

TWITTER AND TELEVISION: A USES & GRATIFICATIONS STUDY OF  
TWITTER  
USAGE AND TELEVISION VIEWING

A Thesis

Presented to

the Faculty of the Graduate School  
at the University of Missouri

In Partial Fulfillment

of the Requirements for the Master of Arts

by

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JULY 2014

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TWITTER AND TELEVISION: A USES & GRATIFICATIONS STUDY OF  
TWITTER USAGE AND TELEVISION VIEWING

presented by Marcus White, a candidate for the degree of Master of Arts,  
and hereby certify that, in their opinion, it is worthy of acceptance.

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## DEDICATION

To my wife, Tracey, who over 10 years has supported me in academic pursuits as both of us tried to provide an education for our children and experiencing the joys of sending our three boys out into the world. Her support evolved from occasional references to please finish your class, to finish assignments and writing projects, and finally courses, to pleading to just finish the damn thing. See, I finally got it done! Love you, Tracey!

## ACKNOWLEDGEMENTS

I would like to acknowledge my committee chair, Dr. Cynthia Frisby for supporting me and providing feedback about my work through all the years and different variations of my thesis. She spearheaded a very fine Committee who provided insight and help me craft this Master's Thesis.

The same goes for my Advisor, Sarah Smith-Frigerio who helped me understand the nuances and protocols of academic life. Sarah guided me out of MU while my first advisor, Amy Lenk, guiding me into the process. Amy retired several years ago and has successfully battled cancer. She resides outside of Columbia and I look forward to many years of Facebook Posts from her.

Most importantly to Joshua Hawthorne who I met along the way and is finalizing his PhD work at the Communication Department at The University of Missouri Graduate School. He assisted me in many ways and understands math, especially research methodologies. His research interests include studying political communication, social media, and research methodologies.

Finally to Molly Greenwood, another PhD Candidate who pulled me across the finish line!

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# TWITTER AND TELEVISION: A USES & GRATIFICATIONS STUDY OF TWITTER USAGE AND TELEVISION VIEWING

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## Abstract

The research survey and analysis contributed to the body of knowledge of the motivations for watching television and using Twitter. The results identified the motivations of relaxation and escape, companionship and social interaction, and entertainment and enjoyment as similar for television and Twitter. The motivations for insight and information and collecting knowledge or learning were not similar for television and Twitter.

Since the three passive motivations were shown to be similar it makes sense that when people are using Twitter while watching television, they are most likely looking to pass the time, while being entertained and sharing with friends. These genre of shows tend to be sports, award shows and news shows, which this study found to be the shows most often watched while tweeting.

## CHAPTER 1: INTRODUCTION

Over the last year several years, TV producers have regularly persuaded viewers worldwide to follow TV personalities on Twitter. Familiar TV newscasters, personalities, shows, and even commercials urge viewers to pull up a second screen to enhance their viewing experience through social media. This phenomenon represents a convergence of interests between Twitter and the massive television industry. Clearly, the era of Social TV has begun. The advent of Twitter, one of the fastest growing social media platforms, has spurred constant reminders on our television sets to follow shows and personalities alike for enhanced viewing experiences.

The purpose of the study is to understand the uses and gratifications consumers satisfy through Twitter use while watching television. This area of study is extremely important, since a social media startup only seven years of age has changed how the television industry operates in regards to programming and advertising alike. Over the last year there has been a cornucopia of deal making, mergers, and acquisitions within the Social TV industry (Humphrey, 2012). New companies have even emerged as part of the fledgling Social TV industry to facilitate this industry and profit from it. Accordingly, academics struggle to keep up with the impact early adopters of social media have had on journalism, education, politics and most other aspects of media and society. This study will contribute to the scarce body of knowledge about television and Twitter by focusing on how people use these two different media concurrently. This research is extremely important, as the exceptionally rapid growth of television-related Twitter comments is

just as rapidly changing the way viewers watch television. Consequently, there has been a dramatic impact on virtually all aspects of the television business.

As Twitter prepared to go public last fall, a story appeared in *The Wall Street Journal* about Twitter's emphasis on generating revenue through promotional opportunities from the television industry (Koh & Hagey, 2013). Twitter's symbiotic, mutually beneficial relationship with television went a long way to ensure a successful launch as a public company. On November 7, 2014, Twitter went public amidst "frenzied trading debut that drove the seven-year-old company's value to \$25 billion and evoked the heady days of the dot-com bubble" (Oran & Shih, 2013, p. 1).

One of the first examples of Twitter and TV convergence was a coordinated effort between Twitter and Viacom's MTV to enhance MTV's signature Video Music Awards Show. By the time of the 2010 VMA Awards show, MTV had determined that Twitter was not only a way to engage its young audience, but also was a means to drive viewers back to its "signature" show that had slipped in the ratings. MTV incorporated tweets on air and on-screen at the event. During the November 2010 show, 2.3 million tweets were sent about the show, and "11.4 million viewers tuned in, almost double the 2006 low and up 27% from 2009. In fact, it was the VMA's best showing since 2002" (McGirt, 2010, p. 8). With this partnership, Twitter benefited by finally having a marketable business model for its social media site that had rapidly grown to 974 million users (Sherman, 2014). Following the ratings success of the 2010 VMA's, Twitter's Chloe Sladden, who handles Twitter's relationship with the television industry said, "I have an ad platform. Yay!" (as quoted in McGirt, 2010, p. 11).

Twitter executives who were aware of Social TV's ability to augment TV – particularly live TV – had been actively promoting it as part of the Twitter business model. In a keynote address at the Mobile World Congress in Barcelona, Twitter CEO Dick Costolo referenced how Twitter provided a social platform that enhanced television viewing, stating, “There are business implications of this trend: TV shows become events, meaning people watch them as they happen. We're so used to creating experiences for our users, but now our users are creating experiences for each other” (as quoted in Goldman, 2011, p. 1). Two and half years later, at Nielsen's 360 Consumer Conference in Phoenix, Costolo gave a speech in which he claimed Twitter was the only real-time distributed conversational platform, and TV programmers were integrating hashtags and social conversations into their shows (Costolo, 2013). Furthermore, the television industry had long experienced decades of technological innovation. The effect was to give consumers more control over their viewing, in addition to strategies in avoiding television commercials, the industry's lifeblood. MTV and the television industry as a whole benefited by finally having a technology to drive viewers to their principle product, live television viewing.

Costolo was also aware how technology had affected the television business model and the problems the DVR time-shifting technology presented. Earlier in 2011, he had stated that using Twitter while watching TV had taken the DVR out of the equation again, since people felt they had to watch the show while it was going on (Kafka, 2011). The DVR, a consumer-enhancing technology, is such a threat to the existing television business model that former Turner Network head Jamie Kellner jokingly called an

executive from DVR manufacturer TiVo the “Antichrist,” and said its technology would force networks to change their business model (Donaton, 2004).

Furthermore, the issue of “liveness” is important to both the television industry and Twitter users. In the age of the DVR, “live” programs such as sporting events, red carpets and award shows are attracting larger and significantly more profitable audiences. “Live” television shows such as NBC’s airing of “The Sound of Music” are the most profitable shows on television, and perfect for the Twitter universe (Richwine, 2014). Television, the dominant medium of our time, may see its business model influenced by the fastest growing new media category, social media, and specifically by Twitter. Furthermore, the phenomenon of Twitter use with television is the direct result of the two separate industries’ needs: Twitter’s need to develop a provable advertising business model, and television’s need to drive viewers to their programming. This new area of a symbiotic, cross-media relationship is fueling new businesses and media tactics, as well as new platforms to capitalize on Social TV. The television industry alone is investing millions of dollars in Social TV, while venture capitalists are creating new companies in Social TV. Each industry seeks to profit from the business of connecting people through social media and television audiences.

The purpose of the study is to contribute to the long history of uses and gratifications for media, particularly television and the Internet-based social media site Twitter. McQuail defined the uses and gratifications approach, a sub-tradition of media effects, as “research that seeks to explain the uses of media and the satisfactions derived from them in terms of the motives and self-perceived needs of audience members” (McQuail, 2010, p. 569). Past researchers have compared the similar motivations and

gratifications between television and Twitter to gain insight into this rapidly developing symbiotic relationship (Ballard, 2011; Coursaris, Yun, & Sung, 2010; Coursaris, Van Osch, Sung, & Yun, 2013; Garry, 2012; D. Y. Wohn & Eun-Kyung, 2011; D. Wohn & Na, 2010). From a uses and gratification perspective, the motivations and gratifications individuals gain from viewing television are similar, and comparable, to the ones individuals get from using Twitter.

1. Relaxation and escapism
2. Knowledgeable or learn about current event
3. Companionship and to be able to socially interact
4. Entertainment and enjoyment
5. Insight and information

This project seeks to further explore the motivations associated with using television and Twitter together utilizing the motivational structure defined by Rubin (1981). There are several different motivations for using television including use for entertainment/enjoyment, relaxation/escapism, to learn about an event, social interaction, and information seeking purposes (Rubin, 1981). Coursaris et al. (2013) reviewed four works by academic scholars and how they had applied U&G motivations to Twitter. In the four reports the frequency of different motivations examined varied from four to seven, and included a total of 11 unique motivational constructs (Coursaris, et al., 2013). These unique motivations included entertainment, relaxation/escape, social interaction, and information seeking among others (Coursaris, et al., 2013). A chart of Coursaris et al.'s (2013) analysis of U&G social and psychological needs is included in the Appendix. Entertainment has been the most researched motivation when examining motivations for

using Twitter (Coursaris et al., 2013). It is clear that several of Rubin's (1981) motivational categories have been applied to new social media, specifically to Twitter. This project seeks to further explore how the motivations for using Twitter and television are linked by examining how motivations for using both media are related to each other.

The results of this study show that three of the motivations for Twitter use are similar to Rubin's (1981) motivations for watching television. The results also indicate the type of show users are interested in tweeting about. In addition, the results provide a clearer perspective based on race, gender and age variable to understand the motivations for using Twitter while watching television. Clearly, with similar motivations, we can expect television and Twitter to continue to work in mutually beneficial ways, and television viewers should prepare themselves for even more persuasive messages to use Twitter. After all, "In the age of the DVR, Hulu, and Netflix, Twitter could be TV's Killer app" (McGirt, 2010, p. 3).

### ***Social TV Definitions***

While many definitions about the television industry are well known, the rapidly changing world of social media has introduced jargon that needs to be carefully defined prior to the Literature Review.

- *Social media*. "Web-based services that allow individuals to construct a public or semi-public profile within a bounded system, articulate a list of other users with whom they share a connection, and view and traverse their list of connections and those made by others within the system" (Boyd & Ellison, 2007, p. 3).
- *Social TV* has been defined as "connecting with people via social networks while watching television" (Lischer, 2012, p. 2). Social TV is an industry term that

defines the business of facilitating the connection between television and individuals through social media.

- *Twitter terminology.* Social sharing through Twitter is conducted by writing comments, or 140-text character “tweets.” The act of posting a message on Twitter is known as “tweeting.” A forwarded message is known as “re-tweeting.” These tweets are available to Twitter’s entire global audience in a constant “stream.” An individual Twitter user grows his audience through connecting with friends, subjects of interest, or communicating directly to other Twitter users. A Twitter user can direct the tweet to an individual by using the “at” command @ before a user’s twitter name. That same user can direct the message to be in the stream of comments on a specific interest (i.e. Olympics) interest through the “hashtag” command #. So if a Twitter user wanted to post a message to Chuck Todd of NBC News, she would include the command @chucktodd. If that user wanted to complain about NBC’s coverage of the Olympics, she would include the command #nbcfail.
- *“Live” television viewing* refers to watching a particular show when the owners originally transmit it. While this may include actual live events, such as sporting events or awards shows, it also includes all other forms of television programming, including scripted comedies, dramas, reality shows and news broadcasts. In addition, it is important to note that time zones cause programming to air on the East Coast three hours in advance of the West Coast broadcast. This subject is of extreme importance when networks are transmitting broadcasts of

immense global interest across multiple time zones, such as when NBC broadcasts the Olympics.

- *First Screen.* In Social TV, the first screen refers to the television set for viewing programming. While some Internet-connected TVs allow for social connectivity on-screen, the first screen generally refers to the screen the program is viewed on.
- *Second Screen.* Second Screen refers to the Internet-connected computer, phone or tablet device. These devices enable connectivity to the Internet and consequently to Twitter, other social networks, and applications specifically created to enable discussion, such as GetGlue and MisoTV.
- *Digital Video Recorder.* The DVR is a digital version of the analog video-cassette players. DVRs have been widely distributed and allow viewers to control the playback and ad-skipping of television shows.

## CHAPTER 2: LITERATURE REVIEW

### ***The Uses and Gratifications (U&G) Perspective: Overview***

The motives and needs of media usage have been studied and categorized by academics for decades. The feelings one experiences when utilizing media and television specifically include: fulfilling the need for information or learning; entertainment; companionship; convenience; and discussing a communication topic (similar to the one people get around the proverbial “water cooler”) (Liuyan, 2012). The technique of comparing motivations and gratifications between different mediums, and lately between television and Twitter, has been the subject of recent studies (Ballard, 2011; Coursaris et al., 2010; Coursaris et al., 2013; Garry, 2012; D. Y. Wohn & Eun-Kyung, 2011; D. Wohn & Na, 2010). This study follows a U&G perspective, and updates the work of television researcher Rubin by comparing motives and gratifications for television viewing with Twitter use during television viewing (Rubin, 1981; Rubin, 1983).

The study of the motives and needs of media audiences has been labeled the uses and gratifications perspective. McQuail (2010) defined the U&G approach, a sub-tradition of media effects, as “research that seeks to explain the uses of media and the satisfactions derived from them in terms of the motives and self-perceived needs of audience members” (p. 569). U&G theory began in the 1920’s, when researchers funded by the fledgling Motion Picture industry aimed to learn about the effects of movie viewing. While earlier media effects research focused on the communicator, the U&G perspective focused on the audience as a point of departure (Windahl, 1981). Early U&G research sought to classify audiences into meaningful categories of motivations, needs

and gratifications (Ruggiero, 2000). Throughout the 21<sup>st</sup> Century, academics researching media audiences used U&G extensively. The theory has also broadened to include complementary schools of thought, including Active Audience, Dependency & Deprivation theory, and theories of low-level and Variable Audience-Activity (Ruggiero, 2000). Additionally, U&G has been criticized for confusing operational definitions, a lack of internal consistency, and a lack of theoretical justifications (Stanford, 1983).

Despite these divergent and sometimes critical perspectives of U&G theory, it is the best theory for this study. First, the U&G approach has been used for decades by researchers to understand television-viewing motivations. Researchers have been studying motivations and gratifications from the inception of television, when, by today's standards, viewing a program was largely controlled by rudimentary technology. Secondly, and more importantly, the U&G theory allows us to research the dramatic technological innovations in the late 21<sup>st</sup> century that have formed new media. This digital age ushered in a vast myriad of new media products and services, and introduced new elements such as interactivity. Lastly, U&G research extends to the Internet and the Social Media that drives the social TV conversations scholars study. In his "Uses and Gratifications Theory in the 21<sup>st</sup> Century," Ruggiero (2000) asserted:

The emergence of computer-mediated communication has revived the significance of uses and gratifications. In fact, uses and gratifications has always provided a cutting edge theoretical approach in the initial stages of each new mass communications medium: newspapers, radio and television, and now the Internet. (Ruggiero, 2000, p. 3)

U&G framework is the best choice for the study for three reasons. First, U&G work began in the entertainment business, and there is a considerable body of knowledge on television specifically. Secondly, the theory has also proven adept on providing insight into the adoption of new media technologies, and specifically into those technologies that affect how we watch TV. Lastly, and most importantly, researchers have employed U&G during the Internet age in hopes of discovering the gratifications users satisfy through social media use and Social TV use alike.

### ***The U&G Perspective: Television***

The U&G work of Alan M. Rubin began in the 1980's, and is so prolific that "One can hardly be considered knowledgeable of U&G theory without being familiar with the work of Alan M. Rubin" (Haridakis & Whitmore, 2006, p. 766). This U&G research focused on the motives and interactions of viewing patterns and motivations in viewing television shows (Rubin, 1983). In Rubin's 1978 study, a cluster analysis identified nine motivations for watching television. These motivations are: to pass time; to enjoy companionship; to become excited; to satisfy interest in the content; to relax; to receive information; to escape; to be entertained; and finally, to engage in social interaction (Rubin, 1981). These motivations have subsequently become common in television research. In his 1983 report, Rubin narrowed the nine motivations to two user types: (1) users of the "television medium for time consumption and entertainment which includes the motivations of passing time; and (2) users of the television content for non-escapist, information seeking" (Rubin, 1983, p. 37). These could be restated simply as viewers who like the "Boob Tube," and viewers who are trying to actively engage with the programming.

Throughout the literature, there are several descriptions for motivations and gratifications. While different terms are used, they usually refer to the “same underlying construct while using different terminology” (Coursaris et al., 2013, p. 60). For instance, Rubin’s 1983 analysis of motivations for watching the television show “60 Minutes” used factor analysis to identify five motivational factors that were similar to those in the study. Rubin concluded that the most likely motivations for viewing the news show were entertainment and information seeking; not simply to pass time (Rubin, 1981). By satisfying these motivations, the television business built a tremendous audience. Researchers have consistently tried to predict why audiences show up, and whether audiences are active or passive. In addition, before the Internet was available, Lee and Lee (1995) found people enjoy low-involvement as well as high-involvement viewing, and that people enjoy talking about shared TV experiences. 14 years later, Cooper and Tang (2009) introduced a variation of this work. They used the same U&G motivational statements to categorize the decision to watch television as either active or passive. Active audiences make a choice to watch a specific program, and passive audiences simply turn on the set to pass time. Most interestingly, they found salient motives for using both television and the Internet as “entertainment” (Cooper & Tang, 2009).

### ***Developments in the Television Industry***

Twitter is not the first technology to have a significant impact on the television industry. The television industry has continuously weathered a storm of technological innovations: remote controls, VCRs, DVRs, digital and cable satellite, HDTV, On-Demand, and Internet streaming (Atkin, Neuendorf, Jeffres, & Skalski, 2003; Brinkley, 1997; Cronin, 1995; Harvey & Rothe, 1985; Kang, 2002; Lee & Lee, 1995; Wachter &

Kelly, 1998; Westerink, Bakker, De Ridder, & Siepe, 2002). Academics have studied these transitions for decades, including Frisby, who in 1978, stated males “are more likely than females to use and dominate the remote control” (Frisby, 1999, p. 70). Additionally, within the last decade, the Digital Video Recorder has caused tremendous concern within the television industry due to its ability to conveniently record and playback, while skipping television commercials (von Rimscha, 2006).

In 2006, 9% of Americans had a TiVo-like DVR device, which would allow users to fast forward past the \$2.5 billion in network ad dollars (Trombino, 2006). Predictions that year estimate DVRs would be in 35% of the homes by 2010 (Trombino, 2006). By 2012, DVRs were estimated to be in 43% of the homes in the country (Carter & Stelter, 2012). The DVR allowed another way to skip commercials – or as Stafford and Stafford (1996) called it, “Mechanical Commercial Avoidance,” an act that cut to the heart of the advertising revenue-supported television industry. While the remote control was the first technology that allowed commercial avoidance through channel changing, the DVR allowed users to easily fast-forward through commercials. While academics have studied mechanical commercial avoidance since the introduction of the videocassette recorder, the television advertising industries have managed to establish a function in the advertising sales deal called C3 to minimize the financial impact of mechanical commercial avoidance (Carter & Stelter, 2012).

C3 is an uneasy negotiation between advertisers and the television industry. It ensures television providers get paid, and the rating count, for three days after a show airs. This makes for a compromise by advertisers and time sellers who seem to think the arrangement is acceptable. However, skeptics such as Henry Blodget of *Business Insider*

disagree, as the large portion of money advertisers spend to reach households is wasted, since viewers rarely watch content with ads (Blodget, 2012). Furthermore, when viewers actually do see the ads, they rarely actually watch them (Blodget, 2012). While this will continue to be a source of potential industry friction, the potential damage from DVRs has accentuated the need for “live” television events (Carter & Stelter, 2012). As such, academics have spent decades examining the issue of “genre” in attracting television audiences. More recently, they have explored the issue of “liveness,” which will be addressed next.

### ***Television & Twitter: Genre & Audiences***

There is considerable research on motivations for watching different genres of television. Rubin’s analysis of his 1978 study provided a closer look, stating, “arousal viewers gratify their needs for excitement by watching action-adventure programming, and habitual/pass time viewers avoid news and public affairs programming but favor comedies as a viable means of relieving boredom” (Rubin, 1981, p. 159). He added that network programmers added comedies, which provided audiences with a way to satisfy the motivation to relieve boredom by (Rubin, 1981). Rubin may have been on to something, as Bagdasarov et al. (2010) stated almost thirty years later, “situation comedies may be perceived a stimulating and arousing for male viewers” (p. 312).

According to Nielsen, Twitter users do tweet to television shows depending on their demographic profiles, and depending on show genre. Interestingly, in 2014, Rubin’s view on television comedies still holds true, as 53% of those who tweet to comedy shows are male, and 63% are under 35 (Nielsen, 2014). In a May 2014 press release from Nielsen, new Twitter Demo Data was explained:

“An initial analysis of Twitter TV demographics across 273 broadcast and cable program episodes reveals three important findings. First, there’s a broad age and gender distribution across programming. Second, there are significant differences in the age and gender profiles of Tweeters across programming types. Most importantly, Twitter enables TV networks and advertisers to reach audiences beyond their core demographics.” (Nielsen, 2014, para. 2)

Reality TV attracts academic attention because its content encourages greater audience activity (Godlewski & Perse, 2010). Godlewski and Purse (2010) also indicated “identification with reality show participants clearly grows out of instrumental viewing. Watching to learn is a prime marker of instrumental motivation” (Godlewski & Perse, 2010, p. 164). According to Nielsen (2013), people who tweet about reality shows skew 65% female. Furthermore, many TV reality shows attract a female audience. Consequently, this study will explore whether females will be more likely to tweet to reality shows than males.

Of all the television operations impacted by Twitter, perhaps none has been as greatly affected as the news division. Twitter represents a source of promotion, news, branding, audience, and information. Because of this, academics have studied virtually every aspect of news operations with an eye on Twitter, including the age of information seekers, branding, gender, “on-air talent” and the timeline of broadcast events (Armstrong & Gao, 2011; Garry, 2012; Greer & Ferguson, 2011; Hermida, 2010; Shamma, Kennedy, & Churchill, 2010). In addition, television news tends attract an older audience. According to Nielsen, for the program with the oldest television audience, 85%

of the people tweeting were over 35 (Friedman, 2014). As a result, this study explores whether people over 50 are more likely to tweet to news, public affairs shows, political campaigns and cable news talk shows. Also, researchers have examined television technology and social media's attractiveness to young early adopters (Atkin et al., 2003; Ferguson & Perse, 2000; Kang, 2002; Lin, 2001; Wohn & Eun-Kyung, 2011). Early adopters tend to be younger, and this is reflected in the fact that those under 35 tend to do the most tweeting, between 63 and 75% of the total, depending on the program genre (Nielsen, 2014).

### ***Television & Twitter: Motivations to Discuss***

Rubin's 1978 study also asked questions about motivations of companionship or social interaction (Rubin, 1981). Recently, scholars have examined television devices that provide TV companionship through interactivity, or on Second Screen Internet connected devices (Chorianopoulos & Lekakos, 2008; Coppens, Trappeniers, & Godon, 2004; Cusumano & Summa, 2011; Doughty, Rowland, & Lawson, 2012; Ducheneaut, Moore, Oehlberg, Thornton, & Nickell, 2008; Harboe et al., 2008; Nachtergaele et al., 2011). However, the technology that allows most people to communicate about their television viewing is Twitter. Chen's research in 2010 found Twitter use satisfied the motivation of needing to connect (Chen, 2010). In addition, Schirra, Sun, and Bentley (2014) found that people tended to tweet to television shows when they were alone.

Twitter is not alone in the social TV industry. There are at least 20 applications and mobile online services, including Miso TV, Get Glue, Buddy TV, i.TV, Yap TV and Viggle. Furthermore, Comcast NBC Universal developed ZeeBox, and Robert F.X. Sillerman, a savvy media investor, started Viggle, a television viewing rewards

application. However, 2014 has seen a sudden consolidation, as most of these applications have failed to gain traction with consumers. Industry headlines for the second screen social TV industry have been, “The Second Screen is Finally Consolidating” and “The Ugly Numbers behind the Get Glue-Viggle Merger” (Lawler, 2012). This illustrates the particular problem with today’s Social TV apps: “It’s difficult to get either broadcasters or advertisers to care about a couple million users here or there” (Lawler, 2012, para. 3). Given Twitter’s dominance in this category, it is important to understand what exactly it is about Twitter that has allowed it to reach this position in seven years of existence.

### ***Television & Twitter: Liveness***

The issue of “liveness” has not only been impacted by the DVR, but it has also become part of the television industry lexicon. This is best described by the headline in *The Hollywood Reporter*, “Networks Scramble to Boost Live Programming as DVRs Shift Audiences.” The article noted that sports were still the king of the genres when it came to the impact of a DVR-buster (Guthrie & Rose, 2013). Sports and award shows have long been considered shows people like to watch as they occur. Reality TV and live television productions are genres that allow the television industry to create its one inexpensive event type of programming. “The Voice” of NBC is one example of a highly rated, inexpensive, even type of television event that can transform a network’s fate (Stewart, 2012). It also was boosted due to aggressive Twitter use, according to *The Hollywood Reporter’s* article, “How ‘The Voice’ Uses Twitter to Raise Ratings” (Halperin, 2011). Similarly, December 2013’s *The “Sound Of Music”* had a ratings success and led to further live television musicals. For NBC, nothing had done better in

Thursday night ratings than “The Sound of Music,” other than sports, since the end of “ER” in 2009 (Carter, 2013). This study will cover the genre of sports, award shows, and event-type shows in order to find the genres viewers would be most likely to tweet to. From the Twitter perspective, live event broadcast events are the fuel that feed the social media monolith.

“One of the interesting features of tweeting during television watching is that it largely requires TV must be watched at the time of broadcast, in the presence of other Twitter users. As such, the notion of ‘liveness’ becomes important to consider in the way Twitter discussion of programming operates. Nick Couldry notes that “liveness – that is, live transmission – guarantees a potential connection to our shared social realities as they are happening.” (Deller, 2011, p. 223)

### ***Television & Twitter: Active Versus Passive***

In an analysis of “60 Minutes,” Rubin (1981) concluded that those who view the program regularly “watch the program to be entertained while seeking information, not to pass the time of day” (Rubin, 1981, p. 533). In other words, viewers of “60 Minutes” watched to be entertained, and to gather information in an active manner.

This raises some compelling questions. Are there shows that require great attention to a large amount of information, so much so that viewers are not likely to tweet to the show? Furthermore, are there shows viewers find so compelling that they are not likely to tweet to the shows?

Clearly, there are several motivations and gratifications media consumers can satisfy. Such consumers can be collapsed into two large categories: active and passive viewers. Different motivations, including both active and passive, can be characteristic

of viewing certain shows. For instance, one may want to be entertained (passive) by “True Detectives,” but to do this, that person must be an active viewer, soaking up every detail. Certain shows, particularly season-long serialized dramas, are so compelling, a person’s total thought track may be consumed with the content. Furthermore, someone may be entertained while watching a sporting event in which he had no interest, and so the motivations for entertainment and passing time would be satisfied.

Beyond academic research, journalists have taken to characterizing active and passive audiences on Twitter. For instance, David Carr, a *New York Times* writer, states, “I would no more tweet than play pingpong during a really good show. My bond and loyalties in that instance is with the show, characters and storytellers, not the other people who are watching it” (Walker, 2013, para. 9). In the same article, Peter Kafka, suggested, “Twitter is ideal for programming that’s ‘live and dumb’” (Walker, 2013, para. 3). Dumb, in this case, is not an insult, but rather refers to shows — sports, live reality shows and presidential debates, for example — that do not “require lots of focus, and/or may be improved by the sense that you’re throwing virtual brickbats/tomatoes at the screen with your friends” (Walker, 2013, para. 3). With all of these considerations in the literature review, this study focuses on expanding the decades-long work in uses and gratifications and television, and more recently in social media. In addition, it will further add to the body of knowledge of researchers who have only recently turned their attention to the motives and gratifications for using Twitter while watching TV (Farhi, 2009; Marwick & Boyd, 2011; Wohn & Eun-Kyung, 2011).

### ***Research Questions***

The research questions will be addressed through the use of tweets on Twitter. This is a self-imposed focus and it is important to understand why. While there are multiple opportunities through various social media to share about TV (Facebook, LinkedIn, TV web sites), Twitter is the dominant and most widely tracked social media site to socially share about television shows. Sean Casey, the Founder of Social Guide, one of four new companies providing data tweets to the field of Social TV, explained the dominance of Twitter in this area (Casey, personal communication, March 13, 2013). Casey said that while there are many social media sites, the architecture of Twitter inherently makes it far more important to the television industry, especially as compared to Facebook (Casey, personal communication, March 13, 2013). Like television, Twitter is a public broadcast medium. Once registered, a user posts a tweet to anyone who has opted to follow that person or subject. Facebook and most other social media sites enforce a bounded system within a group of friends that have requested access to that individual.

According to Casey (personal communication, March 13, 2013), 80% of data in the Social TV field is from Twitter. Furthermore, tweets provide an excellent opportunity for further research due to one's ability to respond to the person who posted, leading to valuable gains in customer insight (Casey, personal communication, March 13, 2013). All the other Social TV data companies verify Twitter's dominance in this area. In addition, a single post can appear in multiple social media platforms. That is, if one posts on Twitter, the post can appear on her Facebook page and, until recently, her

Linkedin page. Given this sharing ability of social media sites, it is important therefore to choose one primary transmission to study.

U&G theory is the best choice in researching the question for three reasons. First, U&G work began in the entertainment business and there is a considerable body of knowledge on television specifically. Secondly, the theory has also proven very adept on providing insight to the adoption of new media technologies; specifically those technologies that affect how we watch TV. Lastly, and most importantly, U&G has been applied to the Internet age, particularly in regards to social media and Social TV.

Theoretically, a uses and gratifications perspective was used to find what motivations exist for Twitter use while watching television. To minimize survey fatigue, this study included five television-viewing motivations, as opposed to nine (Rubin, 1981). The same five motivations were assessed in the context of Twitter usage. Only direct motivation questions were asked, as compared to motivational scales (e.g. Rubin, 1981). In addition, the survey provides insight into the age, demographics, type of television and Internet technology, and program choice of Twitter users. Consequently, the following research questions are presented:

RQ<sub>1</sub>: Will the motivations for using Twitter be similar to Rubin's (1981)

motivations for watching television?

5. Relaxation and escapism
6. Knowledgeable or learn about current event
7. Companionship and to be able to socially interact
8. Entertainment and enjoyment
9. Insight and information

RQ<sub>2</sub>: Are Twitter users who tweet while watching TV more likely to be under 30?

RQ<sub>3</sub>: Are Twitter users more likely to tweet during certain categories or genres of television programming, such as scripted dramas, award shows or sporting events?

RQ<sub>4</sub>: Are people over 50 more likely to tweet during news, public affairs shows, political campaign debates and cable news talk shows?

RQ<sub>5</sub>: Are males under 30 more likely to tweet about sporting events and shows?

RQ<sub>6</sub>: Are females more likely to tweet about reality shows?

RQ<sub>7</sub>: Are females more likely to tweet about red carpet and award shows?

Importantly, the research questions do not attempt to determine an effect, or propose a hypothesis, that using Twitter while watching television causes a change in behavior. For instance, the research questions do not attempt to determine that users who tweet while watching television are more likely to watch “live” television than other non-Twitter using television viewers. Rather, the purpose of the study is to gain insight into the motives and gratifications of Twitter and television, and the interrelationship of the two symbiotic media.

Over the last two years, Twitter has grown to become a dominant message transmission tool for individuals wishing to discuss a subject they are passionate about. Consequently, the research questions aim to update the vast majority of research about Social TV, and will be investigated through a singular focus on Twitter. As a result, the study will not cover other social media platforms or devices. In addition, for the purposes

of this study, television is considered programming delivered by airwaves, cable or satellite and Internet-connected I.P. devices that stream television. Finally, Netflix is considered television for the purpose of the study.

### CHAPTER 3: METHOD

The online survey provided directional findings about the research questions and other insights into Twitter usage, including usage while watching television. Participants were able to access the survey through the online survey provider Survey Monkey. Respondents could access the survey through any computer, mobile phone, or tablet device with Internet access. Online surveys implemented by Survey Monkey adhere to IAB requirements.

Survey respondents were recruited primarily through Twitter and secondarily through Facebook and LinkedIn. As Twitter limits messages to 140 characters, a tiny URL that simply shortens the long Survey Monkey URL was used to direct people to the survey. The survey was conducted over four months from January through April 2013. This time period enabled recruitment during a broad spectrum of television programming and events, from the Super Bowl to the Oscar Awards. Effort was made to recruit during all types of programming: day-parts, events, categories of shows and demographically divergent audiences. Twitter recruitment was based on hashtags to direct the recruitment message into the stream of conversation about a specific television show, or an interest in the subject of Twitter and television.

Here are sample Twitter recruitment posts directed into the stream of a specific show or television event:

- #Oscars2013 Please take this short survey on Twitter and tv conducted by U. of Missouri J School Grad student <http://tiny.cc/ws7uqw>
- #thegameofthrones Please take this short survey on Twitter and tv conducted by U. of Missouri J School Grad student <http://tiny.cc/ws7uqw>

- #SuperBowlXLVII Please take this short survey on Twitter and tv conducted by U. of Missouri J School Grad student <http://tiny.cc/ws7uqw>
- @60minutes Please take this short survey on Twitter and television conducted by U. of Missouri J School Grad student <http://tiny.cc/ws7uqw>

Below are sample Twitter recruitment posts directed into the stream of conversation for people interested in the subject of social TV, industry journalism associations and institutions of higher learning:

- #SocialTV Please take this short survey on Twitter and television conducted by U. of Missouri J School Grad student <http://tiny.cc/ws7uqw>
- #aejmc Please take this short survey on Twitter and television conducted by U. of Missouri J School Grad student <http://tiny.cc/ws7uqw>
- @Mizzou Please take this short survey on Twitter and television conducted by U. of Missouri J School Grad student

Recruitment on Facebook and LinkedIn, where a direct relationship needs to be established, used a more personalized message:

- Many thanks to my FB friends who have taken the time to complete my Master's Thesis survey on Twitter and TV. I am making progress in achieving the # of responses I need, however I still have a ways to go. So if you use Twitter please take this survey. Many thanks and have a great day.  
<https://www.surveymonkey.com/s/5TLJGQS>

The survey was closed on May 7, 2013, with 213 respondents at least partially completing the survey. Survey results were then exported to SPSS to clean and analyze the data. After removing partially completed or inaccurate results, the survey sample was  $N = 187$ . The 19-question survey was designed to be as comprehensive as possible while avoiding survey fatigue. Upon agreeing to participate, the potential respondent reached an informed consent page where the research procedure, risks, benefits and confidentiality were addressed. Respondents age 18 or older were then allowed to continue by giving their consent to participate in the study.

Twitter and TV usage motivations (RQ1) were measured using a modified version of Rubin's (1981) motivations. To minimize survey fatigue, questions about five of Rubin's nine television viewing motivations were asked, along with the same five motivations for Twitter using a 5-point Likert scale. In both cases, direct motivation questions were asked, as compared to motivational scales (e.g. Rubin, 1981). The five motivations included: for relaxation and escape; to learn about current events; for companionship and social interaction; for entertainment and enjoyment; and to get more insight into previously held interests. These five motivations were selected based on their relationship with the television programs examined in this study (Rubin, 1981). Research questions employed Twitter usage while watching television as the dependent variable. This was measured by directly asking participants how often they used Twitter while watching TV on a 5-point Likert type scale ranging from "Never" to "All the time."

Research questions two through eight investigated the demographics of Twitter usage. Participant demographics were measured using categorical measurement in either an ordinal manner (Koh & Hagey, 2013) or a nominal manner (sex/race/ethnicity). Also, location is important, as television shows are broadcast at varying times according to time zone. Therefore, participant location was measured as a descriptive demographic variable, since Twitter posts are instantaneous. In addition, research questions three through eight asked respondents about the type of show or genre they used Twitter with while watching TV. Seven categories of show were identified, and respondents were asked to indicate the degree to which they agreed with a statement about how often they used Twitter with the type of TV programming, using a 5-point Likert scale.

### *Survey Analysis*

To prepare the data for analysis, survey data was exported from Survey Monkey in SPSS format. Once survey data was imported into SPSS, I removed incomplete cases, in addition to those cases that reported the same answer to every question. Since several of the research questions compare different groups of people based on ethnicity and age, dummy variables were created to test research questions with a new variable. The total sample size was  $N = 187$ . The analysis was conducted using correlations, independent sample t-tests, and multiple regression depending on the question tested.

A descriptive statistics analysis of frequencies was performed on the demographic questions to provide a description of the survey sample. The survey results were fairly balanced between gender, with males accounting for 49.7% of the sample ( $n=93$ ) and females 50.3% of the sample ( $n=94$ ). Of the six categories of age, 16.6% of the sample ranged in age from 18-24 years ( $n=31$ ), 21% between 25-29 years ( $n=39$ ), 19.8% between 30-39 years ( $n=37$ ), 17.1% between 40-49 years ( $n=32$ ), 24.1% between 50-64 years ( $n=45$ ), and 1.6% over the age of 65 years ( $n=3$ ).

Furthermore, there were six categories for ethnicity. 88.8% indicated they were Caucasian ( $n=166$ ), 7% were African American ( $n=7$ ), 2.7% were Other ( $n=5$ ), 2.1% were Hispanic ( $n=4$ ), 2.1% were Asian ( $n=4$ ), and 0.5% were Native American ( $n=4$ ). 92% of the respondents were from the United States ( $n = 181$ ), and 8% were from another country ( $n=16$ ). 51% reported they were in the Eastern Time Zone ( $n = 91$ ), 32.6% in the Central Time Zone ( $n = 61$ ), 10.2% in the Pacific Time Zone ( $n = 19$ ), and 3.7% in the Mountain Time Zone ( $n = 61$ ).

## CHAPTER 4: RESULTS

The first research question asked if motivations for using Twitter would be similar to Rubin's (1981) motivations for watching television. Correlation analyses were used to examine the relationship between motivations for using Twitter and watching television. First, the relaxation and escape motivation were examined. Results indicated a positive relationship between being motivated to relax and escape when using Twitter and watching television,  $r(187) = .18, p < .05$ . This statistically significant result indicates that the motivations of relaxation and escapism for using Twitter and television are similar.

The second motivation is to learn about current or events, or to be knowledgeable. Results indicate an inverse, yet non-significant, relationship between learning about current events when using Twitter and watching television,  $r(187) = -.01, p > .05$ . This result indicates there is no relationship for the motivation of being in the know about current events for using Twitter and television.

Third, the motivations of companionship and the ability to interact socially were examined. Results indicate a direct relationship between the companionship and social interaction motivation when using Twitter and watching television,  $r(187) = .24, p < .01$ . This statistically significant result indicates the motivations of companionship and the ability to socially interact while using Twitter and television are similar.

The fourth motivation examined was purely for entertainment and enjoyment. Results indicated a positive relationship between the entertainment and enjoyment

motivation when using Twitter and watching television,  $r(187) = .24, p < .01$ . This statistically significant result indicates the motivations of entertainment and enjoyment for using Twitter and television are similar.

The last motivation was to get insight and information about things the individual was interested in. Results indicate a positive, yet non-significant, relationship between gaining insight and information when using Twitter and watching television,  $r(187) = .07, p > .05$ . This result indicates there is no relationship between the motivation for getting insight and information about things one is interested in for using Twitter and television.

The second research question asked if Twitter users who tweet while watching TV are more likely to be under 30. An independent samples t-test was performed to test differences between two groups, those that were over and under thirty. The dependent variable was the amount of time spent using Twitter while watching television. The descriptive statistics show that those under 30 used Twitter more ( $M = 3.46, SD = 1.05$ ) than those over 30 ( $M = 3.34, SD = 1.12$ ). However, this difference was not statistically significant,  $t(185) = .697, p = .49$ , implying that those over and under the age of 30 do not use Twitter while watching TV at different levels.

Research question three asked if Twitter users would be more likely to tweet during certain categories or genres of television programming, such as scripted dramas, award shows or sporting events. A repeated measure ANOVA was conducted to compare the effect of program choice and Twitter use while watching television. Mauchly's Test of Sphericity proved significant. This implies that there are significant differences between the variance of differences, as the condition of sphericity has not been met. As

the epsilon is greater than .75, the Huynh-Feldt correction was applied and indicated that there was a significant difference between how often people tweeted during the different types of programming examined,  $F(5.06) = 71.13$   $p < .01$ . This indicates that users are more likely to tweet during certain genres of television programming, which provides support for the third research question. Post-hoc comparisons between program types are in Table 1.

**Table 1***Differences associated with how often programs are tweeted during*

<b>Program Type</b>	<b><i>M</i></b>	<b>Std. Error</b>	<b>Significant Differences</b>
1. Sports	3.15	.10	2**, 3***, 4***, 6***, 7***
2. Award and Red Carpet	2.74	.10	1**, 3***, 4***, 5**, 6***, 7***
3. Drama	2.26	.08	1***, 2***, 5***, 7***
4. Comedy	2.21	.08	1***, 2***, 5***, 7***
5. News	3.12	.09	2**, 3***, 4***, 6***, 7***
6. Reality	2.21	.10	1***, 2***, 5***, 7***
7. Daytime	1.35	.06	1***, 2***, 3***, 4***, 5***, 6***

Note: \*  $p < .05$ , \*\*  $p < .01$ , \*\*\*  $p < .00$

The fourth research question asked if people over 50 years old would be more likely to use Twitter during news, public affairs, political campaign debates, and cable news talk shows in comparison to those under 50 years old. An independent samples t-test was performed between two groups, those that were over and under 50. The dependent variable was the group of participants reporting Twitter use while watching news programming. The descriptive statistics indicated those over 50 years old used Twitter more frequently with news shows ( $M = 3.28$ ,  $SD = 1.23$ ) than those under 50 ( $M = 3.05$ ,  $SD = 1.11$ ). However, this difference was not statistically significant,  $t(172) = -1.19$ ,  $p = .24$ , implying that those over and under the age of 50 do not use Twitter while watching news on TV at different levels.

The fifth research question asked if males under 30 would be more likely to tweet about sporting events and shows. To answer this question, a multiple regression analysis was performed. A correlation was performed to check for multicollinearity, and this can be found in Table 2. Gender was the first variable entered, followed by age as over or under 30. The interaction term of these variables was entered in the following block. The dependent variable was how much Twitter was used while watching sports programming. Results of the regression analysis provided partial confirmation for the research question. Gender and the age dummy code explained 13.1% of the variance in using Twitter with sports programming, which was found to be statistically significant,  $F(2, 171) = 12.92$ ,  $p < .001$ . Within this first block both gender,  $\beta = -.291$ ,  $t = -4.05$ , and age,  $\beta = .259$ ,  $t = .360$  were significant predictors of using Twitter while watching sports, such that more males and younger people did that activity more often. Adding in the interaction term explained an additional 0.01% of the variance, summing to 13.2% of the variance in

using Twitter with sports programming. This model was found to be statistically significant as well,  $F(3, 170) = 8.64, p < .001$ . Results of the regression analysis provided partial confirmation of the research question. The beta coefficients in the final block indicate that gender,  $\beta = -.291, t = -4.050, p < .001$ , was statistically significant and indicated that males would be more likely to use Twitter with sports programming. However, Beta coefficients for being over/under 30,  $\beta = .159, t = .674, p > .05$ , were no longer significantly statistically significant and could not provide confirmation that those under 30 would be more likely to use Twitter with sports programming. Also, the coefficient associated with the interaction term was non-significant,  $\beta = .111, t = .445, p > .05$ , indicating that this data does not support research question five. However, given the high correlation between the age dummy code and the interaction term ( $r = .93, p < .00$ ), and that the age variable became an insignificant variable with the addition of the interaction term, multicollinearity may have masked an effect.

**Table 2***Correlation matrix of all variables involved in the regression*

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	1	2	3	4
1. Interaction Term	-			
2. Age Dummy Code	.93***	-		
3. Gender	.36***	.15*	-	
4. Tweeting while watching Sports	.15*	.22**	-.26**	-

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**Note:** \*  $p < .05$ , \*\*  $p < .01$ , \*\*\*  $p < .001$

The sixth research question asked if females were more likely to tweet about reality television shows. An independent samples t-test was performed between genders and those that use Twitter, while the dependent variable was watching reality TV. Descriptive statistics revealed females used Twitter more frequently ( $M = 2.34$ ,  $SD = 1.41$ ) than males ( $M = 2.05$ ,  $SD = 1.23$ ). However, this difference was not statistically significant,  $t(171) = -1.43$   $p = .15$ , implying females do not use Twitter at different levels than males while watching reality shows.

The seventh research question asked if females were more likely to tweet about award and red carpet shows. An independent samples T-Test was performed between genders utilizing the amount of Twitter use, while the dependent variable was watching award and red carpet shows. The descriptive statistics indicated females were more likely to use Twitter while watching award shows ( $M = 2.92$ ,  $SD = 1.35$ ) than males ( $M = 2.53$ ,  $SD = 1.28$ ). This difference was marginally significant,  $t(172) = 1.96$   $p = .05$ , implying that females may use Twitter more frequently while watching award shows than males.

## CHAPTER 5: DISCUSSION

The purpose of the study was to gain insight into the motivations of people who use Twitter while watching television, as well as the demographics and types of shows people are most likely to tweet while watching. This is an important area of study as television, the dominant medium of our time, may see a positive influence on its business model, due to one of the fastest growing forms of social media, Twitter. Conversely, there is a significant positive impact on Twitter's business, as there is a vast audience of tweeters while watching television.

A uses and gratifications (U&G) perspective was used to answer the research questions; namely, the questions sought to uncover motivations for using Twitter while watching television. The motivations selected for study were included in television researcher Rubin's 1978 personal interview study of 626 television viewers in a Midwestern city (Rubin, 1981; Rubin, 1983). Rubin's personal interview study was not replicated entirely primarily because of survey fatigue concerns regarding an Internet based survey, and therefore a subset of his motivations were used. While U&G is considered a "cutting-edge theoretical approach" for newer communication media such as Twitter (Ruggiero, 2000), simply updating a 35-year-old research study, conducted in a dramatically different television environment, would be not valid or particularly useful.

The first research question asked if motivations for using Twitter would be similar to Rubin's motivations for watching television. A correlation analysis was used to examine the relationship between motivations for using Twitter and watching television. Three of Rubin's five motivations were found to motivate use across both media:

relaxation and escape; companionship and social interaction; and entertainment and enjoyment. Results revealed that participants who were motivated to use one medium, due to one of these motivations, were likely to be motivated to use the other medium for the same reason. Two motivations did not turn out to be the same for both TV use and Twitter use: being knowledgeable of current events, and gaining information about things of interest.

Rubin (1981) was concerned with the limitations of U&G theory, including whether the motivations he was researching were actually gratifications received for using television. Further examinations of uses and gratifications by Rubin (1983) proposed to “progress beyond a single isolated variable descriptive framework of television viewing motivations to a more meaningful and accurate explanation of television uses and gratifications” (p. 48). This led to two group definitions of separate but related motivations for watching television. In this paper, he combined his analysis into two viewing types: one of television viewers who watched for time consumption and entertainment, and one of viewers who watched television content for non-escapist, information-seeking purposes (Rubin, 1983). According to Rubin (1983), one type of viewer was motivated to watch out of habit, to pass time and for entertainment, and these individuals were motivated by the needs for entertainment, escape, social companionship, and to pass time. The second type of viewer defined by Rubin (1983) was motivated to watch because of a various desires to gain information.

The current study found those motivated to watch television for escape, companionship, and entertainment purposes also used Twitter for the same reason. Twitter users therefore are using Twitter as a way of achieving the same motivations as

watching television. Historically, these same motivations were filled by the television industry's ability to deliver massive amounts of entertainment to viewers. As television producers found financial success in broad based entertainment audiences, they sought to reach the largest possible audience. This lowest common denominator programming resulted in what Newton Minnow referred to in 1961 as the "Vast Wasteland" (Warren, 2011). That comment also led the Chairman of the Federal Communications Commission to disfavor in Hollywood's television community. The producers of "Gilligan's Island" happily named their fateful boat, the S.S. Minnow. Like television, Twitter also satisfies the motivations to sit back and be entertained in a vast wasteland (Warren, 2011).

Twitter has aggressively pursued its ability to promote viewership of television that gets viewers to "tune-in." The size of this opportunity has created a new cottage industry, Social TV (Mike Proulx, 2012). Television and Twitter currently have two ways of working together: TV show promotion and advertiser integration. For the potentially immensely profitable entertainment-based shows, the television industry is willing to pay Twitter for advertising and promotional opportunities. Twitter has trumpeted the potential revenue from the television industry in advance of their IPO. Twitter has also established an ad sales relationship with the television industry through a program called Amplify. This program encourages the television industry to sell cross-platform packages using the network's large, established ad sales force (Koh & Hagey, 2013).

The similarity in the motivations for entertainment points to a synergistically collaborative business relationship between Twitter and the television industry. Both the television industry and Twitter seek to reach the broadest possible audience that national advertisers are seeking in an era of fragmentation. Nielsen, which acquired the Twitter

industry metrics firm SocialGuide in 2012, released a report in March of 2013 citing a direct correlation between Twitter usage and TV ratings. The study cited “Twitter” as one of three statistically significant variables; the other two variables were “prior year ratings” and “advertising spend.” According to Andrew Somosi, CEO of SocialGuide, “we expected to see a correlation between Twitter and TV ratings, but this study quantifies the strength of that relationship” (Nielsen, 2013, para. 2).

Like the television business, Twitter has massive audience reach and is a broadcast-modeled, social media website based on the same principle revenue source of advertising dollars. Twitter also competes for people’s time and attention. Despite that, Twitter and television are used independently, and can be competitive or complementary. Since Twitter and television compete for fulfilling similar motivations, the result is best described in the headline for the October 2013 issue of Forbes Magazine cover story, “Can Twitter Save TV? (And Can TV Save Twitter?)” (Bercovici, 2013).

The 2014 Oscars telecast was covered with this headline by the Los Angeles Times: “Academy Awards 2014: Ellen Degeneres’s star-studded selfie breaks Twitter,” (Gettel, 2014), and this from Time.com, “5 Reasons Why Twitter Was the Real Winner of the Academy Awards” (Stampler, 2014). Ellen DeGeneres had incorporated a promotion for Samsung’s Phone as part of her comedic act (Aparri, 2014). This included a star-studded picture becoming the most retweeted Twitter photo ever, eclipsing a picture of Barack and Michelle Obama posted to commemorate his 2012 electoral victory (Aparri, 2014; Gettel, 2014; Stampler, 2014). Statistics posted by Twitter show the scale this partnership has attained:

- There were 3.3 billion impression of #Oscars tweets

- There were 19.1 million Tweets sent about the Oscars from Sunday at 5pm ET until Monday at 5 a.m. ET.
- Those Tweets were sent by more than 5 million people.
- More than 37 million people viewed those Tweets across Twitter.com and Twitter's mobile and desktop applications. That's nearly as many as the 43 million people who watched the show. (Twitter, 2014)

Almost lost in all the social buzz was the fact the Oscars telecast had the highest Nielsen television ratings in 14 years, reaching 43.7 million viewers (Levin, 2014). Clearly, Twitter's television strategy has worked, and this strategy is promoted on its corporate webpage:

That Twitter is a powerful companion to live events, particularly live television broadcasts, is fortuitous. The product was born on mobile, the vast majority of the Tweets that are shared are public, and information flows in real time. These distinctive product attributes are why so many people were able to experience the Oscars through Twitter. (Twitter, 2014)

Rubin (1981) was also concerned with whether motivations or gratifications proceeded in a linear, or unidirectional fashion. It is easy to understand that television, a passive medium, provides gratification in a one-way direction. In contrast, Twitter can be a passive, "read only" medium, or an active, "send tweets" medium. Despite television being a one-way media and Twitter being a two-way form of communication, many of the uses and gratification studies of Twitter use the same motivation typologies as those studies of television. The five motivations taken from Rubin's (1981) study are included in recent studies of motivations for Twitter usage. For instance, Ballard (2011) studied

active and passive Twitter usage, in addition to both motivations and gratifications sought and received. His results, similar to the motivations for Twitter use found in the current study, included the motivations for using Twitter: “entertainment;” “passing time;” and “expression.” The same study indicated the top three gratifications received were “entertainment,” “relational maintenance,” and “information seeking” (Ballard, 2011). Chen (2010), on the other hand, only studied the gratification of a need to connect.

The other two motivations examined in this project – those of information seeking and learning – were closely related to Rubin’s (1983) study, but proved to be non-significantly related. This implies that people who watch television for information seeking/learning purposes do not use Twitter for the same reason, and vice versa. However, one motivation – to become either knowledgeable about or learn about current events – was shown to have an inverse, yet non-significant relationship between the two media forms. The last motivation examined was to get insight and information about things the individual was interested in. Results indicated a positive, yet non-significant, relationship between this motivation for use across the two media. From these results, it is difficult to draw many conclusions. However, these results present many opportunities for future research.

The lack of relationship between information seeking/learning between Twitter and television may be explained because the people who use Twitter to learn may not be the same people who use television to learn, though some may use both media for these purposes. Further research is necessary to determine the demographics of the Twitter user versus the television viewer, and their level of trust between to two different mediums.

Therefore, from a journalistic perspective (not an entertainment perspective), this may imply issues associated with the interaction of traditional journalism and social media.

While the entertainment divisions of the television industry have developed a synergistically collaborative business model, the relationship between Twitter and television is less developed on the journalism side of the television business.

Understanding this, before its IPO, Twitter's publicly announced it would hire experienced NBC News President Vivian Schiller to run its news operations; this implies that future relationships in this area may be developed (Stelter, 2013b).

Television news and journalism operations, with considerably smaller profits and promotional budgets, intersect with Twitter in a much different way than their entertainment division executives. Like entertainment, news organizations use Twitter television brands (e.g. @NBCNews), shows (e.g. @NBCightlyNews), talent, news, weather and traffic services as promotion for their TV assets. However, Twitter is also a powerful news tool for journalists who are trying to keep up with an almost instantaneous news cycle. Twitter itself is a source of breaking news, including the raid on Osama Bin Laden from Abbottabad, Pakistan (Bell, 2011). Twitter, therefore, can be seen as a form of competition for dissemination of news.

Television has long marketed its public service capabilities particularly during storms, local emergencies, and other life-threatening events. Television news organizations urge people to follow them on Twitter to get the latest emergency updates. Since Twitter is widely used on mobile phones, taking advantage of the non-centralized and resilient nature of the Internet and wireless cellular networks, it has the ability to reliably disseminate real time information to areas hit by natural disasters such as

hurricanes or tornadoes. Without electricity these local markets are most likely not to have television service. In this complex way, Twitter has both a complimentary and competitive relationship with the television industry. Further research needs to be conducted in how television and Twitter users disseminate information during events such as when a tornado hit Tuscaloosa, Alabama, home of the University of Alabama (Jaeger et al., 2007; Maxwell, 2012).

The second research question asked if Twitter users who tweet while watching TV were more likely to be under 30. While the results of the study indicated those under 30 used Twitter while watching TV more, the results were not statistically significant. This is an interesting result given that 30% of Internet users aged 18-29 possess a Twitter account. This is dramatically higher usage rate than the 17% among 30-49, 13% among 50-64, and 5% over 65 (Brenner & Smith, 2013). Conversely, the television audience is getting older. Those 65 years and older watch the most TV, while younger viewers migrate to streaming video and other non-broadcast alternatives (Staff, 2013). While there may be dramatically more Twitter users under 30, they may watch less television and consequently they are less likely to use Twitter while watching television. This potentially explains this non-significant effect.

The third research question asked if Twitter users would be more likely to tweet during certain categories or genres of television programming, such as scripted dramas, award shows or sporting events. The results indicate genre plays an important part in the type of show people are motivated to tweet to. The genres of programming most likely to be watched while using Twitter are, in order of frequency, as follows: sports ( $M = 3.15$ ),

news ( $M = 3.12$ ), award & red carpet ( $M = 2.74$ ), dramas ( $M = 2.26$ ), comedies ( $M = 2.21$ ), reality ( $M = 2.21$ ) and daytime ( $M = 1.35$ ).

While the current study examined the genres of shows, further research needs to examine the nature of specific shows. Still, this project provides an exploratory look into what types of shows are tweeted the most. While academic studies have been conducted on this type of behavior – for instance, comparing the difference in tweets between a political speech and a reality dance contest – further study is needed in regards to regularly scheduled network TV programming (Wohn & Eun-Kyung, 2011).

Overall, the 2013 shows surrounded by the most Twitter discussion were: the Grammy Awards with 13 million comments; the MTV Video Music Awards with 12.8 million; and the Super Bowl with 12.2 million (Eversley, 2013). While these shows fit into the researched categories of sports and award shows, they also transcend these categories as big television and Twitter events. Super Bowl XLVII, which aired on February 2, 2013, was the highest-rated Super Bowl in metered market history, and set a Twitter record with 24 million Twitter comments (Weisman, 2013). These big event television shows are the largest category of programming tracked for social commenting. For the 2013 Super Bowl, Bluefin Labs also tracked non-football related comments with 3.9 million Twitter and Facebook posts about the TV commercials that aired during the football game, and 4.3 million social media comments on the halftime show (Eversley, 2013).

Television has long been thought of a passive medium, and Twitter an active one. Therefore, further research is needed to determine what characteristics are necessary to make a show Twitter-friendly. Peter Kafka of *All Things Digital*, a technology blog and

news service, characterized the type of shows most likely to be tweeted to as “live and dumb,” and his comments are worth repeating here. “Dumb, in this case, isn’t an insult, but rather refers to shows — sports, live reality shows and presidential debates, for example — that don’t ‘require lots of focus, and/or may be improved by the sense that you’re throwing virtual brickbats/tomatoes at the screen with your friends’” (Walker, 2013, para. 3).

The fourth research question asked if people over 50 years of age would be more likely to use Twitter during news, public affairs, political campaign debates, and cable news talk shows than those under 50. While those over 50 used Twitter more frequently with news shows ( $M = 3.28$ ) than those under 50 ( $M = 3.05$ ), this difference was not statistically significant. This is not surprising given the results of the first research question. Both of the motivations that involved news type of content were found to be statistically insignificant. More research is necessary to discover the difference between motivation for entertainment content and journalistic, or news content.

The sixth research question asked if males under 30 years old would be more likely to tweet about sporting events and shows. While the data did not support the hypothesis for age, it was significant for gender. The 2013 BCS National Championship football game between Alabama and Notre Dame generated 3.9M Twitter comments, with males posting 70% (Walker, 2013). Furthermore, the seventh research question asked if females would be more likely to tweet about award and red carpet shows. While females ( $M = 2.92$ ) were more likely than males ( $M = 2.53$ ) to use Twitter while watching award shows, the difference was only marginally significant. This implies that females may use Twitter more frequently while watching award shows than males. For instance,

the Golden Globes Awards garnered 2.6 million Twitter comments, 63% of which were from female users.

### ***Limitations***

The research did not address new Social TV technologies that users utilize to post, including on Twitter. Several new technologies have attempted to create the correct media platform design to aggregate a large audience – one that seeks to satisfy the desire to discuss TV through social media. Such technologies include interactive TV, Internet Chat rooms, social networking sites and specifically designed device apps such as Get Glue and Miso TV. While there is extensive research on these platforms, the focus of this project was solely on Twitter usage (Baillie, Frohlich, & Schatz, 2007; Chorianopoulos & Lekakos, 2008; Coppens et al., 2004; Cusumano & Summa, 2011; Ducheneaut et al., 2008; Harboe et al., 2008). In addition, the research survey did not address Parasocial Interaction, or the specifics of why Twitter users find gratification in discussing individuals, personalities and characters they see on television. This is a recommended area for further research after identification of television genres is determined.

In addition, the research did not seek to explain exactly how engaged the audience was in watching a show as it aired. Viewers may have been distracted by other activities, such as flipping through a magazine, having a conversation, or doing work while watching television. Lastly, the survey and research questions did not attempt to determine an effect, or propose a hypothesis, that using Twitter while watching television causes a change in behavior. For instance, the research project did not attempt to determine that users who Tweet while watching television were more likely to watch

“live” television than other non-Twitter using television viewers. Such hypotheses would serve well for future projects in this content area.

## CHAPTER 6: CONCLUSION

The survey contributed to the body of knowledge of the motivations for watching television and using Twitter. The results identified the motivations of relaxation and escape, companionship and social interaction, and entertainment and enjoyment as similar for television and Twitter. The motivations for insight and information, and collecting knowledge or learning, were not similar for television and Twitter.

Since the three passive motivations were shown to be similar, it makes sense that when people are using Twitter while watching television, they are most likely looking to pass the time, be entertained and share with friends. These genres of shows tend to be sports, award shows and news shows, which this study found to be the most-watched while tweeting. The television industry may very well broaden these three categories by airing programming that is likely to stimulate Twitter discussion, such as “Sharknado” (Littleton, 2013).

Other television programming, while fulfilling the motivation of entertainment, requires our full attention in an active manner. The motivations for watching shows like “Game of Thrones” requires viewers to use more active motivations, such as becoming more knowledgeable and learning about the show. Within the context of the challenges facing the television industry business model, the difference between shows produced for the widest possible Twitter-friendly audiences and those for the attentive, discriminating viewers may continue to diverge.

While some of the motivations for using Twitter and watching television are similar, the research did not set out to determine an effect. This is an area of considerable

debate and in need of further academic research. Nielsen, which has a vested interest in the business of measuring Twitter and television usage, has determined that Twitter usage while watching television is one of three statistically significant variables to align with television ratings (Nielsen, 2013). In April of 2014, the Nielsen funded Council for Research Excellence, surveying 1,655 individuals ages 15 to 54 years about Twitter usage, Facebook usage and television viewing. The results are best summarized by the headline in the New York Times, “Twitter and Facebook Wield little Influence on TV Watching” (Goel, 2014). According to Nielsen (2013), Twitter users do tweet to television shows depending on the genres and their demographic profile.

### ***Future Directions***

Further research is necessary to determine specifically what type of television shows Twitter users are more likely to tweet to. The study asked about genres of shows, which provides insight this critical area. The results indicated that the motivations would be similar on Twitter for certain genres of television programming. Further research needs to be conducted about specific television shows. The genres of sports, news, and red carpet award shows have the three greatest mean scores in the survey, and fit the profile of shows most likely to Tweet to. Primary is the issue of “liveness,” which is changing many facets of the industry, including the outlook for certain media companies in the business of sports, news and other “DVR-busting” live events.

The largest media company in the world, Comcast, is requesting federal approval to swallow cable TV giant Time Warner, and is heavily invested in producing live television through its NBC Universal operation (Milord, 2013). Comcast announced that its NBC Universal Company, which includes the NBC Television network and cable

networks, would work with Twitter to promote shows and participate in their ad sales program, Amplify (Stelter, 2013a). Early in 2014 it was reported, “NBC Said Poised for Sochi Profit With Twitter-Infused Olympics” (Andy Fixmer, 2014). Clearly the world’s largest media company and television behemoth has found ways to embrace Twitter.

Academics and critics of media consolidation should be concerned that social media is simply another tool of for big media to possibly get bigger. Frequent media critic Senator Al Franken is strongly opposed to Comcast, the largest cable system operator swallowing up the 2<sup>nd</sup> largest, Time Warner Cable. Recently he said, “We’ve got the biggest cable provider and biggest Internet provider, in Comcast, buying the second-biggest cable provider and third-largest Internet provider, and I’m very worried that will create a company that’s too big” (Parker, 2014, para. 8). Indeed, after Comcast successfully acquired NBC Universal in 2012, Franken saw his former television boss Lorne Michaels with Michael’s new boss, Comcast President Brian Roberts, he told them matter-of-factly, “I fought to prevent this” (as quoted in Parker, 2014, para. 3).

Big television networks work through social media and Twitter to promote to their most profitable audiences and that is sports. Television must pay premium license fees to sports rights holders because of its ability to attract a DVR busted, Twitter using, massive audience. The second largest media company in the world, The Walt Disney Company, owns not only ABC television network, but also ESPN (Milord, 2013). ESPN, the self-described world’s largest provider of televised sports, is described by others as a “juggernaut” and is valued at 42 billion (Lauder, 2012).

Professional sports license fees have gotten so exorbitant that Charlie Ergen, Chairmen of satellite television provider Dish Network that warned the high sports

programming cost could cause him to drop sports channels and Direct TV has assessed a surcharge to regional sports coverage (Lauder, 2012). While this seems to be an issue between giant media companies and sports providers, it affects consumers throughout the country.

In 2013, U.S. Senator John McCain sponsored legislation to prevent consumers from bearing the cost of giant media's checkbook to sports rights holders. His legislation sought to block cable operators from forcing consumers to pay the inflated costs that sports networks charge them. ESPN, for instance, cost a cable operator \$4.69 a month per subscriber, while the next most costly network was TNT at \$1.16. The CEO of the American Cable Association said recently, "My next-door neighbor is 74, a widow. She says to me, 'Why do I have to get all that sports programming?' She has no idea that in the course of a year, for just ESPN and ESPN2, she is sending a check to Disney for about \$70" (Yarrow, 2013, para. 12).

One of the findings of the present research provides an insight into sports programming. This result was that males under 30 were most likely to tweet during sports programming; such a finding is not the determinant for television sports ratings and financial success. However, it does impact the sports television business, in that the demographic of males under 30 years old is one of the most highly coveted, lucrative television audiences, and simultaneously very Twitter-friendly.

Twitter will have some impact on virtually every programming aspect of the television business including journalism. Journalism academics will spend the next several years examining the quandaries presented by the social media world, and perhaps a Twitter-dominated world. Journalism will be facing issues not only regarding

promotion and connection to audiences, but issues related to news gathering and reporting ethics. As noted previously, one part of the reporting on the capture of Osama Bin Laden from Abbottabad, Pakistan, was an unknown tweet from a local Pakistani resident. Last year's bombing in Boston was an incident where Twitter became a part of the journalist toolkit. In fact, the Boston Globe just won a Pulitzer Prize for its coverage of the Boston Marathon bombing, which included a tweet, "a witness heard two loud booms at the Boston Marathon" at 1:57pm and that "two powerful explosions detonated at 1:59pm" (Rogers, 2013).

Social media and traditional media alike are being drawn into Twitter and television. Such interest extends to journalists and academics covering the ethics of newsgathering. The LA Times recently reported how Season Two of HBO's "The Newsroom" is extremely popular with journalists. The season-long story arc about the botched investigation of a fictional covert mission known as "Operation Genoa" affected virtually every character in the fictional show (Blake, 2013). A key element of creator Aaron Sorkin's story line was that an unknown tweeter had reported U.S. helicopters dropping what resembled chemicals of mass destruction in Afghanistan. The tweet was considered one of the sources in the veracity of the story that when broadcast, proved to be false, thus threatening the livelihood of every journalist in the fictional newsroom.

Furthermore, ABC's Good Morning America news writer, Christina Ng, claims that Twitter turned her into a "Newsroom" character. Ng had written a report for broadcast about a Montana Judge who had given a 30-day sentence to a former teacher who raped a 14-year old girl who later committed suicide. Christina posted a link to her story on Twitter. Later, someone using the Twitter address @MaggieJordanACN

identified as fictional Newsroom character Maggie Jordan, senior producer at ACN News Network retweeted Ng's tweet. Subsequently, several other fictional ACN news personnel retweeted and commented on the true ABC News tweet, greatly amplifying coverage of the story. Ultimately, media consumers ought to prepare for far more requests to follow television programming on social media and Twitter. Never before have two separate media industries learned to work so quickly in concert. As a result, researchers who examine the motivations for Twitter usage and television usage alike will have plenty to study in the future.

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## Appendix A

**Table 1: A classification for foundational constructs of social and psychological needs**

	Measured concepts (this study)	Existing concepts in the literature			
		McQuail, Blumler and Brown (1972)	Katz, Gurevitch and Haas (1973)	Papacharassi (2002)	Papacharassi and Mendelson (2008)
		Diversion Personal relations Personal identity Surveillance	Affective needs Cognitive needs	Personal integrative needs Social integrative needs Tension release	Information Passing time Entertainment Self-expression Professional advancement Communication
Diversion	Entertainment			x	x
	Passing time			x	x
	Escape	x		x	
	Relaxation	x			
Personal Relationships	Social interaction	x	x		x
	Companionship	x			x
Utility	Information	x	x	x	x
	Professional advancement		x		x
Identity Expression	Self expression	x	x x	x	x
	New/Cool trend				x
	Habit	x			

# Appendix B



## An Academic Survey of Twitter Usage and Television Viewing

### Informed Consent Form

#### Research Procedure:

The purpose of this research is to examine the relationship between Twitter usage and television viewing. If you agree to participate in the survey it should take only a several minutes to complete.

#### Risks

There are no foreseeable risks in this research

#### Benefits

There are no benefits to you as a survey respondent

#### Confidentiality

The data in this study will be confidential. an informed consent will be by you clicking "next" below. Names and other identifiers will not be placed on surveys or other research data.

#### Participation

If you are over 18 and wish to participate, click "next" below. If you are under 18 or do not wish to participate click "exit this survey" at the upper right corner of your web browser.

#### Contact

This research is being conducted by Marcus White, a Master's Degree student at the University of Missouri School of Journalism. Mr. White may be contacted a mwrgd@mail.missouri.edu should you have questions or to report a research related problem.

This research has been reviewed according to the University of Missouri procedures governing your participation in this research

By clicking next, you are indicating your are over 18 and willing to answer the questions in the survey

Next

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## An Academic Survey of Twitter Usage and Television Viewing

### Questions about your TWITTER usage

#### 1. In a typical week how often do you use Twitter?

Less than 2 times a week       3-5 times a week       6-7 times a week       More than 7 times a week

#### 2. In a typical day how much time do you spend using Twitter?

Less than 10 minutes       10 - 30 minutes       31 - 60 minutes       61 - 119 minutes       2 - 3 hours       More than 3 hours

#### 3. How long have you been using Twitter?

Less than 6 months       6 Months to 1 year       1 - 2 years       2 - 4 years       More than 4 years

#### 4. Please indicate the degree to which the following statements reflect your motivations for using Twitter:

	Never	Rarely	Sometimes	Often	All of the Time
I use Twitter purely to relax and escape	<input type="radio"/>				
I use Twitter to be in the know and learn about current events	<input type="radio"/>				
I use Twitter for companionship and be able to socially interact	<input type="radio"/>				
I use Twitter purely for entertainment and enjoyment	<input type="radio"/>				
I use Twitter to get more insight and information about things I am interested in	<input type="radio"/>				

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Questions about your TELEVISION viewing

5. In a typical week how often do you use watch television?

- Less than 2 times a week
  3-5 times a week
  6-7 days a week

6. In a typical day how much do you spend watching television

- Less than 10 minutes
  10 - 30 minutes
  31 - 60 minutes
  61 - 119 minutes
  2 - 3 hours
  More than 3 hours

7. Please indicate the degree to which the following statements reflect your motivations for watching television:

	Never	Rarely	Sometimes	Often	All of the Time
I watch TV purely to relax and escape	<input type="radio"/>				
I watch TV to be in the know and learn about current events	<input type="radio"/>				
I watch TV for companionship and be able to socially interact	<input type="radio"/>				
I watch TV for entertainment and enjoyment	<input type="radio"/>				
I watch TV to get more insight and information about things I am interested in	<input type="radio"/>				

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Questions about when you use Twitter

8. How often have you used Twitter:

	Never	Rarely	Sometimes	Often	All of the Time
While at work	<input type="radio"/>				
While commuting or standing in a line	<input type="radio"/>				
While watching a sporting event at a venue	<input type="radio"/>				
While watching a movie in a theatre	<input type="radio"/>				
While watching a live performance at an entertainment venue	<input type="radio"/>				

9. Do you use Twitter while watching television

- Never
  Rarely
  Sometimes
  Often
  All of the Time

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Questions about using Twitter and television

10. Do you simply read Twitter posts while watching television or do you post tweets?

- I read Twitter posts only  I both read Twitter and post my own tweets

11. When using Twitter and watching television do you?

	Never	Rarely	Sometimes	Often	All of the Time
Tweet about the programming you are watching	<input type="radio"/>				
Do you use an @ or # Twitter command to direct your comments into the stream of conversation	<input type="radio"/>				

12. Please indicate the degree to which you agree with each of the following statements as a description of your reasons for tweeting while watching television:

	Never	Rarely	Sometimes	Often	All of the Time
To be part of the social conversation	<input type="radio"/>				
Let others know what I am watching	<input type="radio"/>				
Let others know what I think about the programming I'm watching	<input type="radio"/>				
Comment on the status, score, team or athletes on a sporting event	<input type="radio"/>				
Help to keep my favorite show on the air	<input type="radio"/>				
To read what others think about is airing	<input type="radio"/>				
To inform others who you know are not watching, what is happening	<input type="radio"/>				
To follow an actor, newscaster or other TV personality	<input type="radio"/>				
To ask a question of a television Actor or On-Air personality	<input type="radio"/>				
To vote for a contestant or participate in a poll.	<input type="radio"/>				
I prefer to tweet to scripted dramas with season long story plots	<input type="radio"/>				
I prefer to tweet to shows when they are airing live for the first time	<input type="radio"/>				

13. Please indicate the degree to which you agree with each of the following statements about the type of television programing your are most likely to use with Twitter.

	Never	Rarely	Sometimes	Often	All of the Time
Sporting events and shows	<input type="radio"/>				
Award Shows and Red Carpet show events	<input type="radio"/>				
Drama shows	<input type="radio"/>				
Comedy Shows	<input type="radio"/>				
News, public affairs, cable news talk shows and political campaign coverage	<input type="radio"/>				
Reality shows	<input type="radio"/>				
Daytime talk shows	<input type="radio"/>				

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Demographic questions

14. How old are you

- 18-24  25-29  30-39  40-49  50-64  65+

15. What is your gender?

- Male  Female

16. What is your ethnicity

- Caucasian  African American  Hispanic  Asian  Native American  Other

17. Are you in the United States or another country

- United States  other country

18. If you are in the United States what time zone do you live in?

- Eastern  Central  Mountain  Pacific  Other

Prev Done

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## Appendix C

### Recruitment Methods for Study on Twitter and television.

#### TWITTER POSTS:

“Please take this short survey on Twitter and television conducted by U. of Missouri Journalism School Grad student @tinyurl”

- This short Tweet leaves 16 characters to customize and direct the post into appropriate streams of Twitter feeds such as: #Goldenglobes, #NFL, @NBCNews, #modernfamily

#### FACEBOOK, LINKEDIN AND OTHER SOCIAL MEDIA:

“Please take a brief moment to take this short survey on Twitter usage and television viewing, I am conducting for my Master’s Degree Thesis in Media Management from the University of Missouri School of Journalism. If you are a Twitter user you may find the study very interesting. Just takes a couple of minutes, please click here: @tinyurl

Many thanks and have a great day!”

#### EMAIL TO PERSONAL AND PROFESSIONAL CONTACTS:

“(Customized greeting and brief personal message reminding contact of our acquaintance)

As you may know, when my 30+year career as a media sales professional ended late last year, I committed myself to completing my Master’s Degree in Media Management from the University of Missouri School of Journalism.

The link below is a survey I am conducting for my Thesis on Twitter usage and television viewing. As you are most likely both a Twitter user and interested in the business of television, you may find this academic survey interesting.

It is very short study, just a couple of minutes of your time, and you may find the questions very interesting.

Please take the time to take the survey and feel forward to forward this email and the survey link to colleagues or other Twitter users who may find it interesting and simultaneously help me out with my survey results.

Many thanks and all the best! MW”