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Social Media & Audience Participation in Regard to Television

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Introduction

Social media has been on the rise for years. From Twitter and Facebook, to Pinterest and Instagram, the social media world has grown. Originally, social media was used for teenagers' enjoyment; however, in recent years broadcasters have jumped on the social media bandwagon, and used social media to "innovatively enhance consumer engagement, traditional marketing campaigns and promotions" (Benedict, 2013, p.1). With social media entertainment companies can maximize their programming content by integrating broadcast-focused analysis tools across the world.

By listening to, analyzing, and interpreting findings from social media on an enterprise-wide level, broadcasters can ultimately improve their reach and rating levels with their content audience. "As social media prominence has risen over the past decade, actors and musicians have been quick to establish social networking accounts, realizing the potential benefits of directly engaging with fans" (Benedict, 2013, p.1).

To narrow down the scope of this project, I will focus on the comparison of Twitter and how it has affected TV shows that have been around for the past five-ten years. Of all the broadcast industry participants, television is the most active in its use of social media platforms such as Twitter. This comes as no surprise, given that the entertainment industry leads itself to pop culture and social conversations (Benedict,2013, p.2). Reality competition shows, such as *Dancing with the Stars, The Amazing Race,* and *Survivor,* have taken advantage of the new social media capabilities by integrating fan voting, audience polling, and show topic hashtags into programming. Broadcasters are also leveraging social networks to deliver new types of content and to interact with the viewers. For example, fans of *Project Runway* can go to

Bravo's Twitter page to see photos and what people are tweeting regarding *Project Runway.* In fact, different Twitter accounts about *Project Runway* are made by "super fans" which correct false information, create "spoiler alerts", and promote show events. "The social media platform allows fans to directly help promote and encourage the growth of the audience base" (Benedict, 2013, p.2).

Literature Review

Social Media and Reality TV

Reality TV shows rely heavily on social media to drive content consumption and ratings. What people fail to understand is that the true power of social media rests in the information it provides. Twitter has millions of users, generating thousands of tweets and posts every minute, freely giving away valuable insights in public forums. Directly relating to broadcast ratings, social media users reveal to marketers all the relevant details of their media/television use, habits, and opinions. "Once social data is combined with an internal strategy criteria and traditional performance metrics (e.g., Nielson ratings, subscriptions, ad revenue, etc.), rich insights can be gathered that can inform powerful decisions" (Benedict, 2013, p.3).

Social media, especially Twitter, gives insightful data to broadcasters who are always looking for a competitive edge when it comes to their programming and marketing. According to Benedict (2013), broadcasters have gained much information from social media data, including: responses to promotional campaign events, viewership behavior; social sentiment based on demographics, trends, events, and emergencies, precision viewership predictions; weekly or by season, driven by the social buzz that precedes the airing of the program, and much more. It truly is

remarkable how social media has gone from pure enjoyment to a "must have" for broadcasters. According to a recent study by McKinsley and Co. (2013), "social technologies can potentially unlock billions, if not trillions of dollars in value to organizations across industries" (p.4). In particular, Twitter is believed to be able to improve communication and collaboration opportunities. What this means for entertainment companies is that they can impact marketing and the production value chain through the ability to listen and understand social data. Broadcasters can use this data to improve content and engage viewers.

The most important step in analyzing social media data is listening. This is the major component of the social media analytics workflow where data feeds from various platforms, such as Twitter. This provides access for all the social "chatter" that takes place on the internet. Secondly, the refining of data is a critical function of social media analysis. All the data acquired from Twitter (Tweets, posts, etc.) is organized into a structured, usable, and insightful format. It is a complex process of transforming the data into meaningful insights. This job cannot be done by one man alone. In fact, the data from today's social media exceeds an organization's abilities to handle it manually. Taking the reality competition program, *The X-Factor* as an example, "the season premiere garnered 1.4 million comments, peaking at 13.374 comments per minute" (McKinsley, 2013, p.4). That is just too much data for a group of marketing analysts [who are using Twitter accounts] to process. Thousands, or potentially millions, of comments/tweets would be missed or miscalculated. "The refinement exercise must be automated, process-driven, and woven into a robust strategy, replete with appropriate tools" (McKinsley, 2013, p. 4). There is a surplus amount of vendors providing social

media analysis tools. Salesforce, Crimson Hexagon, Bluefin Labs, and more have successfully marketed their social listening products to large organizations, especially media and entertainment companies. The key to this whole process is pairing the analysis tool with the organization's social data goals. This ensures that the reporting capabilities, data, and analysis can be flawlessly integrated into the workflow.

According to Benedict (2013), building a workflow is just as challenging as refining social data. There is a process that must be taken to make sure the social media data is recorded correctly. A few examples are listed below. If people analyze a tweet about an actor's performance, a process should be in place to relay the detail to the production team. If a post mentions the difficulty of downloading a digital copy of an episode, it should be forwarded to a customer service representative in the appropriate department. If a report is produced on volume and sentiment trends for a series, it needs to be available and communicated to marketing teams, executives, and production teams within the organization. To achieve a return on investment, goals must be connected to specific metrics. The process must be developed to continually report outcomes of the social media and refine the practices appropriately. When performed correctly, social media analytics can unlock the value content to better engage audiences, the fan base, optimize marketing, and increase profits and ratings (Benedict, 2013). The information is publically available and it's ready to use.

As mentioned previously, Twitter is currently viewed as one of the most popular forms of social media when it comes to audience participation. The question is, how did Twitter evolve to such a dominant force in business related society and in everyday social life as well? Evan Williams, Biz Stone and Jack Dorsey founded Twitter, but it all

started with Williams' journal service called Blogger (Planet Green, 2011). Soon after

Google bought Blogger and worked with Williams to create a podcasting service

company called Odeo, Williams became interested in Twitter, a messaging service of

Odeo, and decided to buy Odeo and Twitter from his investors and combined them into

a corporation called Obvious. Dorsey and Stone teamed up with Williams decided to

develop Twitter further; thus, becoming a single-entity social media provider. In 2006,

Twitter was launched and had more than 100 million registered users by April 2010.

 CEO Dick Costolo has revealed that Twitter is valued at about $8 billion and in October

2011, Twitter reported 100 million active users a month and 550 million daily tweets.

Tweets are prominent in regards to disasters, political debates, and television

broadcasts that encourage audience participation. "Twitter says that what has set it

apart in the online networking arena is that tweets are more about consuming content

and sending or receiving real-time information than social networking" (Planet Green,

2011, p.1).

Twitter conversation about live TV in the U.S. has grown dramatically over the

past two years – 19 million unique people in the U.S. composed 263 million Tweets

about live TV in Q2 2013 alone, a 24 percent year-over-year increase in authors and a

38 percent increase in tweets alone (Nielsen, 2013, p.1). TV networks have realized

that Twitter is transforming TV back to what it was always intended to be: a social,

communal experience. Twitter has brought direct communication to broadcasting on a

simple, but effective level. With products, such as Nielsen's SocialGuide, Tweets can

be collected from over 239 U.S. TV channels defined by Tribune Media Services

television data. It then cleans, analyzes, and maps the data to linear TV. This creation

has allowed developers to new ways to tap into the growing Twitter TV phenomenon.

One of the longest running shows that is currently on TV is CBS' *Survivor.*

Survivor has been on air since the spring of 2000 and there has been twenty-seven

seasons (IMDb, 2013). The show consists of sixteen average Americans [who are

sorted into two tribes and later merge into one tribe] that were sequestered onto a

"deserted" island, desert, jungle, and different random, but exotic places for 39 days.

For their stay, they must learn to live as a tribe, although eventually, it is survival of the

fittest. The contestants compete in challenges for "luxuries" (a barbecue, phone call

home, hot shower, etc.) and immunity. Every three days, still in one episode, the losers

of the latter challenges must face tribal council, where the remaining contestants vote

one person off the island. At the end of day 39, there will be only one survivor left; thus,

that person is the winner and receives one million dollars (IMBd, 2013,).

When *Survivor* premiered on CBS on May 31, 2000. There were 15.5 million

viewers on average for each episode during the first season. As the seasons went on,

the amount of viewers decreased. *Survivor* needed some help getting more viewers.

As previously mentioned, Twitter launched in 2006 and had more than 100 million users

in 2010. Once the Twitter phenomenon overtook the nation, *Survivor* started to include

Twitter by encouraging viewers to tweet their favorite contestant or who they think will

be the winner. Also, the use of "#Survivor" was implemented as well (Martin, 2011).

Season nineteen premiered on September 17, 2009. There were only 11.66 million

viewers on average for the season. When Twitter was at its all-time high in 2010, the

twentieth season of *Survivor*, which premiered February 11, 2010, had an increase of

viewer to 14.15 million viewers on average. According to Martin (2011), throughout the season the #*Survivor* hashtag was used throughout every episode during the twentieth season. This is just one example of how Twitter has positively affected a television broadcast.

In the 21st century social media has influenced every-day life. For the basis of this study, the Uses and Gratification Theory will be referenced and the theoretical perspective will be implemented and incorporated.   Katz, Blumler, and Gurevitch (1974) proposed a "uses and gratifications model" that included the following elements:

1. The audience is seen as active – an important part of mass media use which is assumed to be the goal directed.
2. In the mass communication process much initiative in linking need gratification and media choice lies with the audience member.
3. The media compete with other sources of need satisfaction (p.272).

Katz, Gurevitch, and Hass (1973) listed 35 needs taken from the literature on social and psychological functions of mass media and separated them into five categories.

1. Cognitive needs (acquiring information, knowledge, and understanding)
2. Affective needs (emotional, pleasurable, or aesthetic experience)

3. Personal integrative needs (strengthening, confidence, credibility, stability, and status)

4. Social integrative needs (strengthening contacts between family, friends, etc.)

5. Tension release needs (escape and diversion) (pp. 166-167)

Broadcasters have realized that social media is a great way to interpret what people are discussing. Social media, especially Twitter, always provides easy access to finding out what audiences like and do not like. Television networks can use different marketing ideas on Twitter to get people to watch their show. Tweets about spoiler alerts, opinions, and even character twitters, are great marketing campaigns for a television show.

It has also been acknowledged that Twitter involvement with programs have increased TV ratings. From *Dancing with the Stars* to *Survivor*, ratings have gone up with social media involvement. Audiences like knowing that they can actually be a part of the show. So many people use social media today, that broadcasting networks can no longer calculate data on their own. Different programs were created like Nielson's SocialGuide and Salesforce to correctly organize and collect data. These programs especially became popular after Twitter became so popular after its release in 2006. Twitter has evolved from a purely fun social-friend site to a multi-million dollar investment. Twitter is one of the most multi-functional social media sites.

The relationship between Reality TV broadcasts and social media [their respective audiences] has likewise been subject for scholarly inquiry for over a decade. Television broadcasting and promotions are so important that stations will do just about

anything for high ratings. In recent years, radio and television moved from the concept

of branding to "cross-media promotion," which involves promoting a particular medium

on other types of media (Eastman et al., 2006, p. 16). Twitter is often pointed to "as the

world's second most important social media platform"(Bruns, 2011,p. 2). It has allowed

audiences to become citizen journalists and citizen critics as well. Twitter is a "broad,

asynchronous, lightweight, and always-on" system that enable "citizens to maintain a

mental model of news and events around them" (Hermida, 2010b, p. 297). The ability

to retweet indicates the potential to redistribute the messages sent by others and can

influence Twitter uses to tune into the specific broadcast that is being tweeted about. A

study done on The Hübinette Talk Show [using the Uses and Gratification Theory],

wanted to see if more people tuned into the show when the use of hashtags and the

"@" was used and retweeted about the show. Research by the Pew Internet and

American Life Project (Lenhart et al., 2010) found that 73% of 12- to 17-year-olds use

social networks, compared to 40% of people age 30 and older. However, when it comes

to Twitter, the same report noted that 19% of adults 18 and older use the system,

compared to only 8% of 12 to 17-year-olds. Twitter is a great social media source to

see who exactly the target audience is for each individual show. Examining the use of

new media technologies, especially in regards to Twitter, by traditional media provides

important information for broadcasters who seek new ways to attract and maintain

audiences.

<div align="center">Audience Engagement</div>

The use of Twitter and television shows has continued to grow. Researchers

and Network Analyses have examined what exactly draws audiences into television

shows now more than ever before. The answer is clear: Audience Engagement. According to Quintas-Froufe and Gonzalez-Neira, Professors in the Department of Humanities at the University of Spain, "the combination of social networks, second screens and TV has given rise to a new relationship between viewers and their televisions, and the traditional roles in the communication paradigm have been altered irrevocably" (2014, p.5). They analyzed the factors that predicted the success of programs with a similar format in relation to their social audience, and found that the success of the show was influenced by the activity in the social network accounts of the presenters and the judges. This is yet another example in the convergence process where traditional media is forced to adapt to this new scenario. Twitter is a social network in real time. Most conversations revolve around television programs, not the personal 'make up for lost time' aspect that Facebook markets. With the high percentage of mobile device ownership throughout the United States, 68% of people who use them are following their social networks while watching TV.

Audiences can be separated into two categories: traditional audiences and new audiences. New audiences exist in the time frame from 2010-2014 [present day]. Social networks are the key factors in separating traditional and new audiences. TV executives endeavor to get closer to control the 'new audiences' that have emerged from the social networks in order to preserve television's dominant role in the broadcasting ecosystem. New audiences have evolved social networking into social television (2014). A simple tweet about a television show can be retweeted, revamped, and distributed to thousands of other fans and followers throughout the world.

The addition of audience engagement provides TV executives with numerous positive elements. When social audiences comment on a program via social networks, their comments can be seen live and come cost-free. They inform executives about what works and what needs to be fixed. Nielsen conducted studies on social audiences in 2013 which revealed the tastes and interests of each and every social viewer, which is vital data for the sale of advertising space. The Nielsen studies also showed that there is a correlation between the number of comments on a program and an increase in traditional audience viewing figures for a program. Hence; some television shows have been able to maintain a time slot due to their adaptation and additions in regards to social networks and audience engagement.

Quintas-Froufe and Gonzalez-Neira (2014) point out another advantage that audience engagement offers relate to program duration:

> "…the conversation that arises from a television space can begin before a program is broadcasted and continue well after its end, so the program's life lasts far beyond its broadcasting time."

This totals to an audience loyalty strategy by the creation of communities that share the bond of watching the particular television show during the show's particular time slot. Social networking allows audience engagements, which has given viewers the opportunity to keep posting, tweeting, and talking about the program long after the show has ended.

When comparing new audiences and traditional audiences [those who regularly use Twitter/social networks during television programs and those who do not] a question arises. Does audience engagement really determine a TV program's success

or failure? Does audience engagement really increase popularity or does it just bring a new technologically savvy audience to replace those who have grown tired of watching the show? Not all of these questions can be answered in a single research study. This honors project is an exploratory study examining how women between the ages of 18 and 23 years of age use Twitter in general and how often they use Twitter when watching reality television programs.

Methodology

A survey of 49 women between the ages of 18 and 23 was conducted measuring use of Twitter in general and specifically in three reality television programs: *Glee, American Idol,* and *Project Runway*. These specific programs were selected because they all have high ratings, use Twitter, and appeal to the same demographics.

On January 6, 2015, I created a survey on Qualtrics, a survey software and sent out the survey via email. The sample of the study includes: women in the University of Akron 2015 Class, women in the sororities at the University of Akron, and female employees at the University of Akron Student Recreation and Wellness Center. The survey was open until January 16, 2015 – a total of two weeks in which 50 women responded to the survey. A copy of the survey questionnaire is available in the Appendix.

Results

Out of the 49 women who responded, 100% used twitter when engaging in audience participation. According to the data, *American Idol* was the most tweeted about show out of the three options: *American Idol, Project Runway,* and *Glee.* Katz,

Gurevitch, and Hass (1973) listed five needs that media is used to gratify. At the beginning of the survey 14 questions were asked that tried to measure the five different needs and engagement. A large proportion of the respondents said they use Twitter to meet cognitive needs (see Table 1). They use Twitter to learn about the show and its stars. For affective needs, while a majority of the respondents indicated that they enjoyed tweeting about TV shows, the results were less clear-cut when it came to "voting." Few respondents felt that sending tweets affected their personal integrative need for status or importance. Respondents were slightly more likely to agree that reading tweets made them feel like part of a group, but the majority did not use Twitter to get their friends to watch their favorite shows. So, these respondents did not seem to use Twitter to fulfill their social integrative needs. While the respondents did indicate using Twitter to release tension, they seemed to only do so when they wanted to say something nice. They did not use Twitter to release anger. As far as engagement goes, there were mixed results. It seems that while seeing tweets during a show made it more enjoyable, actively participating in tweeting was found to be not very important.

Table 1: Use of Twitter in General*

Question	SA	A	N	D	SD	# Responding
Cognitive Needs						
2. I learn about celebrities and/or programs by reading tweets.	18%	59%	10%	8%	4%	49
10. I learn about what is happening with programs and/or celebrities by reading tweets.	12%	59%	12%	12%	4%	49

Affective Needs						
5. I enjoy tweeting about the personalities on the programs I like.	14%	47%	20%	12%	6%	49
6. I enjoy participating in reality TV by voting on twitter.	2%	22%	29%	24%	22%	49
Personal Integrative Needs						
12. Sending tweets about programs and/or celebrities makes me feel important.	2%	17%	23%	33%	25%	48
Social Integrative Needs						
4. Reading tweets about programs and/or celebrities makes me feel like I am part of a select group of fans.	6%	32%	36%	19%	6%	49
11. I try to get my friends to watch shows I like by tweeting about the shows.	2%	27%	25%	25%	21%	48
Tension Release Needs						
8. I send tweets to release my anger about programs and/or celebrities.	2%	27%	25%	25%	21%	48
14. I send tweets to express my happiness with programs and/or celebrities.	12%	53%	24%	6%	4%	49
Engagement						
1. Viewing tweets and seeing hashtags about a television program make me more eager to watch the show.	12%	47%	31%	8%	2%	49
3. The chance of seeing my tweet posted on TV increases my eagerness to watch the show.	6%	20%	35%	20%	18%	49
7. Sending tweets about a TV program makes me more eager to watch the show.	8%	33%	24%	22%	12%	49
9. I like TV programs better when I can actively participate in them via twitter.	6%	14%	39%	24%	16%	49

13. Twitter does not influence whether I watch a TV program or not.	19%	29%	25%	25%	2%	48

* SA = strongly agree, A = agree, N = neither agree nor disagree, D = disagree, SD = strongly disagree

The respondents were asked how often they watch the current season of *Glee.*

Thirty women indicated they watched *Glee,* 53% watched every episode, 27% watched

at least one new episode a month, and 20% watched an episode less than once a

month. Twenty-three women responded to the question asking how they watch *Glee;*

17% said they watch it live, while 83% watched a recording of the program. Table 2

shows how often respondents tweeted or retweeted about or during *Glee.*

Table 2: *Glee*

Question	Every Week	Once a Month	< once a week	< once a month	Total Responding
How often do you read tweets about *Glee?*	0%	11%	30%	59%	27
How often do you tweet during *Glee?*	0%	4%	4%	93%	27
How often do you retweet tweets you receive about *Glee?*	0%	4%	4%	93%	27
How often do you tweet your reaction about *Glee* while you're watching it?	0%	7%	7%	85%	27

As Table 2 shows, respondents were far more likely to simply read tweets about

Glee than to actively participate in tweeting or retweeting about the program. This is not

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surprising as the majority of the respondents reported watching *Glee* on a recording rather than live.

Next, the respondents were asked how often they watch the current season of *American Idol*. Thirty women indicated they watched *American Idol*, 42% watched every episode, 28% watched at least one new episode a month, and 30% watched an episode less than once a month. Twenty-three women responded to the question asking how they watch *American Idol*; 46% said they watched it live, while 54% watched a recording of the program. Table 3 shows how often respondents tweeted or retweeted about or during *American Idol*.

Table 3: *American Idol*

Question	Every Week	Once a Month	< once a week	< once a month	Total Responding
How often do you read tweets about *American Idol*?	4%	12%	40%	44%	27
How often do you tweet during *American Idol?*	0%	8%	16%	76%	27
How often do you retweet tweets you receive about *American Idol?*	0%	8%	15%	77%	27
How often do you tweet your reaction about *American Idol* while you're watching it?	0%	3%	16%	81%	27

Again, the respondents were far more likely to read tweets than to participate by tweeting or retweeting, and most did not watch the show live. It may also indicate a general trend – more reading than actively tweeting or retweeting.

Finally, the respondents were asked how often they watched the current season of *Project Runway*. Thirty women indicated they watched *Project Runway*, 17% watched every episode, 48% watched at least one new episode a month, and 35% watched an episode less than once a month. Twenty-three women responded to the question asking how they watch *Project Runway*; 30% said they watched it live, while 70% watched a recording of the program. Table 4 shows how often respondents tweeted or retweeted about or during *Project Runway.*

Table 4: *Project Runway*

Question	Every Week	Once a Month	< once a week	< once a month	Total Responding
How often do you read tweets about *Project Runway*?	0%	13%	0%	87%	27
How often do you tweet during *Project Runway?*	0%	6%	0%	94%	27
How often do you retweet tweets you receive about *Project Runway?*	6%	0%	0%	94%	27
How often do you tweet your reaction about *Project Runway* while you're watching it?	0%	0%	5%	95%	27

In the case of *Project Runway,* Twitter did not appear to play much of a role. Most of the respondents did not even read tweets about the program very often. The majority watched the show from a recording.

Conclusion

From the results of this survey research, I have concluded that there actually is no definite answer if Twitter really helps with audience engagement. The most interesting point I can see is that, while the respondents like Twitter and it would seem to enhance audience engagement, their method of viewing the reality programs (via recordings) limits their ability to participate in Twitter conversations that go on while the program is airing live. As the tables above indicate, there was no significant correlation between liking the program and tweeting about the show like I originally thought there would be. The respondents did seem to enjoy reading tweets, especially for *Glee* and *American Idol,* but the convenience of viewing a recording of the program seems more important than being able to tweet live during the program. This seems to correspond to the use of Twitter to fulfill cognitive needs more than other needs. Twitter seems to be a convenient source of information about the shows and celebrities rather than a method of active engagement with the program.

Some limitations I ran into included primarily sample size, sampling technique, and the time frame. I only had forty-nine women take my survey. If I would have had more, the results could have differed. In regards to that, I also only surveyed females due to females being the target audience of the three television shows. If I surveyed males and chose television shows that were more male-oriented or gender neutral, the numbers may have been different as well. Finally, I decided to conduct this study fairly early into social media's popularity rise. Social Media has just recently became super

popular and used for more than just teenage entertainment. If I conducted this survey

five years down the line, I believe the results would have been different as well.

Overall, this project finds that social media is changing how people do and view

things from television shows to keeping up with friends and family. It is amazing what

140 characters can do to impact society.

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Appendix

Questionnaire
Honors Project

This survey will ask you to rate how social media affects your TV viewing. This survey is being administered as a part of an honors project for Jean McBride, and is completely voluntary. You are welcome to skip any questions you do not wish to answer. All responses are completely anonymous, and cannot be linked to individuals. If you have any questions about this study, you may contact Dr. Sylvia E. White at (330)972-7600. This project has been reviewed and approved by The University of Akron Institutional Review Board. If you have any questions about your rights as a research participant, you may call the IRB at (330)972-7666. Thank you in advance for your participation.

Please rate the following factors based on your own experience and opinion:

1. Viewing tweets and seeing hashtags about a television program make me more eager to watch the show.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

2. I learn about programs and/or celebrities by reading tweets.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

3. The chance of seeing my tweet posted on TV increase my eagerness to watch the show.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

4. Reading tweets about programs and/or celebrities makes me feel like I am part of a select group of fans.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

5. I enjoy tweeting about the personalities on the programs I like.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

6. I enjoy participating in reality TV programs by voting via twitter.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

7. Sending tweets about a television program makes me more eager to watch the show

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

8. I send tweets to release my anger about programs and/or celebrities.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

9. I like TV programs better when I can actively participate in them via twitter.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

10. I learn about what is happening with programs and/or celebrities by reading tweets.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

11. I try to get my friends to watch shows I like by tweeting about the shows.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

12. Sending tweets about programs and/or celebrities makes me feel important.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

13. Twitter does not influence whether I watch a TV program or not.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

14. I send tweets to express my happiness with programs and/or celebrities.

Strongly Agree   Agree   Neutral   Disagree   Strongly Disagree

Please rate the following statements based on your own experience and opinion:

15. How often do you watch the current season of *Glee*?

- **I watch every episode**

- **I watch at least one new episode a month**

- **I never or almost never watch this program (skip to Question 22)**

16. When you watch *Glee*, do you usually watch it live or do you watch a recording of the show?

               Live   **Recording**

17. How often do you read tweets about *Glee?*

Every week   At least once a month   Less than once a month   Never

18. How often do you tweet during *Glee?*

Every week   At least once a month   Less than once a month   Never

19. How often do you tweet friends about *Glee?*

Every week   At least once a month   Less than once a month   Never

20. How often do you retweet tweets you receive about *Glee?*

Every week   At least once a month   Less than once a month   Never

21. How often do you tweet your reaction about *Glee* while you're watching it?

Every week   At least once a month   Less than once a month   Never

22. How often do you watch the current season of *American Idol?*

- **I watch every episode**

- **I watch at least one new episode a month**

- **I never or almost never watch this program (skip to question 29)**

23. When you watch *American Idol*, do you usually watch it live or do you watch a recording of the show?

Live   **Recording**

24. How often do you read tweets about *American Idol?*

Every week   **At least once a month**   **Less than once a month**   **Never**

25. How often do you tweet during *American Idol?*

Every week   **At least once a month**   **Less than once a month**   **Never**

26. How often do you tweet friends about *American Idol?*

Every week   **At least once a month**   **Less than once a month**   **Never**

27. How often do you retweet tweets you receive about *American Idol?*

Every week   **At least once a month**   **Less than once a month**   **Never**

28. How often do you send in your vote via tweet/Twitter?

Every week   **At least once a month**   **Less than once a month**   **Never**

29. How often do you watch the current season of *Project Runway?*

- **I watch every episode**

- **I watch at least one new episode a month**

- **I never or almost never watch this program (skip to end)**

30. When you watch *Project Runway*, do you usually watch it live or do you watch a recording of the show?

              Live   **Recording**

31. How often do you read tweets about *Project Runway?*

Every week   **At least once a month**   **Less than once a month**   **Never**

32. How often do you tweet during *Project Runway?*

Every week   **At least once a month**   **Less than once a month**   **Never**

33. How often do you tweet friends about *Project Runway?*

Every week   **At least once a month**   **Less than once a month**   **Never**

34. How often do you retweet tweets you receive about *Project Runway?*

Every week   **At least once a month**   **Less than once a month**   **Never**

35. How often do you tweet to pick *Project Runway's* 'Fan Favorite'?

Every week   **At least once a month**   **Less than once a month**   **Never**

END: Thank you for completing my survey!