher may be unable to extract anonymous data from the database.

CONTACT INFORMATION: If you have any questions please contact the USF IRB at 813-974-5638 or the Principal Investigator at twisnesk@mail.usf.edu. We may publish what we learn from this study. If we do, we will not let anyone know your name. We will not publish anything else that would let people know who you are. You can print a copy of this consent form for your records. I freely give my consent to take part in this study.

I understand that by proceeding with this survey that I am agreeing to take part in research and I am 18 years of age or older.

- ❍ Yes (1)
- ❍ No (2)

If No Is Selected, Then Skip To End of Survey

Q1 I am a:

- ❍ Male (1)
- ❍ Female (2)
- ❍ No response (3)

Q2 My age range is:

- ❍ 18-23 (1)
- ❍ 24-34 (2)
- ❍ 35-42 (3)
- ❍ 43-49 (4)
- ❍ 50-60 (5)
- ❍ 61-72 (6)
- ❍ 73+ (7)
- ❍ No response (8)

Q3 For each of the following statements, please answer based on your overall Facebook use:

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Comment on Facebook posts. (1)	❍	❍	❍	❍	❍
"Like" Facebook posts. (2)	❍	❍	❍	❍	❍
Share Facebook posts. (3)	❍	❍	❍	❍	❍
Create my own Facebook posts. (4)	❍	❍	❍	❍	❍

Q4 For the remainder of the survey questions, please focus now on the television show with which you've most enjoyed interacting on Facebook. What basic genre show is it?

- ❍ Drama (i.e. The Walking Dead. American Horror Story, Breaking Bad) (1)
- ❍ Dramedy (i.e. Parenthood, Weeds, Orange is the New Black) (2)
- ❍ Sitcom (i.e. Modern Family, How I Met Your Mother, That 70's Show) (3)
- ❍ Reality Show (Pawn Stars, American Pickers, Duck Dynasty) (4)
- ❍ Other (5)

Q5 What is the name of the show you'll be thinking about as you answer the following questions?

Q6 Focusing on the TV show with which you most enjoy interacting on Facebook, how often do you do each of the following:

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Watch videos (1)	❍	❍	❍	❍	❍
Click on and/or read posts (2)	❍	❍	❍	❍	❍
"Like" posts (3)	❍	❍	❍	❍	❍
Comment (4)	❍	❍	❍	❍	❍
Create posts that mention this TV show (5)	❍	❍	❍	❍	❍

Q7 I feel more connected with the show's characters because of my engagement with the show's Facebook page posts.

- Strongly Agree (5)
- Agree (4)
- Neither Agree nor Disagree (3)
- Disagree (2)
- Strongly Disagree (1)

Q8 Facebook posts from this show increase my excitement for the show.

- Strongly Agree (5)
- Agree (4)
- Neither Agree nor Disagree (3)
- Disagree (2)
- Strongly Disagree (1)

Q9 Engaging with the Facebook posts of this show does not make me feel any more invested in the characters.

- Strongly Agree (1)
- Agree (2)
- Neither Agree nor Disagree (3)
- Disagree (4)
- Strongly Disagree (5)

Q10 I began watching this show after noticing Facebook posts about it.

- Strongly Agree (5)
- Agree (4)
- Neither Agree nor disagree (3)
- Disagree (2)
- Strongly Disagree (1)

Q11 I didn't become a loyal viewer of the show until after all the hype on Facebook.

- Strongly Agree (5)
- Agree (4)
- Neither Agree nor disagree (3)
- Disagree (2)
- Strongly Disagree (1)

Q12 I enjoy this show so much that I sought out the Facebook page.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q13 I visit the Facebook page of this show when I miss the characters in between new episodes.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q14 While waiting for new episodes, I check the show's Facebook page to satisfy my urge to watch the show.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q15 I don't typically miss episodes of the show, even if I don't watch them when they're first shown.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q16 I would be willing to pay to watch a season or episode of this show. This would include any of the following: subscribe to Hulu, Netflix or other streaming video; subscribe to a premium cable channel; purchase individually.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q17 It doesn't matter much to me if I miss episodes of this show.

- ❍ Strongly Agree (1)
- ❍ Agree (2)
- ❍ Neither Agree nor disagree (3)
- ❍ Disagree (4)
- ❍ Strongly Disagree (5)

Q18 I feel like I can communicate directly with the people behind the show through the Facebook page.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q19 How often do you engage in the following ways with posts that included exclusive scenes only available through the show's Facebook page?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q20 How often do you engage in the following ways with behind-the-scenes videos of the cast on Facebook?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q21 How often do you engage in the following ways with Facebook posts that give background information on the writing or creation of the show?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q22 How often do you engage in the following ways with Facebook posts that give details on the characters' backgrounds?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q23 How often do you engage in the following ways with Facebook posts of interviews with actors discussing their characters?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q24 How often do you engage in the following ways with Facebook posts that give more details about the characters' personalities (i.e. exclusive video, quotes, character blogs, character's music playlist)?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q25 How often do you engage in the following ways with Facebook posts featuring the actors and creators at an award show premiere or similar event?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q26 How often do you engage in the following ways with Q & A sessions with actors and/or writers from the show on Facebook?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q27 How often do you engage in the following ways with Facebook discussions during or immediately after the show?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q28 How often do you engage in the following ways with Facebook posts calling for audience participation like sending in pictures or using a hashtag?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q29 How often do you engage in the following ways with Facebook posts that ask for your opinion of a character's choices?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q30 How often do you engage in the following ways with Facebook posts that ask what you would do if you were in the same situation as the character?

	Never (1)	Rarely (2)	Sometimes (3)	Quite Often (4)	Very Often (5)
Click, read or watch (1)	❍	❍	❍	❍	❍
Like (2)	❍	❍	❍	❍	❍
Comment (3)	❍	❍	❍	❍	❍
Share (4)	❍	❍	❍	❍	❍

Q31 My favorite character(s) from this show make me feel comfortable, as if I am with a friend.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q32 I look forward to watching my favorite character(s) from this show on the next episode.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q33 If my favorite character(s) from this show appeared in another show, I'd want to watch it.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q34 I seem to have some of the same beliefs or attitudes as my favorite character(s) from this show.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q35 If I saw a story about my favorite character(s) from this show, I'd probably read it.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q36 I wonder at the fates of my favorite character(s) from this show while I'm waiting to watch a new episode.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q37 I would like to meet the actor who plays my favorite character in person.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q38 I feel sorry for my favorite character when s/he makes a mistake.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q39 I enjoy trying to predict what my favorite character would do.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Q40 I care about what happens to my favorite character.

- ❍ Strongly Agree (5)
- ❍ Agree (4)
- ❍ Neither Agree nor Disagree (3)
- ❍ Disagree (2)
- ❍ Strongly Disagree (1)

Appendix B: IRB Approval

USF
UNIVERSITY OF
SOUTH FLORIDA

RESEARCH INTEGRITY AND COMPLIANCE
Institutional Review Boards, FWA No. 00001669
12901 Bruce B. Downs Blvd., MDC035 • Tampa, FL 33612-4799
(813) 974-5638 • FAX (813) 974-7091

March 4, 2015

Tracy Wisneski
Mass Communication
Tampa, FL 33612

RE: **Exempt Certification**
IRB#: Pro00020787
Title: I Threw My Pie for You: Fostering engagement on TV show Facebook fan pages.

Dear Ms. Wisneski:

On 3/4/2015, the Institutional Review Board (IRB) determined that your research meets criteria for exemption from the federal regulations as outlined by 45CFR46.101(b):

(2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
(i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Approved Items:

I Threw My Pie for Your Study Protocol

I Threw My Pie for You Consent Form

As the principal investigator for this study, it is your responsibility to ensure that this research is conducted as outlined in your application and consistent with the ethical principles outlined in the Belmont Report and with USF IRB policies and procedures.

Please note, as per USF IRB Policy 303, "Once the Exempt determination is made, the application is closed in eIRB. Any proposed or anticipated changes to the study design that was previously declared exempt from IRB review must be submitted to the IRB as a new study prior to initiation of the change."

If alterations are made to the study design that change the review category from Exempt (i.e., adding a focus group, access to identifying information, adding a vulnerable population, or an intervention), these changes require a new application. However, administrative changes, including changes in research personnel, do not warrant an amendment or new application.

Given the determination of exemption, this application is being closed in ARC. This does not limit your ability to conduct your research project. Again, your research may continue as planned; only a change in the study design that would affect the exempt determination requires a new submission to the IRB.

We appreciate your dedication to the ethical conduct of human subject research at the University of South Florida and your continued commitment to human research protections. If you have any questions regarding this matter, please call 813-974-5638.

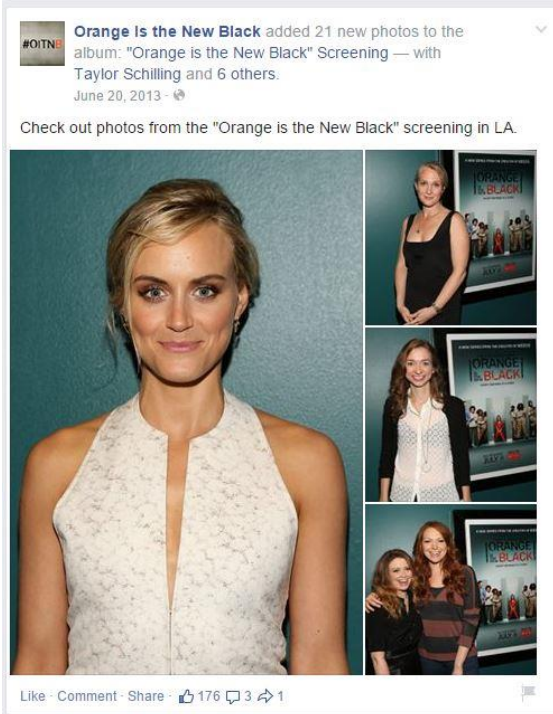
Sincerely,

Kristen Salomon, Ph.D., Vice Chairperson
USF Institutional Review Board

Appendix C: Facebook Posts from Content Analysis

Ex. 1 Openness. *Reprinted from Facebook post by OITNB, 6/16/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook*

Ex. 2 Openness *Reprinted from Facebook post by OITNB, 6/6/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook*



Ex. 3 Openness. *Reprinted from Facebook post by OITNB, 6/20/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 4 Openness *Reprinted from Facebook post by OITNB, 6/6/13 retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 5 Openness. *Reprinted from Facebook post by OITNB, 6/30/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 6 Openness *Reprinted from Facebook post by OITNB, 6/26/13 retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex 7 Openness. *Reprinted from Facebook post by OITNB, 7/5/13, retrieved from: https://www.facebook.com/OITNB, © 2015 Facebook.*

Ex. 8 Openness. *Reprinted from Facebook post by OITNB, 7/5/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

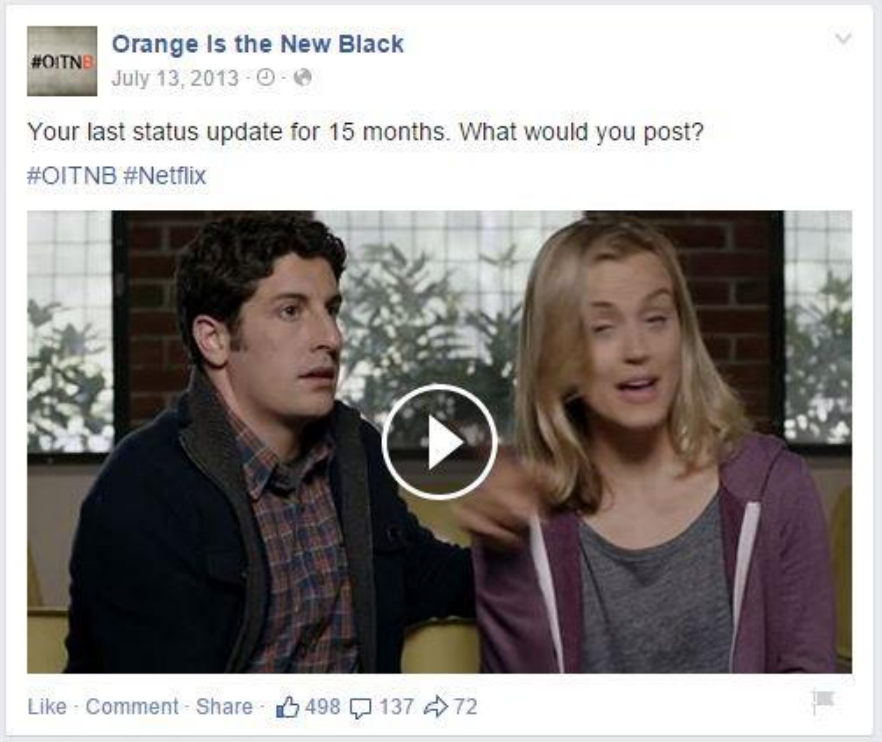
Ex. 9 Openness *Reprinted from Facebook post by OITNB, 7/8/13 retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 10 Openness. *Reprinted from Facebook post by OITNB, 7/5/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 11 Openness *Reprinted from Facebook post by OITNB, 7/8/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex.12 Openness *Reprinted from Facebook post by OITNB, 7/5/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 13 Openness *Reprinted from Facebook post by OITNB, 7/8/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*



Ex. 14 Interactivity *Reprinted from Facebook post by OITNB, 7/13/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 15 Interactivity *Reprinted from Facebook post by OITNB, 6/29/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 15 Interactivity *Reprinted from Facebook post by OITNB, 6/28/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 17 Interactivity *Reprinted from Facebook post by OITNB, 7/25/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 18 Interactivity *Reprinted from Facebook post by OITNB, 8/5/13 retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

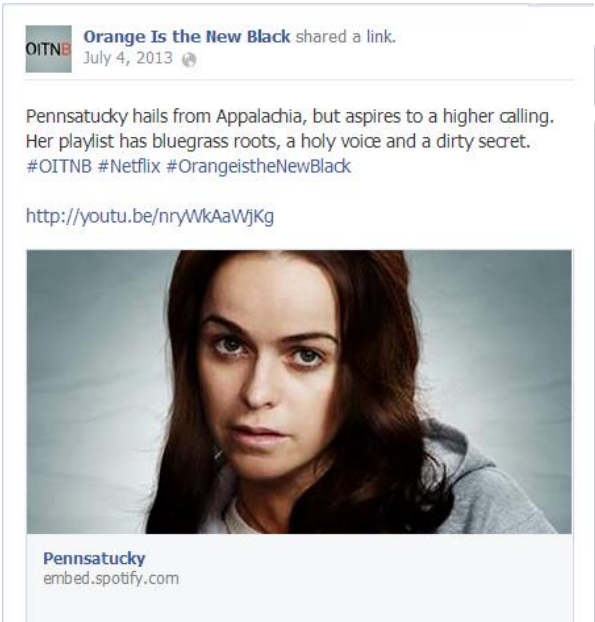
Ex 19 Openness *Reprinted from Facebook post by OITNB, 7/30/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook*

Ex. 20 Openness *Reprinted from Facebook post by OITNB, 7/30/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex.21 Openness *Reprinted from Facebook post by OITNB, 9/6/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 22 Interactivity *Reprinted from Facebook post by OITNB, 7/31/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex 23 Interactivity *Reprinted from Facebook post by OITNB,8/16/13 retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*



Ex. 24 Openness *Reprinted from Facebook post by OITNB, 7/4/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 25 Openness *Reprinted from Facebook post by OITNB,7/3/13 retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex 26 Interactivity *Reprinted from Facebook post by OITNB, 9/11/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 27 Interactivity *Reprinted from Facebook post by OITNB, 10/28/13, retrieved from: https://www.facebook.com/OITNB, © 2013 Facebook.*

Ex. 28 Openness *Reprinted from Facebook post by OITNB, 5/8/14, retrieved from: https://www.facebook.com/OITNB, © 2014 Facebook.*

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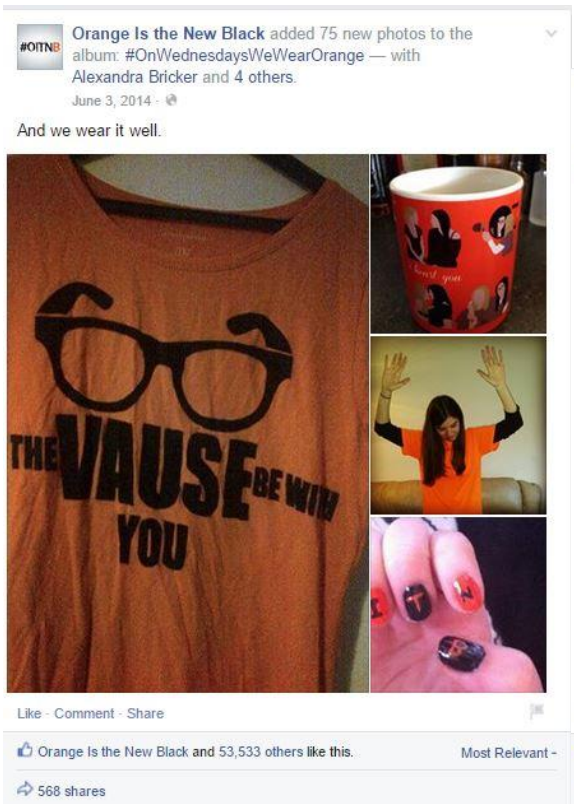

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