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Deconstructing Social Television:
Usage and Drivers of Social Media in Generation Z

DIOGO DE FREITAS MOREIRA PATACÃO 29070

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Abstract

This study focuses on understanding what affects a viewer's participation in Social Television in Portuguese Generation Z. Consequently, three research questions were formulated: how does series engagement, series' genre, and the reason why a viewer starts watching a show affect social television engagement. Subsequently, a mixed-methods simple sequential technique was adopted, consisting of a qualitative phase in which 13 online interviews were conducted followed by a quantitative questionnaire which gathered 475 responses. The findings from this data allowed to conclude that higher levels of engagement, the series' genre, and the viewer's trigger all result in different social media usage behaviours.

Keywords: Social Television, Social Media, Series Engagement, Series Genre, Portugal, Generation Z.

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1. Introduction

The disruptive nature of technology and Internet has not subsided in the past few years and it keeps affecting the lives of companies and consumers. It has changed the way consumers decide how to buy a new product and their behaviour after consumption (Edelman 2010). Moreover, it has changed entire industries and consumers' necessities. Even so, one could argue that the biggest effect was how we establish relationships with each other, with companies, with products and with brands.

Television has evolved a lot from when it was first created in the 20th century (Fisher et al. 2020). In the past few years, the rise of the streaming platforms and the cutting-the-cord movement (replacing cable/broadcast television for streaming alternatives) have made the word "television" in television series obsolete. In 2007, when Netflix first introduced their streaming service ("Netflix - Homepage" 2020), it turned the television industry upside down. Since then, the streaming market has not stopped increasing as multiple competitors such as Hulu, Amazon Prime Video, HBO have entered the race. In 2019, its size was of 53 million US dollars and it is expected to keep increasing at an average growth rate per year of 10,4% until 2025 (Lindlahr 2020). However, contrary to some industries, this shift has helped the industry expanding: in 2009, 216 original scripted television series were released in the United States (Koblin 2020). In 2019, this number more than doubled to 532 (Goldberg 2020). Furthermore, streaming did not only change how television is delivered to consumers but also changed how they consume content, by watching series and/or movies intensively in what has become known as bingeing. A 2019 survey revealed that, globally, 29,2% of the respondents spent 3 or more hours watching online series in one sitting (Limelight Networks 2019). This practice has become a world-wide phenomenon, having even been added to the Oxford English Dictionary (Suh 2018). Moreover, newspapers and magazines have frequently used "binge-

watchable” as a descriptor of a series, with articles explaining how a show is binge-watchable (Bell 2020) or naming “top binge picks” (Bricker 2020).

The internet has also changed drastically how people communicate with each other with the introduction of social media. Social media has exploded since the first websites appeared and is now a key element of most people’s lives. Apps like Facebook and Instagram have continuously increased their number of users throughout the quarters, having Facebook reached more than 2,7 billion monthly active users worldwide in the third quarter of 2020 (Facebook 2020) while Instagram had reached more than a billion monthly active users in June 2018 (Constine 2018) and recent estimates say this number as increased to 1.16 billion (Iqbal 2020), becoming the two most popular social networks in the world. Most recently, TikTok has created uproar in the social media landscape. After the merge with Musical.ly in 2018, it was able to reach the European and American markets (Dave 2018), moving from almost 11 million monthly active users in 2017 to an estimated 800 million in 2020 (Influencer Marketing Hub 2020) corresponding to an increase of, approximately, 7173%. Social media has evolved from being network-based to becoming an entire ecosystem composed of countless media aps, each one tailored for different needs. This transition to an ecosystem has also changed how customers interact with companies and vice-versa. For example, research has showed that 48% of the wealthiest customers prefer using social networks instead of phone-in or direct customer service and 57% already use social networks for customer service, which is extremely high when compared to an average consumer: 22% and 43% respectively (BenMark and Harrison 2014). Moreover, other analysis showed that, on average, 26% of all purchases were induced by social recommendations (Bughin 2015) which shows the growing importance of social media in purchase decisions.

Finally, the integration of internet and new technologies has also created a generational shift as Generation Z (Gen Z onward) which consists of individuals born in 1995 or later

(Francis and Hoefel 2018; Wullff et al. 2020), is the first one to be digital native. Contrarily to other generations, Gen Z focuses on accessing goods and services rather than owning (Francis and Hoefel 2018), making services like ride-sharing apps and streaming key in their lives. In a recent survey, 55% of Gen Z respondents said that they use streaming services at least once a day (Wullff et al. 2020). Finally, considering that this generation is described as “*communaholic*” meaning that they enjoy and value online communities and do not differentiate online friends from offline friends (Francis and Hoefel 2018), it is no surprise that social media is frequently used for many purposes. For example, according to a survey, 39% of Gen Z (aged 18 to 23) respondents said that they were influenced to buy a product or brand by social media (Bhargava et al. 2020). On another survey 29% of Gen Z found that sponsored ads on social media were most influential, compared to 22% and 13% of Gen Y and respondents aged 35 or more, respectively (Wullff et al. 2020). In the same survey, 31% of Gen Z respondents affirmed to use “*social media channels to seek inspiration for purchases*”.

Streaming alternatives are increasingly become more relevant in the life of TV viewers while social media has gradually augmented its role in our day-to-day and has even become a key player in consumption decisions. Additionally, Generation Z has shown to value the role of community and the opinion of others when acquiring products. Consequently, this study focuses on the role of social media in the viewer’s decision journey (VDJ) and on how viewers engage with televised content and related online communities in the Portuguese Generation Z. A review of the current literature on social media and television is followed by a reflection on this study’s methodology, and then the analysis of results obtained from conducted interviews and following online questionnaire, to understand the different social media touchpoints in the decision journey and how its usage is related to engagement, genre and viewing trigger. Finally, the last chapter looks at key insights and their impact for academia and practice, before reflecting on limitations and suggestions new avenues of research.

2. Literature Review

This paper focuses on the role of social media in television viewing. Thus, it is important to have a clear understanding of the conceptualizations and behaviours regarding television and social media. Furthermore, the last part of this review will focus on the aspect of Social Television that can be broadly seen as the *“users’ needs for spontaneous socializing and sharing of experiences in the context of TV”* (Schatz et al. 2008).

2.1. Television

In the study of media, uses and gratifications (U&G) theory has been constantly used (Rubin 1984; Bonds-Raacke and Raacke 2008; Shao 2009; Whiting and Williams 2013; BenMark and Harrison 2014; Steiner and Xu 2020). This approach focuses on understanding *“the social and psychological origins of needs, which generate expectations of the mass media or other sources, which lead to differential patterns of media exposure (or engagement in other activities), resulting in need gratifications and other consequences (...)”* (Katz, Blumler, and Gurevitch 1973).

Regarding television, Rubin (1983) detected five main motives for watching television: Pass Time/Habit, Information, Entertainment, Companionship and Escape and found that these motives were associated with different viewing patterns, dividing the viewer into two segments: those viewers who use television for habit and entertainment and those who seek information. The first type of viewer shows immense respect for television as a medium itself and do not display any genre preferences while the second type of viewer prefers news and talk-shows as they better satisfy their needs for information and shows high levels of viewership. Upon this research, Rubin further categorized the first and second type of viewers, into ritualized and instrumental television viewers respectively (Rubin 1984). Not only were these research crucial in understanding what drives television viewership but also managed to

break the assumption that “*all television audiences are active in the same way and for the same reasons*”(Rubin 1984). These papers have proved to be very influential in the study of television viewers' behaviour as they have become the base for future research. Perse (1990) used both the differences of ritualistic and instrumental viewership and its motivations to find that instrumental viewers showed higher values of attention to the television while ritualistic user demonstrated intense selectivity before starting a series but showed very low levels of attention. More recently, Rubin's papers have been applied to the new reality of television: streaming. In a recent study, social interaction was found to be a motivation to watch television (Tefertiller and Sheehan 2019) which should be of no surprise considering the role of social media in our lives. Moreover, Tefertiller and Sheehan (2019) found that ritualistic viewers tended to be younger and paid less attention to the show compared to instrumental viewers. However, as research on media U&G continuously rely on Rubin's research, motivations found tend to become similar as Sundar and Limperos (2013) noted. Nevertheless, they have also found that with research on newer media technologies, new motivations emerge such as was the case for Tefertiller and Sheehan (2019). Additionally, Sundar and Limperos (2013) affirmed that consumers could obtain gratifications from the media technology itself which is becoming more relevant as the media landscape evolves.

Studies on television have also focused on the audience itself and how it engages with the content. This focus has been a result of firms' shift from selling to customers to develop long-lasting relations. According to Van Doorn et al. (2010), customer engagement behaviour can be seen as “*behavioural manifestations that have a brand or firm focus, beyond purchase, resulting from motivational drivers*” which should be applied to series, as viewers develop bonds past the completion of a series. Instead of engagement, some researches have used the notion of connectedness, which can be defined as an intense relationship developed between viewers and a television show that go outside the sphere of viewership into the viewer's life

(Russell and Puto 1999). To complement this concept, Russel, Norman, and Heckler (2004) developed a connectedness scale consisting on six aspects in which a viewer can develop a relationship with show and how that show can affect the viewer's life. Such aspects include: Aspiration, which is the extent to which viewer's long to meet the characters or be a part of the show; Modelling, which can be seen as relatability as it measures the extent to which a viewer sees his own life in the character's life; or Imitation in which viewers tend to mimic or adopt behaviours of the characters they see on the screen (Russel, Norman, and Heckler 2004). However, other researchers believe that high levels on engagement can lead to problematic levels series watching as the more at-risk viewers displayed higher values of persistence, which is described as the feeling of emptiness after a show has ended (Tóth-Király et al. 2017).

Finally, most recent research has dealt with binge-watching. One of the most difficult aspects when studying binge-watching is having a clear definition as each viewer develops its own definition based on their practices and behaviours (Vaterlaus et al. 2019). According to college students, binge-watching is less related with quantity of episodes and rather related with time spent, having said that binge-watching consisted of spending, on average, 4 hours watching series (Vaterlaus et al. 2019) while other research said that binge-watching consisted on viewing at least two episodes on one sitting (Steiner and Xu 2020). Motivations to binge-watch included those similar to television such as social interactivity (Panda, Pandey, and Anand 2017; Vaterlaus et al. 2019; Steiner and Xu 2020), escape (Panda, Pandey, and Anand 2017; Vaterlaus et al. 2019), relaxation (Vaterlaus et al. 2019; Steiner and Xu 2020) and companionship (Vaterlaus et al. 2019). New motivations included narrative immersion as viewers believe that binge-watching allows them to have a better understanding and comprehension of the storyline (Vaterlaus et al. 2019)

2.2. Social Media

One of the major issues when studying social media is trying to understand what is included and how to define it.

Carr and Hayes (2015) have tried to develop a concise and clear definition of social media, stating that social media should be formally defined as: “*Internet-based, disentrained, and persistent channels of mass personal communication facilitating perceptions of interactions among users, deriving value primarily from user-generated content*”. This definition is particularly good, especially as it differentiates itself from previous definitions by removing focus from the web towards the internet. However, the problem with clear definitions in an ever-changing environment is that they can become obsolete or too strict very easily. Contrarily to this approach, Kietzmann et al. (2011) have looked at social media as an ecosystem and, therefore, see it as a set of blocks that are intertwined and that need not to be all present. Notwithstanding, this approach has its limitations as it can be too laxing since it does not require for some requisites to be fulfilled to be considered social media. Therefore, a more suited definition is one that understands the concept of an ecosystem whilst being clear and precise to guarantee that there exists a set of rules to which apps and sites must obey. One good example of such definition is: “*Social Media is a group of internet-based applications that build on the ideological and technological foundations of Web 2.0 and that allow the creation and exchange of User Generated Content*” (Kaplan and Haenlein 2010).

As what happened with television, many have looked at social media through the lens of U&G theory. On their research, Whiting and Williams (2013) found some of the motivations for using social media were equal to those of television’s, such as Information Seeking, Pass-Time, Entertainment and Relaxation. However, they also found new motivations that should be taken in to account such as Social Interaction, which was the most mentioned aspect of why

people used social media and Expression of Opinions, which showed that social media is a place where users feel they can freely express their opinions and, in some cases, even unleash their opinions anonymously (Whiting and Williams 2013). These two motivations are therefore the key drivers of social media's exponential growth. Some of these motivations can be directly related to how each user deals with user-generated content (UGC).

Finally, research has look upon how users engage with social media. Research by Dolan et al. (2016) has found that engagement in social media can be seen as a spectrum of possible behaviours ranging from positive to negative behaviours and also ranging from active to passive behaviours. However, recent research has found that most UGC is produced to a small portion of the users of social media. This phenomenon has been described as *seeders*, those who create content, and *leechers*, those who consume it and, in a sample, the ration of seeders to leechers was of 20 to 80% (Courtois et al. 2009). This problem was also noticed by Shao (2009) who described it as "*involvement inequality in UGM users. Most users (...) simply lurk in the background*".

2.3. Social Television

With the increasing role that social media plays in users' lives and the fact Social Interaction is a motivation for watching television, it is of no surprise that a new concept has risen: Social Television, or the use of social media related to television. However, social television started out as devices on the interface of television that connected different viewers to simulate combined viewing experiences, being described as "*Social TV 1.0*" (Schatz et al. 2008). More recently, researchers have argued that social television is moving towards "*Social TV 3.0*" which can be outlined as a juxtaposition of television content with the medium of social media (Stollfuß 2019). Nevertheless, this success case might probably be the exception that confirms the rule as there are multiple factors envolved that allowed for the success of Funk television,

mainly that consumers did not have to pay to consume. Moreover, it is important to note that Social Television concerns social media and not companion apps developed by the show producers as research has shown that consumers do not react very well to those (Wilson 2016).

Data from Google showed that users are increasingly using more social media not only to gather information but also to generate more content as they found that *“for every piece of content uploaded by a show’s network on YouTube, there were more than seven pieces of community-generated content related to the show”* (Chen et al. 2014). This goes in line with other research which found that more passive users used social media to find spoilers and show-related information as well gossip from the behind-the scenes (Costello and Moore 2007). Moreover, researchers found that program affinity, program involvement and program genre preference have been shown to be positively related with social television engagement behaviour (Guo, Sylvia, and Chan-Olmsted 2015).

Finally, there seems to be a link between television engagement and social television: Nee and Dozier (2017) found that using second screens such as tablets or mobile devices while watching TV in which the *“same topic or content is the user’s focus on both screens at the same time”* was correlated with higher levels of engagement. This idea was further developed by Guo (2018) which developed four levels of engagement with the show and the type of social media use related to it. The lowest type of relation developed was vertical involvement (viewer-program relationship) whose social media use concerns engaging only with content from the favourite show through different social media touchpoints whilst the highest level of relation was horizontal influence (viewer-audience) which is connected to the affection an audience develops towards a show and how a viewer engages in peer-to-peer activities on online forums and blogs, for example (Guo 2018). This horizontal influence has been previously documented when Costello and Moore (2007) examined online fandom and found that viewers would

connect and even create online communities of shows they loved. In some cases, if a show had finished or been cancelled, these communities would keep them alive online.

In summary, the consumption of televised content has changed drastically in the last decade, and the acceleration of social media has coupled with it for the emergence of social television, especially for younger audiences. As such, this study aims at discerning the role of social media usage in this phenomenon. This has led to the following research questions (RQ):

RQ1: *How does engagement with the show affect Social Television engagement?*

RQ2: *How does the show's genre affect Social Television engagement?*

RQ3: *How is Social Television engagement affected by the reason a viewer starts watching a specific show?*

3. Methodology

For this research, a mixed-methods simple sequential technique was adopted based on both an inductive and deductive approach to theory development. As this research followed partially previous research by Guo, Sylvia, and Chan-Olmsted (2015), it was consequently divided into an initial qualitative method and followed by a quantitative approach which aims to quantify the findings from the first investigation. Consequently, this consisted on an exploratory study which is suitable due to the broader focus of the research questions that will be further narrowed during the process (Saunders, Lewis, and Thornhill 2016).

Contrarily to the work in which this research was based, online interviews were used instead of focus groups, for COVID-19 compliance. Interviews were semi-structured to minimise impact from technical issues with connections and recorded for anonymous analysis after consent being given by the interviewee. To mitigate potential problems from having distance interviews instead of face-to-face ones, this study chose to use purposive sampling (Saunders, Lewis, and Thornhill 2016) interviewing people the researcher had met before. The

target population for both phases of the study consisted of people born in 1995 or later, corresponding to the Generation Z (Francis and Hoefel 2018), qualifying only if they had seen a television series in the past six months. To guarantee that the interviewees could easily express their opinions, the interviews were conducted in the respondents' native language, Portuguese. The purpose of this qualitative inquiry was to understand the interviewees' opinion in main five areas: their viewing behaviour, their connectedness to series, their decision process when deciding to see a new series and the role of social media in this process, their opinion on series-based contests and how they perceived themselves in terms of their usage of social media and series viewing consisting on a total of 15 questions (**Appendix 1**), most being succinct and straightforward. Questions about relation with the show as well as opinions on streaming and the final two questions, were more open and allowed for a more detailed discussion. Upon completing the interviews, they were all analysed through an analysis grid (**Appendix 2**). The interviews were analysed in Portuguese and translation efforts were only made to include them in this report.

Following the findings from the qualitative phase of research, an online questionnaire (**Appendix 3**) was built on Qualtrics, to validate and quantify those insights. To maintain the integrity of the analysis, the survey was conducted in Portuguese, automatically excluding those who do not speak the language. Again, the target were adults belonging to Gen Z. This questionnaire amounted to 64 questions, mostly consisting of questions asking respondents to rate their agreement with the sentence from 1 (totally disagree) to 10 (totally agree) was shared on social networks, such as Facebook and LinkedIn, as well as through text and email and snowball sampling as people who answered the survey were asked to share it with other people.

4. Analysis and Discussion

4.1. Qualitative findings

For the exploratory research, 13 valid interviews were conducted. Out of the 13 interviewees, 7 identified as female while the ages of the respondents ranged from 18 to 25. After being asked to name their most watched series in the past six months, interviewees were asked to describe their viewing behaviour regarding the first three shows that came up. A total of 36 series were included, as it can be seen in Appendix 4.

The first pattern to emerge was that respondents displayed regular levels of viewership on average. Despite having small periods in which the viewers might have not seen the show, they saw at least an episode a day. Moreover, as stated by Rubin (1983), it was also possible to see that some of the subjects described using series for Companionship, watching them while having dinner/lunch or as background noises while they did chores. One interesting trend came forth: the context in which the viewer was living affected their viewing habits. Such contexts ranged from the quarantine related to COVID-19 to exam season. As one viewer said:

“I saw more, I was quarantined. (...) Friday night/Saturday, since we couldn't go out, I would watch like 8 episodes” (Female, 18, How I Met Your Mother).

There was not a general tendency regarding what made viewers like the show as reasons ranged from production details to the type of show. Other viewers, on the other hand, enjoyed the show due its relatability and connection they built with the show. One viewer described that, despite having nothing in common with the characters, she would relate to them. Other viewer showed signs of what Russel, Norman, and Heckler (2004) would describe as Modelling since the viewer felt what happened on the show was real:

“The dialogue (...) is very relatable. Amazing how one can put into words what we live every day in terms of emotions and feelings.” (Female, 20, Normal People).

Viewers were then asked to choose their favourite character in each show and explain their choice. Answers varied from viewer to viewer and from show to show, with the most common reason being the character's comedic role in the show. Characters that were the funniest or lighten the mood in darker shows were the top choice of the viewers. Nevertheless, other aspects linked to likability were the character's strength, which could be described as a self-projection of desired personal traits and the connection the spectator developed with such character. This connection ranged from the characters feeling what the viewer was feeling to Imitation in which the viewer adopts personality traits and expressions from the characters:

"I think Jim is like every person watching the show. He reacts how we want to react"
(Female, 25, *The Office*).

"Jake, obviously, because he has iconic jokes and things that define me and expressions that define me and which I use every day" (Male, 20, *Brooklyn Nine-Nine*).

When asked to what extent they related to the show, responses were mixed. For many shows, viewers felt that there was no relation at all. In some cases, this was reason why they loved the show. As one viewer said:

"I don't relate mainly because they are in a different universe from mine. That is why I don't get tired" (Male, 22, *Schitt's Creek*).

However, for most interviewees there was various degrees of relatability with the show. For some, the themes addressed in the show were the reason why they were drawn in and they could relate to them. Some of the themes included social critiques, feminism, family dynamics, and following your dreams. For others, when considering comedies, there was a relation to the type of humour used, as some viewers expressed, for example, love for

sarcastic humour. On the other side of the spectrum, some viewers expressed great terms of relatability with the show, ranging between Modelling and Imitation:

“I relate. I think it can be me. I don't think I will want to stay home and have children. I think I will face the same dilemmas as the characters” (Female, 22, *Workin' Moms*).

“I try that my life is like theirs, living a bit more without consequences” (Male, 19, *How I Met Your Mother*).

The next set of questions wanted to probe how a viewer decides to watch a show and the role of social media in that consumption decision. For many viewers, friends and family recommendations were the trigger. As viewers see them as trustworthy and knowledgeable of their tastes, it is less likely that there will not be a match between the viewer and the show. To a lesser extent, interviewees also acknowledged seeing a show based on the recommendations of the streaming service, on the show being made available on a streaming platform and on social media buzz. Finally, a small portion of respondents mentioned awards buzz such as the show being nominated for Emmy's or previous contact with show-related content as sparking their interest in the show.

“I had heard about the series because it had won all the Emmys and when two friends watched and recommended, I decided to watch.” (Female, 22, *Schitt's Creek*).

“Exclusively friends' recommendations. At some point was tired of hearing people praising the show, I decided to give it a try” (Male, 21, *Game of Thrones*).

When asked about whether they searched information online about each show, the most common answer was that viewers liked to search online after the end of an episode or of a season/show (14 out of the 36 shows). This search varied from viewer to viewer, from show to show and was also dependent on whether the show had already finished by the time the viewer had started watching it. Many respondents revealed interest in finding facts

regarding the show such as veracity and details the viewer might have missed, and in getting more show-related content such as behind-the-scenes or cast interviews. Social media mentioned included but was not limited to Instagram, YouTube, and IMDb. Almost the same number of interviewees said that they did not search any information online or that they searched before starting a series to understand more about the show, like seeing the trailer before.

“After [I finish] the show, I like to see interviews, understand the actors and the environment behind-the-scenes and bloopers, mainly on YouTube” (Male, 22, Schitt’s Creek).

“I searched before watching for the trailer on Instagram. I looked for information on the main actress on her Instagram and saw the rating on IMDb” (Female, 22, The Queen’s Gambit).

Many interviewees cited avoiding spoilers as a reason not to embrace social media. Of those who used social media, the reasons included getting to know the actors and people related with the show, which can be described as a Diagonal Interaction (Guo 2018), getting more content about the show which can be an example of Vertical Involvement (Guo 2018), if the content was released by the series itself and, finally, to recommend the show to others, therefore becoming Brand Ambassadors and showcasing the strongest dimension: Horizontal Influence (Guo 2018). Upon finishing the show, two directions were noticed: either the viewer kept not using social media or the behaviours mentioned previously intensified. Users in the last group felt empty and nostalgic after the show had ended, consequently creating a need for extra content.

“[When I was watching], I shared posts of the show, I recommended on Instagram. I was very active on that area” (Male, 22, Hollywood).

“When it was over, I started watching interviews, compilations. (...) I don't have anything more to see of this show, but I need more. I want more content” (Male, 23, Brooklyn Nine-Nine).

In the end of this section, there were questions regarding series-related contests to understand if the viewers were interested in participating or not. The main conclusions are that viewers are neither interested in participating in contests nor aware of their existence.

Finally, there were two questions to understand how the interviewees identified themselves in terms of series viewership and social media usage. Regarding the first topic, this question confirmed previous findings: most viewers said that they viewed at least an episode a day, which might indicate that most interviewees are ritualistic viewers, as defined by Rubin (1984). Furthermore, it also confirmed that viewership was dependent on the context. In regard to social media usage, it confirmed Courtois et al. (2009) theory of seeders and leechers as only two out of the thirteen interviewees directly expressed posting content on social media. The remaining users described a passive position concerning social media.

4.2. Quantitative Findings

The online survey collected 759 answers, of which 475 were considered valid upon preliminary analysis. In what regards gender, 69,3% of the respondents identified as female and the sample age was, on average, 21,2 years old (std = 1,945). Almost 85% of subjects were students out of which 15,65% affirmed to be working and only 34,5% of the sample attested to not having achieved a higher education degree of any sorts. Regarding television presence, 95,2% of respondents had cable TV at home while 7,6% did not subscribe to any streaming service. Netflix was the preferred choice, with 427 people subscribing to the service (89,9%) followed by HBO and Disney+ (116 and 45 subscribers respectively). Despite most users using only one platform, 31,8% subscribed to two or more streaming services.

In total, 99 different shows were chosen by the respondents being *Friends* the favourite among users, followed by *How I Met Your Mother* and a tie between *Brooklyn Nine-Nine* and *The Queen's Gambit* (15,6%, 11,8% and 9,5% respectively). Interestingly, only *The Queen's Gambit* released episodes close to the period in which data was collected (late October 2020) as *Friends* ended in 2004 and *How I Met Your Mother* in 2014. On the other hand, *Brooklyn Nine-Nine* released episodes until April 2020, seven months before the data was gathered.

Regarding social media usage, the values obtained further confirmed previous research and the qualitative findings: most people assume a passive attitude towards social media. When considering variables regarding content creation and seeding behaviour, averages ranged between 1,49 and 3,49 while averages regarding leeching behaviour varied between 1,79 and 5,51. However, the higher averages were related with a middle ground between these two behaviours: talking with friends. It does not require content creation, but it is also not only a passive attitude. Averages ranged between 6,05 and 7,49, showing that on average, there is a big necessity to talk with friends about the series one is watching.

4.2.1. RQ1: How does engagement with the show affect Social Television engagement?

In the questionnaire, there were three sentences that were directly related to engagement with the show: “I use catchphrases from the series on my day-to-day”, “I needed extra content after I finished the series” and “I identify with the themes in the series”. From 1 to 10, the average concordance was of, approximately, 4,23, 5,89 and 6,76, respectively. To properly understand the effect on series engagement on the other variables, a similar approach to Rubin (1984) was used and an Engagement Index was created. To compute this index, an average of the three variables was computed for each subject. In Appendix 5, it is possible to see the distribution of the sample based on this new index.

Initially, to understand the behaviour of this variable with the others, correlations were computed. As it can be seen in **Appendix 6**, significant ($p < 0,05$) correlations were found with 24 out of the 30 variables related to different usages of social media. All correlations were positive, meaning that higher levels of series engagement tend to lead to higher usage of social media. However, all correlations had a Pearson Correlation Coefficient below 0,5, which does not indicate a very strong relationship. The strongest relationships concerned the variables “When I finished the series, I looked for extra content on social networks” and “When I finished the series, I saw behind-the-scenes/bloopers on video-sharing sites” ($r = 0,498$ and $r = 0,489$, respectively). This goes in line with Guo, Sylvia, and Chan-Olmsted (2015) which found that there is a positive correlation between program involvement and social engagement.

Based on this, and to understand the different behaviours related to engagement the sample was divided into two groups: low and high series-engagement viewers (LSE and HSE, respectively). Those who had an Engagement Index value equal to 8 or above were considered HSE viewers, which corresponded to 21,9% of the sample. Boxplot diagrams were made to have a graphical understanding of the differences between the two segments and, consequently, were used to determine in which variables an ANOVA analysis would be conducted because, despite the ANOVA analysis showing significant differences in the means of the segments, it could still not be contextually significant. Consequently, only 15 variables were tested through ANOVA which found, as it can be seen in **Appendix 7**, that there is reason to believe that the difference between means is statistically significant ($p < 0,05$) in 13 of those variables and, ergo, we are able to reject the null hypothesis.

In the overall, when compared to LSE, HSE viewers used more social media. The survey deconstructed the viewer decision journey, based upon Edelman (2010) and in each stage described possible social media usages derived from the qualitative findings. From this analysis, it is possible to say that there are not differences at the evaluate stage as HSE viewers

do not use social media to find more information when compared to LSE. This is comprehensible as viewers before starting a show have not engaged yet with it, therefore not influencing the outcome. When a viewer decided to start a series (“Buy stage”), HSE were more likely to talk with friends than LSE viewers ($\overline{x_{HSE}} \approx 7,13$ and $\overline{x_{LSE}} \approx 5,75$). These results might be explained by the fact that HSE viewers are more likely to start watching a show due to friends/family’s recommendation than LSE viewers ($p < 0,05$). Upon completing an episode of the series, HSE viewers were more likely to talk with friends about it, looking for extra content in both video-sharing apps and social networks, and checking the actors’ social media. Upon completing the series these behaviours intensified which can be explained for one main reason: HSE viewers to some extent, agreed a lot with the statement “I needed extra content after I finished the series”. Upon finishing the series, there is a sense of emptiness which the viewer feels the only way to numb is by getting more content. Consequently, it is of no surprise that HSE viewers were also more likely to search for cast interviews and for behind-the-scenes footage. These two types of content are normally released or sponsored by the series produced and is representative of the vertical involvement dimension, discovered by Guo (2018). Interestingly, the need to be constantly talking about the show with friends, can be described as horizontal influence which is the strongest dimension described by Guo (2018) as viewers become brand ambassadors.

Regarding characteristics of the segment, HSE viewers are more likely to have seen the series while doing other activities ($\overline{x_{HSE}} \approx 7,20$ and $\overline{x_{LSE}} \approx 3,72$) which might indicate that HSE are ritualistic viewers as they are associated with paying less attention (Perse 1990; Tefertiller and Sheehan 2019). However, as these other activities are not clearly defined, they could range from cooking to using social media to understand more of the show. This last example can be related to the findings from the research in which HSE were more likely to talk with friends ($\overline{x_{HSE}} \approx 8,13$ and $\overline{x_{LSE}} \approx 6,14$) or check the actors’ social networks pages ($\overline{x_{HSE}} \approx 7,24$ and

$\overline{x_{LSE}} \approx 4,35$) while watching an episode. On the other hand, HSE viewers are more likely to watch the entire series at once ($\overline{x_{HSE}} \approx 6,78$ and $\overline{x_{LSE}} \approx 5,29$) which can be related to findings by Vaterlaus et al. (2019), in which narrative immersion was a motivation for college students to binge-watch television. The implications of these findings to RQ1 are that viewers who are more engaged with the show are more likely to participate in social television showcasing that the relationship viewers develop with the series might be a predictor of social television behaviour, going in line with previous research (Nee and Dozier 2017).

4.2.2. RQ2: *How does the show's genre affect Social Television engagement?*

In the questionnaire, respondents were asked to choose their favourite series. These series were then recoded into eight categories based upon Rotten Tomatoes and IMDb genre classifications, which can be seen in [Appendix 8](#). Due to the low representation in 6 of the 8 categories to perform an analysis with statistical relevance, the series were reclassified into a new variable: Comedy or Not Comedy in which the value 1 was attributed if the series' genre was comedy and 0 to the others. The Comedy segment represents 50,3% of the sample. As this variable is categorical, Boxplots were used to preview possible relations and ANOVAs were used with a significance level of 0,05 against 12 social-media-related variables tested (see [Appendix 9](#)), with the results that follow.

Firstly, comedy-series (CS) viewers are more likely to talk with friends than other-series (OS) viewers at every step of the viewer's decision journey. However, despite the differences being significant, contextually the averages on these variables varied from 5,75 and 7,81 in CS and from 5,67 and 7,14 in OS. This might mean that, despite CS viewers tending to talk more with friends than OS, the difference might not be that relevant in practical terms. One reason that might explain this is that viewers might feel more compelled to talk about series that they know other friends are watching or that they truly love and, therefore, is not connected to genre.

On the other hand, upon completing the series, CS were more likely to search in video-sharing aps for behind-the-scenes/bloopers in ($\overline{x_{CS}} \approx 6,27$ and $\overline{x_{OS}} \approx 3,26$), for cast interviews ($\overline{x_{CS}} \approx 5,58$ and $\overline{x_{OS}} \approx 3,53$) and for extra content ($\overline{x_{CS}} \approx 5,59$ and $\overline{x_{OS}} \approx 3,94$) as well as for extra content on social networks ($\overline{x_{CS}} \approx 5,19$ and $\overline{x_{OS}} \approx 3,48$). This is of no surprise considering that, when compared to OS viewers, CS viewers are more likely to feel empty after a show has ended, explaining this quest for extra content. As comedy series are lighter and tend to approach themes closer to the viewer such as *Friends* or *How I Met Your Mother*, it is normal that the viewer develops a relationship that goes beyond the series. This is further proved when considering that CS viewers displayed higher values of identification with themes of the show ($\overline{x_{CS}} \approx 7,92$ and $\overline{x_{OS}} \approx 5,57$) as well as using quotes from the show on their day-to-day ($\overline{x_{CS}} \approx 6,15$ and $\overline{x_{OS}} \approx 2,28$). It is therefore concluded that indeed genre impacts engagement in social television.

4.2.3. RQ3: *How is Social Television engagement affected by the reason a viewer starts watching a specific show?*

In the questionnaire, respondents were asked to agree with five sentences related to their trigger to start watching series: awards buzz (AB), availability of the show on streaming platforms (ASP), friends/family's recommendation (FF), social media buzz (SMB) and streaming service's recommendation (SS). Out of these variables, friends/family's recommendation proved to be the most popular reason to start watching a show while streaming service's recommendations was the least popular ($\overline{x_{FF}} \approx 7,82$ and $\overline{x_{SS}} \approx 5,07$). To understand the effects of each trigger on social media usage, correlations were computed assuming a significance level of 0,05 (**Appendix 10**). Not surprisingly, all five motives found positive significant correlations with all four variables related with talking with friends. This shows that watching series is more than an activity, it is a social phenomenon. No matter the stage the viewer is in

or why he started watching, there is, to some extent, a need to speak with friends about the show.

Regarding AB, positive significant correlations were found with informational variables at the evaluate and experience stage, such as watching trailers before watching the series. Considering that this type of buzz is related with critical acclaim, potential viewers might feel the need to search details about the series and understanding what it is about. Additionally, AB also found positive significant correlations at the bond stage with variables such as looking for the next projects, interviews and following actors. These correlations might be explained by the fact that viewers looking for acclaimed series want to keep track of the talent involved in the series as their contributions might be predictors of other successes.

On the other hand, ASP showcased a negative significant correlation with searching information while watching the episode and afterwards. According to the qualitative findings, viewers who started watching the show due to its availability on streaming platforms had had previous contact with the series and either decided to watch it again or finally see more than just loose episodes which might explain the results obtained.

In what regards FF, thirteen significant correlations were found. One would predict that viewers that started watched due to friends and family's recommendation would be more likely to talk more with them. However, FF only showcased the strongest correlation in "After I finished the series, I talked with friends". On the other hand, FF showed positive correlations with getting additional series-related content after finishing the series which might be related with Social Interaction motivations of social media (Whiting and Williams 2013) and television (Tefertiller and Sheehan 2019) considering the aforementioned talked with friends correlation.

Unsurprisingly, SMB was the reason with most significant correlations founds, having not found correlations with only six variables. Viewers that start watching a series due to SMB

might already be more avid users of social media than other viewers explaining their predisposition to be more active on social media than other viewers. Moreover, SMB viewers might feel more the need accompany trends and using more social media allows them to not be excluded from the conversation and feel included in a “group”.

Lastly, SS was the variable with least correlations found. Besides the four variables related with talking with friends, SS only found significant correlation with posting in social networks when the viewer starts watching the show ($r = 0,160$). Considering the SS is the variable that requires least effort from the viewer as the decision process happens within the streaming platform not involving a lot of previous research, this is not surprising, especially if taking into consideration that streaming platforms such as Netflix allow for users to easily share which series they are watching in their social networks. In conclusion, these insights indicate that different reasons for watching a series result in different behaviours towards social media usage.

5. Conclusions and Recommendations

This research was able to confirm that series watching has increasingly become more of a social phenomenon as most viewers based their choice on family and friend’s recommendation and display a need to continuously talk with friends throughout their series’ experience. Streaming services can capitalize on this by transforming their platforms into social networks in which viewers could see what their friends are watching and use the platform to directly recommend a series.

This study also farther confirmed that higher levels of series engagement are associated with posting or searching information about it on social media. Companies can capitalise on this by producing content that can be easily found online, to stimulate that research and engagement.

Despite showing that some social television behaviour is related to a specific genre (Comedy), it might be of interest to understand how different genres relate to social media. To achieve this, it is important to guarantee a genre pool that guarantees statistical significance, which was not the case in this analysis.

Additionally, this paper also found, albeit weak, relations regarding the viewer's behaviours based on why they started to watch a series. Moreover, it also showed that viewers that see series based on streaming services recommendations are the least likely to engage in social television. This shows that streaming platforms should try to emphasize features that capitalize on these different behaviours, like per example, incentivize native advertising to create buzz on social media. This paper looked only to the relations developed between the variables and the same viewer could give the same importance to friend's recommendations and social media buzz. To better understand this phenomenon, research should be directed in clearly segmenting the market based on these motivations by asking interviewees which of the reasons are more important to them.

Finally, this paper is not without its limitations. As this research was conducted entirely in Portuguese, it consequently only focused on this culture which might not only have different social media usage behaviour but also different series viewership habits. Further research should analyse these behaviours for different cultures. Furthermore, this paper has also focused on the Generation Z which is more adept of social media and therefore, could have influenced the results. Therefore, research should increase the generations involved as, despite not being such natural users of social media, tend to be more active users of social media that younger people have disregarded. Finally, further research would do well to focus on the development of the Viewer Decision Journey, given the ever-changing landscape of social television.

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7. Appendices

Appendix 1: Interview Guidelines

Consent to being record:

Before starting, I have to explain that this interview will be recorded for analysis purposes. Do you consent to being recorded?

Yes

No (stop interview)

Warm-up:

Hello. My name is Diogo Patacão and I am currently undertaking the International Master's in Management at Nova School of Business and Economics. For my thesis, I am researching engagement with television series and social media usage. For this research, I decided to do semi-structured interviews, like this one, where I will ask you a question and you will talk about the subject. There are no right or wrong answers.

Technical Note: for this thesis, social media includes both apps as well as websites in which is possible to share and consume content and opinions. This includes social networks sites/apps, content-sharing sites/apps, opinion-sharing sites/apps, interest-based sites/apps, among others. However, it does not include emails or text messages.

Question 1: In the last six months, think about series you watched. Which did you watch the most?

(From this moment on, the first 3 series that the interviewee mentions will be the ones used for the interview.)

Type A Questions: Viewing Behaviour

Question 2: How did you watch [series X] episodes, in terms of frequency?

Question 3: Where did you watch the [series x]?

Question 4: Do you watch series mainly on cable television or do you mainly use streaming services?

Type B Questions: Connectedness to the Series

Question 5: What do you think about the [series x]?

Question 6: What is your favourite character on [series x]? Why?

Question 7: To what extent do you relate to [series x]?

Type C Questions: Decision Making Process + Social Media

Question 8: How did you start watching [series x]?

Question 9: How frequently did search for information about [series x]? Was it when a new episode was released, more at the beginning of the season, more towards the end?

Question 9a: Where did you search? (If needed)

Question 9b: What did you search? (If needed)

Question 10: When you were watching [series x], what was your social media usage behaviour related to the series?

Question 10a: Which social media did you use? (If needed)

Question 11: When you finished [series x], what was your social media usage behaviour related to the series?

Question 11a: Which social media did you use? (If needed)

Type D Questions: Campaigns Prospect

Question 12: If a network did a contest for [series X], what type of contest would you participate in?

Question 13: Do you recall any interesting contest related to series? Which?

Question 13a: If a network did a similar contest for [series X], how likely were you to participate in?

Type E Questions: Series and Social Media behaviour

Question 14: How would you classify yourself regarding series watching frequency?

Question 15: How would you classify yourself regarding usage of social media?

Appendix 2: Excerpt of the Content Grid

			Interviewee 1	Interviewee 2
I S T	Series watched the most	"quote"	"This is really sad, I saw Schitt's Creek, Family Business, Succession, Community,... the keepers, Jeffrey Epstein documentary, Coisa Mais Linda, Better Call Saul, Euphoria..."	"So many... I watched Breaking Bad, How I Met Your Mother, Friends... I have so much free time... I saw so many. I know I saw more but I can only remember these"
		Interpretation	Watches a lot of series, even felling a bit embarrassed and needs the help of an app to keep up-to-date	Watches a lot of series, even felling a bit embarrassed.
V i e w i n g B e h a v i o u r	Frequency of episodes watched	Series 1	"quote"	"On average, I saw 5 episodes per day"
			Interpretation	"The first and second, I watched before my exam season (2/3 episodes). Then there was a period when I say once in a while. In the fourth and fifth season, I binge-watched"
		Series 2	"quote"	The number of episodes depends on the context. More relaxed times, indicate binge-watching
			Interpretation	"I saw more, I was quarantined. Moreover, the episodes are shorter and don't feel like enough. Friday night/Saturday, since we couldn't go out, I would watch like 8 episodes"
		Series 3	"quote"	The duration of the episode and the context in which is watched affect the number of episodes seen
			Interpretation	"Two/three per day"
	Platform used for series watching	Series 1	"quote"	"More or less, the same than How I Met Your Mother"
			Interpretation	The similarity in shows, drives similar viewing patterns
		Series 2	"quote"	"On PC, on Stremio [illegal platform]"
			Interpretation	Usage of illegal streaming
		Series 3	"quote"	"On PC, Netflix"
			Interpretation	Netflix
	Streaming or Cable Television	"quote"	"I prefer streaming for its convenience: it's always available. When you want to see something, you just log-in and choose the series. It also has a big variety"	"Streaming. In Netflix, not even HBO which isn't as well organized, it is easier to follow a show compared with television. On television, I have to wait a week to watch, and in Netflix I can see as many as I want"
			Interpretation	Streaming (Netflix in particular) offers a better product overall. It also allows watching more episodes.
		Interpretation	Streaming offers a better, more convenient and diverse service compared to cable-television.	

Appendix 3: Questionnaire

Start of Block: Initial Questions

Q25 Hello,

My name is Diogo Patação and I am currently undertaking the International Master's in Management at Nova School of Business and Economics.

For my thesis, I am researching the relationship between television series and social media usage. The purpose of this questionnaire is to collect your opinion regarding this theme and has an **estimated duration of 7 to 8 min.**

Your participation is voluntary and all responses you give are anonymous, confidential and will only be used for this research. If you have any question about this study, please contact me through 29070@novasbe.pt

Thank you very much!

Q1 Are you 18 or older?

☐ Yes (1)

☐ No (2)

Q2 In which year were you born?

☐ between 1950 and 1964 (1)

☐ between 1965 and 1989 (3)

☐ between 1980 and 1994 (4)

☐ between 1995 and 2010 (2)

End of Block: Initial Questions

Start of Block: Streaming Usage

Q23 The next set of questions will be about your opinion on cable tv and streaming services

Q3 To which streaming services do you subscribe to?

- ☐ Netflix (1)
- ☐ HBO (2)
- ☐ Prime Video (3)
- ☐ Disney+ (4)
- ☐ AppleTV+ (5)
- ☐ Hulu (6)
- ☐ Other (7) _____

Q5 On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

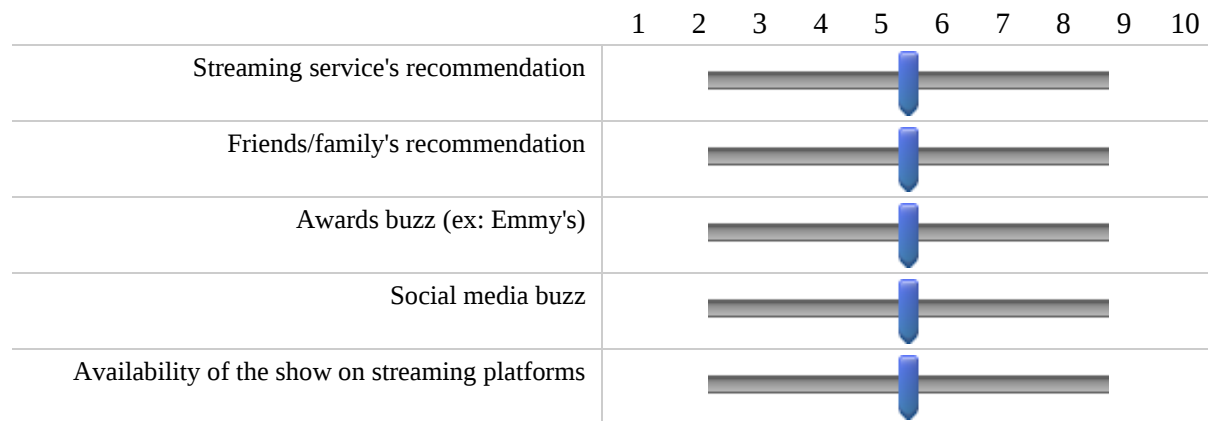
	1	2	3	4	5	6	7	8	9	10
I prefer watching cable television										
The variety of programs in cable television is better										
The diversity of series in streaming platforms is better										
Cable television is more convenient										
I prefer streaming because it is easier to keep track of the series										
I prefer streaming because, in most times, I do not have to wait for a new episode										

End of Block: Streaming Usage

Start of Block: I watch because:

Q7 Consider that you are considering watching a series. On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

Q8 I watch series based on:

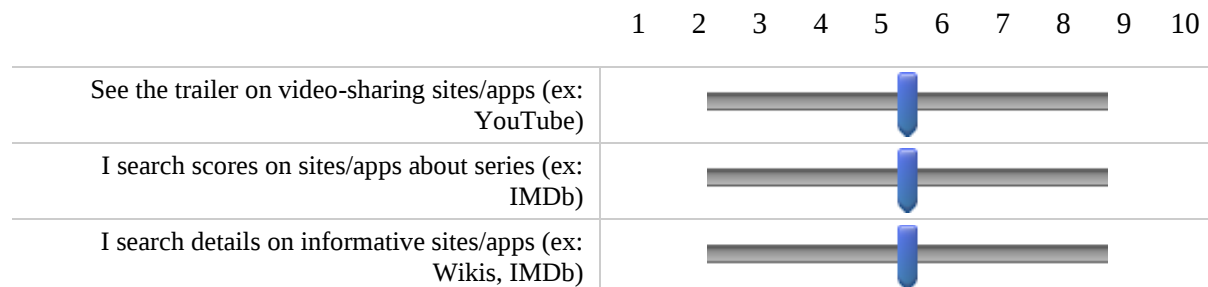


End of Block: I watch because:

Start of Block: Before watching a series

Q26 Consider now what happens before starting watching a new series. On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

Q10 Before watching a series, I

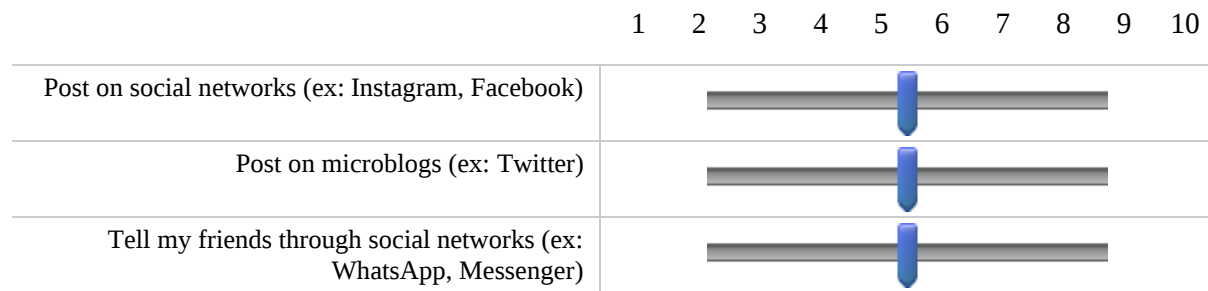


End of Block: Before watching a series

Start of Block: When I decide to watch

Q27 Consider now that you started watching a series. On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

Q11 When I **start** watching a series, I...



End of Block: When I decide to watch

Start of Block: Favourite series

Q12 Out of the series you watched in the last 6 months, choose your **favourite** from the list below:

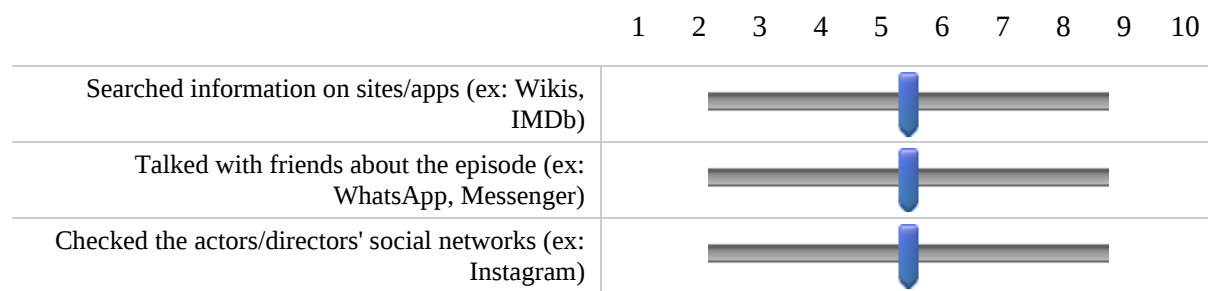
- ☐ Brooklyn Nine-Nine (1)
- ☐ Family Business (2)
- ☐ Friends (3)
- ☐ How I Met Your Mother (4)
- ☐ Normal People (5)
- ☐ Schitt's Creek (6)
- ☐ Succession (7)
- ☐ The Office (8)
- ☐ The Queen's Gambit (9)
- ☐ Other: (10) _____

End of Block: Favourite series

Start of Block: While Watching

Q14 On the next questions, bear in mind the series **{Q12/ChoiceGroup/SelectedChoicesTextEntry}**. On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

Q15 While I was watching an episode of $\{Q12/ChoiceGroup/SelectedChoicesTextEntry\}$, I:

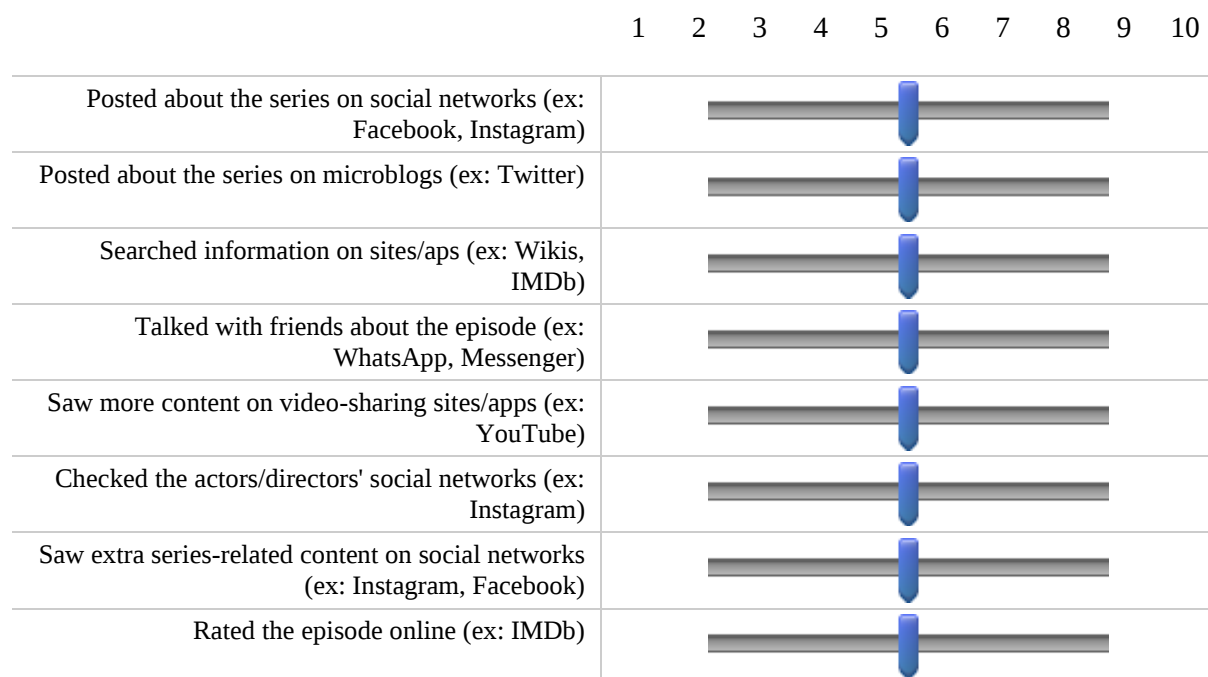


End of Block: While watching

Start of Block: Between Episodes

Q28 Now bear in mind that you have finished an episode of the series. On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

Q17 When I finished an episode of $\{Q12/ChoiceGroup/SelectedChoicesTextEntry\}$, I:



End of Block: Between Episodes

Start of Block: Has finished show?

Q24 Have you finished $\{Q12/ChoiceGroup/SelectedChoicesTextEntry\}$?

☐ Yes (1)

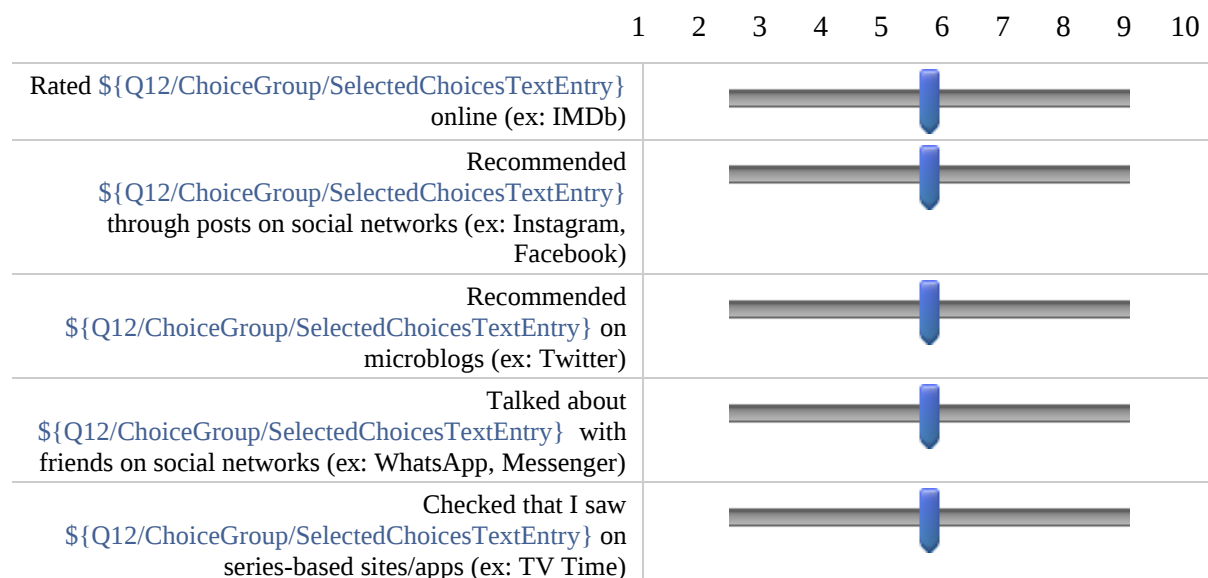
☐ No (2)

End of Block: Has finished show?

Start of Block: Advocate

Q29 Now, consider that you have finished the series. On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

Q19 When I finished $\{Q12/ChoiceGroup/SelectedChoicesTextEntry\}$, I:

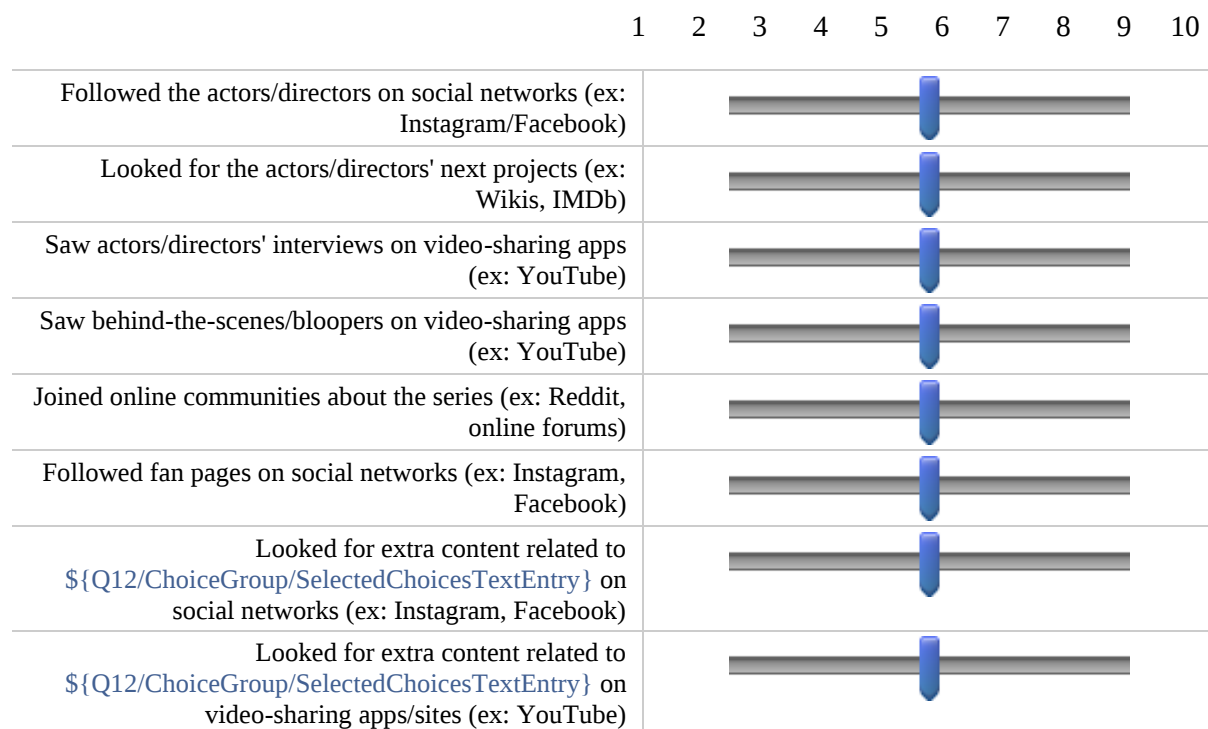


End of Block: Advocate

Start of Block: Bond Passive

Q30 On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

Q21 When I finished $\{Q12/ChoiceGroup/SelectedChoicesTextEntry\}$, I:

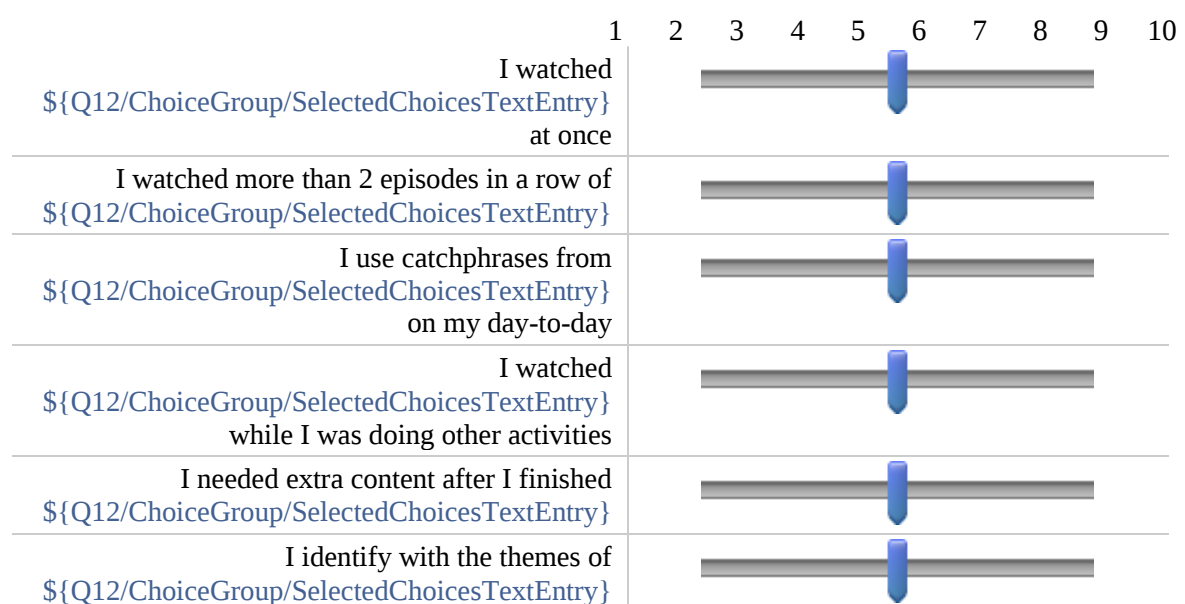


End of Block: Bond Passive

Start of Block: Viewing/Connectedness

Q25 In this section, think about your behaviour towards the series. On a scale from 1 to 10, in which 1 represents "Totally Disagree" and 10 represents "Totally Agree", show how much you agree with the following statements:

Q32



End of Block: Viewing/Connectedness

Start of Block: Socio-Demographics

Q23 Age

▼ 18 (18) ... 25 (25)

Q24 Gender

- ☐ Male (1)
 - ☐ Female (2)
 - ☐ Prefer not to say (3)
-

Q25 Professional Occupation

- ☐ Student (1)
 - ☐ Employed (2)
 - ☐ Student-worker (4)
 - ☐ Unemployed (3)
-

Q26 Highest education level achieved

- ☐ Elementary Education (Up to 9th grade) (1)
 - ☐ High School (Up to 12th grade) (2)
 - ☐ Higher Education - Bachelor's (3)
 - ☐ Higher Education - Master's (4)
 - ☐ Higher Education - PhD's (5)
-

Q27 Do you have cable TV at home?

- ☐ Yes (1)
- ☐ No (2)

Q28 Do you live with your parents or other relatives?

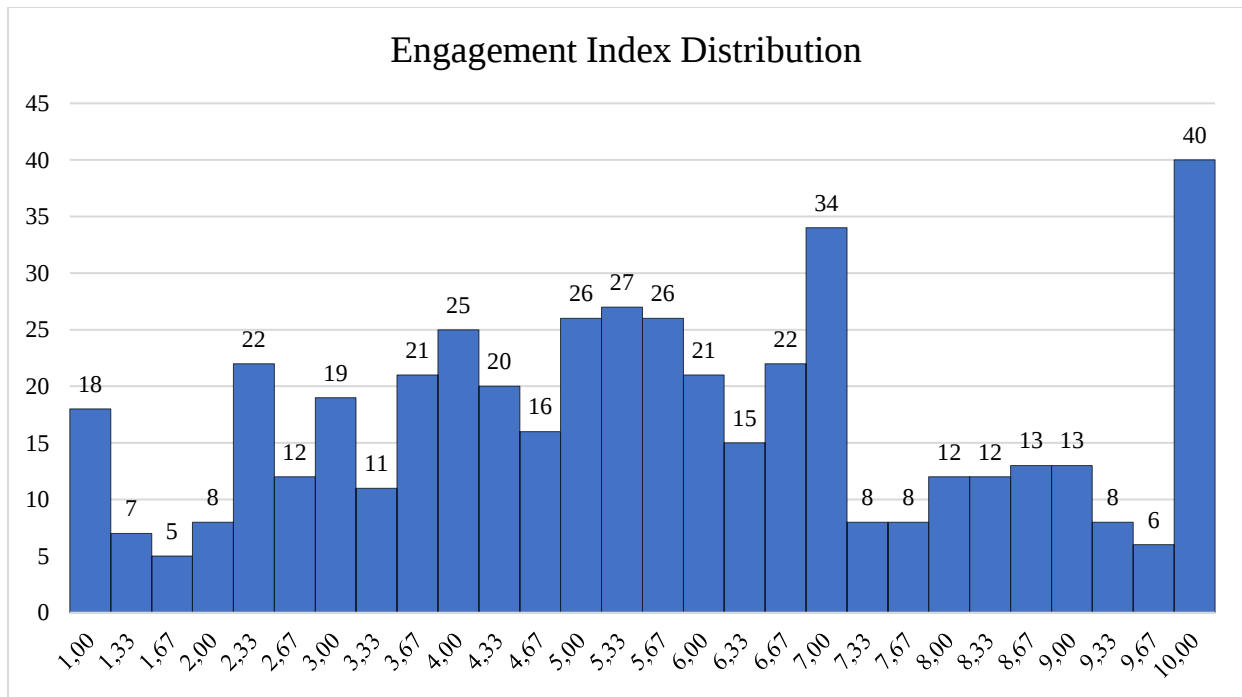
- ☐ Yes and I am not responsible for the decisions in my household (1)
- ☐ Yes but I am responsible for the decisions on my household (6)
- ☐ No (2)

End of Block: Socio-Demographics

Appendix 4: *Profile of interviewees based on age, gender and the first 3 series named*

Interviewee's Number	Profile (Age, Gender and First 3 series named)
1	22; Female; <i>Schitt's Creek, Family Business, Succession</i>
2	18; Female; <i>Breaking Bad, How I Met Your Mother, Friends</i>
3	25; Female; <i>The Office, Normal People</i>
4	22; Female; <i>Schitt's Creek, Family Business, Workin' Moms</i>
5	22; Male; <i>Schitt's Creek, The Wire, How I Met Your Mother</i>
6	23; Male; <i>Money Heist, Stranger Things, Brooklyn Nine-Nine</i>
7	21; Male; <i>The Office, How I Met Your Mother; Game of Thrones</i>
8	19; Male; <i>How I Met Your Mother</i>
9	22; Male; <i>Once Upon a Time, Normal People, Hollywood</i>
10	22; Female; <i>The Queen's Gambit, Succession, Killing Eve</i>
11	20; Female; <i>Orange is the New Black, Normal People, Brave New World</i>
12	20; Male; <i>The Suite Life on Deck; The Queen's Gambit, Brooklyn Nine-Nine</i>
13	24; Female; <i>Friends, Cheer, The Crown</i>

Appendix 5: Engagement Index Distribution



Appendix 6: Correlations Matrix (section 4.2.1 – Engagement Index and Social Media Usage)

****:** denotes a correlation signification at 0.01

*****: denotes a correlation signification at 0.05

		Engagement Index
Before watching a series, I	See the trailer on video-sharing sites/apps	0,023
	Search scores on sites/apps about series	0,071
	Search details on informative sites/apps	0,083
When I start watching a series, I	Post on social networks	0,081
	Post on microblogs	0,130**
	Tell my friends through social networks	0,215**
While I was watching an episode, I	Searched information on sites/apps	0,114**
	Talked with friends about the episode	0,300**
	Checked the actors/directors' social networks	0,443**
When I finished an episode, I	Posted about the series on social networks	0,130**
	Posted about the series on microblogs	0,178**
	Searched information on sites/apps	0,125**
	Talked with friends about the episode	0,294**
	Saw more content on video-sharing sites/apps	0,440**
	Checked the actors/directors' social networks	0,423**
	Saw extra series-related content on social networks	0,447**
	Rated the episode online	0,069
When I finished the series, I...	Rated it online	0,019
	Recommended it through posts on social networks	0,223**

(Advocate Block)	Recommended it on microblogs	0,169**
	Talked about it with friends on social networks	0,313**
	Checked that I saw it on series-based sites/apps	0,107*
When I finished the series, I... (Bond Block)	Followed the actors/directors on social networks	0,398**
	Looked for the actors/directors' next projects	0,231**
	Saw actors/directors' interviews on video-sharing apps	0,455**
	Saw behind-the-scenes/bloopers on video-sharing apps	0,489**
	Joined online communities about the series	0,272**
	Followed fan pages on social networks	0,356**
	Looked for extra content related to the series on social networks	0,498**
	Looked for extra content related to the series on video-sharing apps	0,463**

Appendix 7: Analysis of Variance – HSE viewers vs LSE viewers (section 4.2.1, RQ1)

Descriptives									
		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
Before watching a series, I see the trailer on video-sharing sites/apps	LSE	371	5,4340	3,22118	,16724	5,1051	5,7628	1,00	10,00
	HSE	104	5,7788	3,28857	,32247	5,1393	6,4184	1,00	10,00
	Total	475	5,5095	3,23571	,14846	5,2177	5,8012	1,00	10,00
Before watching a series, I search scores on sites/apps about series	LSE	371	4,7736	3,04426	,15805	4,4628	5,0844	1,00	10,00
	HSE	104	5,2981	3,32942	,32648	4,6506	5,9456	1,00	10,00
	Total	475	4,8884	3,11289	,14283	4,6078	5,1691	1,00	10,00
When I start watching a series, I tell my friends through social networks	LSE	371	5,7466	2,76864	,14374	5,4640	6,0293	1,00	10,00
	HSE	104	7,1250	2,49538	,24469	6,6397	7,6103	1,00	10,00
	Total	475	6,0484	2,76807	,12701	5,7989	6,2980	1,00	10,00
While I was watching an episode, I talked with friends about the episode	LSE	371	6,1456	3,20563	,16643	5,8183	6,4728	1,00	10,00
	HSE	104	8,1346	2,67334	,26214	7,6147	8,6545	1,00	10,00
	Total	475	6,5811	3,20193	,14691	6,2924	6,8697	1,00	10,00
While I was watching an episode, I checked the actors/directors' social networks	LSE	371	4,3477	3,24085	,16826	4,0169	4,6786	1,00	10,00
	HSE	104	7,2404	3,13915	,30782	6,6299	7,8509	1,00	10,00
	Total	475	4,9811	3,43131	,15744	4,6717	5,2904	1,00	10,00
When I finished an episode, I talked with friends about the episode	LSE	371	5,6092	3,13667	,16285	5,2889	5,9294	1,00	10,00
	HSE	104	7,3654	2,70583	,26533	6,8392	7,8916	1,00	10,00
	Total	475	5,9937	3,13042	,14363	5,7114	6,2759	1,00	10,00
	LSE	371	3,6792	3,02995	,15731	3,3699	3,9886	1,00	10,00
	HSE	104	6,5000	3,46130	,33941	5,8269	7,1731	1,00	10,00

When I finished an episode, I saw more content on video-sharing sites/apps	Total	475	4,2968	3,33665	,15310	3,9960	4,5977	1,00	10,00
When I finished an episode, I talked with friends about the episode	LSE	371	3,7493	3,01245	,15640	3,4418	4,0569	1,00	10,00
	HSE	104	6,4519	3,43279	,33661	5,7843	7,1195	1,00	10,00
	Total	475	4,3411	3,30092	,15146	4,0434	4,6387	1,00	10,00
When I finished an episode, I saw extra series-related content on social networks	LSE	371	3,6604	3,09717	,16080	3,3442	3,9766	1,00	10,00
	HSE	104	6,3750	3,27742	,32138	5,7376	7,0124	1,00	10,00
	Total	475	4,2547	3,32938	,15276	3,9546	4,5549	1,00	10,00
When I finished the series, I talked about it with friends on social networks	LSE	296	7,1014	3,09563	,17993	6,7472	7,4555	1,00	10,00
	HSE	95	8,6842	2,25626	,23149	8,2246	9,1438	1,00	10,00
	Total	391	7,4859	2,98959	,15119	7,1887	7,7832	1,00	10,00
When I finished the series, I followed the actors/directors on social networks	LSE	296	2,7128	2,76209	,16054	2,3969	3,0288	1,00	10,00
	HSE	95	5,3053	3,67010	,37654	4,5576	6,0529	1,00	10,00
	Total	391	3,3427	3,20259	,16196	3,0243	3,6611	1,00	10,00
When I finished the series, I saw actors/directors' interviews on video-sharing apps	LSE	296	3,8209	3,24351	,18853	3,4499	4,1920	1,00	10,00
	HSE	95	7,0211	3,29403	,33796	6,3500	7,6921	1,00	10,00
	Total	391	4,5985	3,53008	,17852	4,2475	4,9495	1,00	10,00
When I finished the series, I saw behind-the-scenes/ bloopers on video-sharing apps	LSE	296	3,9426	3,32225	,19310	3,5625	4,3226	1,00	10,00
	HSE	95	7,6105	2,93654	,30128	7,0123	8,2087	1,00	10,00
	Total	391	4,8338	3,59280	,18170	4,4765	5,1910	1,00	10,00
When I finished the series, I looked for extra content related to the series on social networks	LSE	296	3,5811	3,11587	,18111	3,2247	3,9375	1,00	10,00
	HSE	95	6,8316	3,07582	,31557	6,2050	7,4582	1,00	10,00
	Total	391	4,3708	3,40182	,17204	4,0326	4,7091	1,00	10,00
When I finished the series, I looked for extra content related to the series on video-sharing apps	LSE	296	4,0304	3,38528	,19677	3,6432	4,4176	1,00	10,00
	HSE	95	7,2105	3,05236	,31317	6,5887	7,8323	1,00	10,00
	Total	391	4,8031	3,57478	,18078	4,4476	5,1585	1,00	10,00

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Before watching a series, I see the trailer on video-sharing sites/apps	Between Groups	9,662	1	9,662	,923	,337
	Within Groups	4953,046	473	10,472		
	Total	4962,707	474			
Before watching a series, I search scores on sites/apps about series	Between Groups	22,346	1	22,346	2,312	,129
	Within Groups	4570,741	473	9,663		
	Total	4593,086	474			

When I start watching a series, I tell my friends through social networks	Between Groups	154,328	1	154,328	20,991	,000
	Within Groups	3477,558	473	7,352		
	Total	3631,886	474			
While I was watching an episode, I talked with friends about the episode	Between Groups	321,374	1	321,374	33,495	,000
	Within Groups	4538,256	473	9,595		
	Total	4859,629	474			
While I was watching an episode, I checked the actors/directors' social networks	Between Groups	679,694	1	679,694	65,596	,000
	Within Groups	4901,136	473	10,362		
	Total	5580,829	474			
When I finished an episode, I talked with friends about the episode	Between Groups	250,537	1	250,537	26,967	,000
	Within Groups	4394,444	473	9,291		
	Total	4644,981	474			
When I finished an episode, I saw more content on video-sharing sites/apps	Between Groups	646,315	1	646,315	66,016	,000
	Within Groups	4630,830	473	9,790		
	Total	5277,145	474			
When I finished an episode, I talked with friends about the episode	Between Groups	593,303	1	593,303	61,388	,000
	Within Groups	4571,447	473	9,665		
	Total	5164,749	474			
When I finished an episode, I saw extra series-related content on social networks	Between Groups	598,594	1	598,594	60,816	,000
	Within Groups	4655,583	473	9,843		
	Total	5254,177	474			
When I finished the series, I talked about it with friends on social networks	Between Groups	180,187	1	180,187	21,205	,000
	Within Groups	3305,486	389	8,497		
	Total	3485,673	390			
When I finished the series, I followed the actors/directors on social networks	Between Groups	483,338	1	483,338	53,464	,000
	Within Groups	3516,739	389	9,040		
	Total	4000,077	390			
When I finished the series, I saw actors/directors' interviews on video-sharing apps	Between Groups	736,491	1	736,491	69,479	,000
	Within Groups	4123,468	389	10,600		
	Total	4859,959	390			
When I finished the series, I saw behind-the-scenes/ bloopers on video-sharing apps	Between Groups	967,581	1	967,581	92,556	,000
	Within Groups	4066,613	389	10,454		
	Total	5034,194	390			
When I finished the series, I looked for extra content related to the series on social networks	Between Groups	759,868	1	759,868	78,753	,000
	Within Groups	3753,359	389	9,649		
	Total	4513,228	390			
When I finished the series, I looked for extra content related to the series on video-sharing apps	Between Groups	727,320	1	727,320	66,469	,000
	Within Groups	4256,516	389	10,942		
	Total	4983,836	390			

Appendix 8: Series Distribution according to Genre

Genre	Series Included
Drama (194 respondents)	<i>Anne with an E; Away; Better Call Saul; Blacklist; Borgen; Breaking Bad; Chernobyl; Dare me; Dark; Desejo obscuro; Dynasty; Elite; Euphoria; Gilmore Girls; Grey's Anatomy; Hollywood; Homeland; Hospital playlist; House of Cards; How to get away with murder; Killing Eve; La Casa de Papel; Las Chicas del Cable; Lucifer; Narcos; Narcos México; Normal People; Orange is The New Black; Outlander; Ozark; Patrick Melrose; Peaky Blinders; Ratched; Reign; Riverdale; Scorpions; See; Sons of Anarchy; Sopranos; Succession; Suits; The Crown; The Fosters; The good wife; The Handmaid's Tale; The Last Kingdom; The Queen's Gambit; The sinner; The Society; The Wire; This is Us; Toy boy; Versalhes; Vis a vis; We Are Who We Are; You</i>
Comedy (239 respondents)	<i>After Life; Black Monday; Brooklyn 99; Community; Crash Landing on You; Emily in Paris; Family Business; Friends; How I Met Your Mother; Modern Family; Schitt's Creek; Sex Education; That '70s Show; The Big Bang Theory; The Good Place; The Great; The Office; Zoey's extraordinary playlist</i>
Animation (9 respondents)	<i>Archer; Avatar: The Last Airbender; BoJack Horseman; Disenchantment; Kaguya-sama: love is war; Naruto; Violet Evergarden</i>
Doc/Reality (4 respondents)	<i>Dirty Money; Selling Sunset; The Last Dance</i>
Mystery (2 respondents)	<i>La Mante; Sherlock</i>
Action (12 respondents)	<i>Marvel's the defenders; Prison Break; The Boys; Umbrella Academy; Warrior nun</i>
Science Fiction (10 respondents)	<i>Stranger Things; The 100; The Mandalorian; The Witcher</i>
Horror (5 respondents)	<i>The Haunting of Bly Manor; The Haunting of Hill House; The Terror</i>

Appendix 9: Analysis of Variance – Comedy vs Not Comedy (section 4.2.2, RQ2)

Descriptives

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Mini mum	Maxi mum
						Lower Bound	Upper Bound		
Before watching a series, I see the trailer on video-sharing sites/apps	Not Comedy	236	5,6229	3,25343	,21178	5,2057	6,0401	1,00	10,00
	Comedy	239	5,3975	3,22102	,20835	4,9870	5,8079	1,00	10,00
	Total	475	5,5095	3,23571	,14846	5,2177	5,8012	1,00	10,00
When I start watching a series, I tell my friends through social networks	Not Comedy	236	5,7585	2,79150	,18171	5,4005	6,1165	1,00	10,00
	Comedy	239	6,3347	2,72031	,17596	5,9881	6,6814	1,00	10,00
	Total	475	6,0484	2,76807	,12701	5,7989	6,2980	1,00	10,00

While I was watching an episode, I talked with friends about the episode	Not Comedy	236	6,1907	3,23045	,21028	5,7764	6,6050	1,00	10,00
	Comedy	239	6,9665	3,13273	,20264	6,5673	7,3657	1,00	10,00
	Total	475	6,5811	3,20193	,14691	6,2924	6,8697	1,00	10,00
While I was watching an episode, I checked the actors/director's social networks	Not Comedy	236	4,2712	3,42621	,22303	3,8318	4,7106	1,00	10,00
	Comedy	239	5,6820	3,29619	,21321	5,2620	6,1020	1,00	10,00
	Total	475	4,9811	3,43131	,15744	4,6717	5,2904	1,00	10,00
When I finished an episode, I talked with friends about the episode	Not Comedy	236	5,6653	3,20807	,20883	5,2538	6,0767	1,00	10,00
	Comedy	239	6,3180	3,02360	,19558	5,9327	6,7033	1,00	10,00
	Total	475	5,9937	3,13042	,14363	5,7114	6,2759	1,00	10,00
When I finished an episode, I saw more content on video-sharing sites/apps	Not Comedy	236	3,5127	3,09080	,20119	3,1163	3,9091	1,00	10,00
	Comedy	239	5,0711	3,39537	,21963	4,6385	5,5038	1,00	10,00
	Total	475	4,2968	3,33665	,15310	3,9960	4,5977	1,00	10,00
When I finished an episode, I checked the actors/director's social networks	Not Comedy	236	3,5975	3,19492	,20797	3,1877	4,0072	1,00	10,00
	Comedy	239	5,0753	3,24532	,20992	4,6618	5,4889	1,00	10,00
	Total	475	4,3411	3,30092	,15146	4,0434	4,6387	1,00	10,00
When I finished the series, I talked about it with friends on social networks	Not Comedy	187	7,1337	3,19917	,23395	6,6722	7,5952	1,00	10,00
	Comedy	204	7,8088	2,75211	,19269	7,4289	8,1887	1,00	10,00
	Total	391	7,4859	2,98959	,15119	7,1887	7,7832	1,00	10,00
When I finished the series, I saw actors/directors' interviews on video-sharing apps	Not Comedy	187	3,5294	3,26482	,23875	3,0584	4,0004	1,00	10,00
	Comedy	204	5,5784	3,48660	,24411	5,0971	6,0597	1,00	10,00
	Total	391	4,5985	3,53008	,17852	4,2475	4,9495	1,00	10,00
When I finished the series, I saw behind-the-scenes/bloopers on video-sharing apps	Not Comedy	187	3,2620	3,17260	,23200	2,8043	3,7197	1,00	10,00
	Comedy	204	6,2745	3,34887	,23447	5,8122	6,7368	1,00	10,00
	Total	391	4,8338	3,59280	,18170	4,4765	5,1910	1,00	10,00
When I finished the series, I looked for extra content related to the series on social networks	Not Comedy	187	3,4759	3,17808	,23240	3,0174	3,9344	1,00	10,00
	Comedy	204	5,1912	3,40063	,23809	4,7217	5,6606	1,00	10,00
	Total	391	4,3708	3,40182	,17204	4,0326	4,7091	1,00	10,00
When I finished the series, I looked for extra content related to the series on video-sharing sites/apps	Not Comedy	187	3,9412	3,48603	,25492	3,4383	4,4441	1,00	10,00
	Comedy	204	5,5931	3,47916	,24359	5,1128	6,0734	1,00	10,00
	Total	391	4,8031	3,57478	,18078	4,4476	5,1585	1,00	10,00
I watched the series at once	Not Comedy	236	5,2500	3,56952	,23236	4,7922	5,7078	1,00	10,00
	Comedy	239	5,9833	3,62643	,23457	5,5212	6,4454	1,00	10,00

	Total	475	5,6189	3,61316	,16578	5,2932	5,9447	1,00	10,00
I use catchphrases from the series on my day-to-day	Not Comedy	236	2,2839	2,29892	,14965	1,9891	2,5787	1,00	10,00
	Comedy	239	6,1548	3,27537	,21187	5,7374	6,5722	1,00	10,00
	Total	475	4,2316	3,42937	,15735	3,9224	4,5408	1,00	10,00
I watched the series while I was doing other activities	Not Comedy	236	2,9449	2,89408	,18839	2,5738	3,3161	1,00	10,00
	Comedy	239	5,9958	3,47076	,22451	5,5535	6,4381	1,00	10,00
	Total	475	4,4800	3,54017	,16243	4,1608	4,7992	1,00	10,00
I needed extra content after I finished the series	Not Comedy	236	5,3475	3,63055	,23633	4,8819	5,8131	1,00	10,00
	Comedy	239	6,4268	3,52212	,22783	5,9780	6,8756	1,00	10,00
	Total	475	5,8905	3,61324	,16579	5,5648	6,2163	1,00	10,00
I identify with the themes of the series	Not Comedy	236	5,5720	2,92442	,19036	5,1970	5,9471	1,00	10,00
	Comedy	239	7,9247	2,43110	,15726	7,6149	8,2345	1,00	10,00
	Total	475	6,7558	2,93159	,13451	6,4915	7,0201	1,00	10,00

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Before watching a series, I see the trailer on video-sharing sites/apps	Between Groups	6,032	1	6,032	,576	,448
	Within Groups	4956,675	473	10,479		
	Total	4962,707	474			
When I start watching a series, I tell my friends through social networks	Between Groups	39,432	1	39,432	5,192	,023
	Within Groups	3592,455	473	7,595		
	Total	3631,886	474			
While I was watching an episode, I talked with friends about the episode	Between Groups	71,478	1	71,478	7,061	,008
	Within Groups	4788,152	473	10,123		
	Total	4859,629	474			
While I was watching an episode, I checked the actors/director's social networks	Between Groups	236,353	1	236,353	20,918	,000
	Within Groups	5344,477	473	11,299		
	Total	5580,829	474			
When I finished an episode, I talked with friends about the episode	Between Groups	50,593	1	50,593	5,209	,023
	Within Groups	4594,388	473	9,713		
	Total	4644,981	474			
When I finished an episode, I saw more content on video-sharing sites/apps	Between Groups	288,393	1	288,393	27,343	,000
	Within Groups	4988,753	473	10,547		
	Total	5277,145	474			
When I finished an episode, I checked the actors/director's social networks	Between Groups	259,347	1	259,347	25,007	,000
	Within Groups	4905,403	473	10,371		
	Total	5164,749	474			

When I finished the series, I talked about it with friends on social networks	Between Groups	44,471	1	44,471	5,027	,026
	Within Groups	3441,202	389	8,846		
	Total	3485,673	390			
When I finished the series, I saw actors/directors' interviews on video-sharing apps	Between Groups	409,626	1	409,626	35,805	,000
	Within Groups	4450,333	389	11,440		
	Total	4859,959	390			
When I finished the series, I saw behind-the-scenes/bloopers on video-sharing apps	Between Groups	885,406	1	885,406	83,018	,000
	Within Groups	4148,788	389	10,665		
	Total	5034,194	390			
When I finished the series, I looked for extra content related to the series on social networks	Between Groups	287,042	1	287,042	26,421	,000
	Within Groups	4226,186	389	10,864		
	Total	4513,228	390			
When I finished the series, I looked for extra content related to the series on video-sharing sites/apps	Between Groups	266,253	1	266,253	21,955	,000
	Within Groups	4717,583	389	12,127		
	Total	4983,836	390			
I watched the series at once	Between Groups	63,846	1	63,846	4,931	,027
	Within Groups	6124,183	473	12,948		
	Total	6188,029	474			
I use catchphrases from the series on my day-to-day	Between Groups	1779,276	1	1779,276	221,750	,000
	Within Groups	3795,251	473	8,024		
	Total	5574,526	474			
I watched the series while I was doing other activities	Between Groups	1105,280	1	1105,280	108,121	,000
	Within Groups	4835,280	473	10,223		
	Total	5940,560	474			
I needed extra content after I finished the series	Between Groups	138,330	1	138,330	10,815	,001
	Within Groups	6049,977	473	12,791		
	Total	6188,307	474			
I identify with the themes of the series	Between Groups	657,252	1	657,252	90,996	,000
	Within Groups	3416,420	473	7,223		
	Total	4073,672	474			

Appendix 10: Correlations Matrix (section 4.2.3 – Engagement Index and Motives to Start

Watching a Series)

****:** denotes a correlation signification at 0.01

*****: denotes a correlation signification at 0.05

		AB	ASP	FF	SMB	SS
Before watching a series, I	See the trailer on video-sharing sites/apps	0,169**	0,069	0,024	0,139**	0,089
	Search scores on sites/apps about series	0,255**	-0,082	0,009	0,104*	0,020
	Search details on informative sites/apps	0,210**	-0,081	-0,058	0,065	-0,037
When I start watching a series, I	Post on social networks	0,122**	0,042	0,092*	0,168**	0,160**
	Post on microblogs	0,079	- 0,086	-0,090	0,109*	0,042
	Tell my friends through social networks	0,138**	0,097*	0,219**	0,259**	0,150**
While I was watching an episode, I	Searched information on sites/apps	0,131**	-0,119**	-0,003	0,112*	0,024
	Talked with friends about the episode	0,144**	0,112*	0,176**	0,222*	0,123**
	Checked the actors/directors' social networks	0,120**	0,091*	0,105*	0,249**	0,087
When I finished an episode, I	Posted about the series on social networks	0,109*	0,038	-0,070	0,128**	0,064
	Posted about the series on microblogs	0,075	-0,062	-0,126**	0,113*	0,020
	Searched information on sites/apps	0,097*	-0,115*	-0,077	0,050	-,025
	Talked with friends about the episode	0,159**	0,144**	0,139**	0,215**	0,112**
	Saw more content on video-sharing sites/apps	0,137**	0,006	0,054	0,183**	0,059
	Checked the actors/directors' social networks	0,148**	0,110*	0,086	0,237**	0,085
	Saw extra series-related content on social networks	0,106*	0,065	0,101*	0,254**	0,082
	Rated the episode online	0,028	-0,004	-0,049	0,032	0,035
When I finished the series, I... (Advocate Block)	Rated it online	-0,015	0,029	-0,118*	-0,030	-0,013
	Recommended it through posts on social networks	0,059	0,002	0,032	0,151**	-0,012
	Recommended it on microblogs	0,143**	-0,008	-0,081	0,130**	0,047
	Talked about it with friends on social networks	0,164**	0,104*	0,234**	0,226**	0,122*
	Checked that I saw it on series-based sites/apps	0,013	0,017	-0,045	0,084	-0,004

When I finished the series, I... (Bond Block)	Followed the actors/directors on social networks	0,150**	0,022	0,067	0,192**	0,093
	Looked for the actors/directors' next projects	0,221**	0,033	0,033	0,100*	0,012
	Saw actors/directors' interviews on video-sharing apps	0,154**	0,078	0,127*	0,201**	0,028
	Saw behind-the-scenes/bloopers on video-sharing apps	0,126*	0,143**	0,134**	0,176**	0,029
	Joined online communities about the series	0,017	-0,027	-0,044	0,048	-0,015
	Followed fan pages on social networks	- 0,027	0,034	0,079	0,130**	0,066
	Looked for extra content related to the series on social networks	0,067	0,060	0,103*	0,264**	0,098
	Looked for extra content related to the series on video-sharing apps	0,075	0,076	0,096	0,166**	0,081