

**Examining Consumer Perceived Value in the Use of Television Network-Branded Social
Media Platforms**

by

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ABSTRACT

This quantitative study examined the perceived value consumers have in the use of television network-branded social media platforms. Specifically, this examination was an effort to better understand the interplay of perceived value in the usage of TV network social media platforms on consumption, contribution, and creation. Additionally, relationships between consumers' perceived value and television brand fandom, entertainment, informativeness, evaluation and recommendation were examined. Evaluating how television viewers as social media users (consumers) judge social media platforms when it comes to television-brand networks' digital presence extends our understanding of brand loyalty. Results reveal a positive relationship between social media brand evaluation of television networks, and that social media usage can positively influence consumer engagement with television network social media content. Using the theory of multidimensional brand loyalty, this study offers suggestions for opportunities for media and entertainment brands who wish to gain insight into online consumer perceptions of brand engagement and evaluation. It also provides some guidance for TV brands for effectively pursuing social media strategies and other digital marketing practices.

Keywords: social media, consumer behavior, television network brands

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Introduction

Social media can be defined as platforms where people form networks and share information (Kaplan & Haenlein, 2010). Likewise, as people interact with others on social media, these platforms offer various outlets for marketers and brands to engage with consumers (Appel et al., 2020). There are many different types of social media platforms available today. In terms of users, some of the largest platforms include Facebook (a social networking site), Instagram (a photo and video sharing social networking site), and YouTube (online video sharing platform). Although there are many more, these platforms are also arguably three of the largest, most successful social media marketing platforms in the world according to the latest statistics provided by marketing software companies (Newberry, 2021). In recent years, social media have adjusted to the evolving marketing landscape and have transformed into important tools that businesses rely on for advertising strategies and customer relations to accomplish competitive advantages and exceptional performance (Lamberton & Stephen, 2016). Successful businesses now take full advantage of social media platforms to expand their geographic reach to their audience (Gao et al., 2018), boost brand evaluations (Naylor et al., 2012), and form connections with their audience (Rapp et al., 2013).

At the same time, businesses are successfully harnessing the consumer social power of these platforms. First, consumers, empowered by social media, are becoming creators, collaborators, and commentators of brand messaging (Hamilton et al., 2016). Second, social media has changed the way businesses and consumers interact and impact one another. This can be observed in the social interactions that involve communications or passive observations that

subsequently impact the choices of others and consumer behavior (Chen et al., 2011). According to Nair et al. (2010), these social interactions can be labeled as a “word of mouth” effect. Word of mouth can be defined as consumer-to-consumer communication with no economic incentives (Bughin et al., 2010). In different social media studies, the importance of social media influence in affecting consumer decisions has been recognized, and studies have shown the relationship between connection patterns and strong social ties signifying the strength of social interactions (Aral & Walker, 2014; Katona et al., 2011).

To further understand these relationships, this study explores the impact of the perceived value consumers place in social media usage on specific dimensions of brand engagement (e.g., involvement) and evaluation. Although examination of these relationships have been conducted in some industries and for some brands, this examination differs from past studies by exploring the impact of the perceived value of social media usage on two variables related to television network social media brands: *engagement* with brand-related content on social media (i.e., consumption, contribution, creation) as well as TV network brand social media platform involvement and *evaluation* (i.e., fandom, entertainment, informativeness, evaluation, recommendation). Additionally, this study differs from others by focusing on the effects of social media communications on television viewers rather than consumers as a whole. Further, it focuses on traditional television networks (e.g., ABC, CBS, NBC, etc.) consumers rather than television in general. The primary objective was to better understand how content on TV social media platforms influences viewers to further their consumer journey. This research is needed due to the dearth of comparative social media marketing and communication studies in this area, and even fewer that consider traditional forms of media as part of their analyses.

Problem Statement

This study is an examination of consumer perceived value in the use of TV network-related social media platforms. This study exclusively examines legacy TV networks (ABC, NBC, PBS, etc.) because of the researcher's interests that relate to their full-time employment at a PBS affiliate station located in Northeast Ohio. This study exclusively examines legacy TV networks (e.g., ABC, NBC, PBS, etc.) because of the researcher's interests that relate to their full-time employment at a PBS affiliate station, where the researcher is currently employed as a digital marketing and community engagement specialist. On a daily basis, this researcher witnesses various types of activity on digital platforms from the station's audience. However, the researcher wants to dig deeper exclusively with legacy TV as opposed to over-the-top because PBS' streaming service is relatively new to the market. To understand how consumers continue to use and interact with TV branded social media platforms, it was important to first examine the interplay of perceived value on consumption, contribution, and creation as well as brand fandom, entertainment, informativeness, evaluation, and recommendation.

There is a heightened necessity for examining the branding strategies of legacy TV networks as they continue to lose market share to over-the-top (OTT) platforms and other media entertainment and information options. If legacy networks intend to maintain a foothold with viewers and market share, there must be a better understanding of how viewers are connecting with TV content via social media. Shedding light on legacy TV network viewer perceptions might help these networks remain competitive with OTTs.

Previous research has examined the effect of social media on consumer behavior and has found connections between the two (Rapp et al., 2013; Shah et al., 2019; Zhang & Mao, 2016). However, no studies have measured consumers' perception of the value in using television network brands that actively market their shows and other content on social media platforms.

Currently, researchers suggest that studying the comparison between social media sites and consumer behavior should be explored (Shah et al., 2019; Zhang & Mao, 2016) because, in part, of the seemingly never-ending gap due to the introduction of new brands and the occasional new social media platform on which those brands can be marketed. Thus, this study is an attempt to fill a portion of that gap by examining television network brands.

Purpose and Significance

To help provide further insight and bridge the literature gap of studying consumer perceptions, this study investigates how users perceive television network brands on social media platforms as well as the impact on those perceptions on consumer engagement and evaluation. By examining the different types of content from businesses on television network brands' social media platforms, scholars can gain a better understanding of what influences consumer consumption, creation, perceived enjoyment, and trust. Furthermore, scholars can understand how the impact of use and exposure on social media can play a role in consumer behavior. Before understanding the relationships between consumers' perceived use and value of television network social media platforms, it is first important to examine the scope of social media platforms in general. Analyzing recent statistics of some of the largest social media platforms provide the necessary backdrop for testing these relationships.

Facebook

According to statistics collected by Hootsuite (Newberry, 2021a), Facebook (now owned by Meta Inc.) has 2.74 billion monthly active users, reaches 59% of the world's social networking population, and is the world's third most visited website. Facebook's user statistics are also quite interesting. Facebook's audience is 57% male and 43% female, while 32.4% of

Facebook's audience is between the ages of 25-34 with the next largest group aged 18-24 that makes up 23.5%. When it comes to usage statistics, Facebook users spend 34 minutes per day.

Instagram

Another large social platform, Instagram (also owned by Meta Inc.), has experienced rapid growth over the years. According to statistics collected by Hootsuite (Newberry, 2021b), Instagram has over 1 billion users per month. This user statistic makes Instagram the second-ranked social media platform behind Facebook. While Facebook is the third most visited website, Instagram comes in at number 6. The gender mix on Instagram is almost equal, 51% female and 49% male. When it comes to usage statistics, Instagram users spend 30 minutes per day on the platform. Hootsuite also provided a few interesting consumer statistics: 200 million Instagram users visit at least one business profile daily, 81% of people use Instagram to help research products and services, and 130 million Instagram users tap on shopping posts every month.

YouTube

Founded in February of 2005, YouTube was launched around the same time as Facebook. According to statistics collected by Hootsuite (Newberry, 2021c), YouTube currently has more than 2 billion logged-in monthly users, and although not as large as Facebook has gained a stronger foothold than Meta Inc.'s chief product among certain demographics. When it comes to understanding the branding power of the YouTube platform, it's important to note that 70% of viewers bought from a brand after seeing the product or service advertised on the video streaming platform. Furthermore, unlike other social media platforms, YouTube visitors view nearly 9 videos per day (Newberry, 2021c).

Literature Review

This research study investigates the perceptions of consumer value in the use of brands on social media platforms by specifically looking at television network brands. The study also addresses the dimensions of brand engagement, evaluation and loyalty by examining the perceived value in content on various social media platforms as they are received and interpreted by consumers, and the extent to which consumers contribute, create and consume branded content on television network social media platforms. The following literature review includes an introduction to the guiding theory for this examination - the theory of multidimensional brand loyalty - as well as an analysis of prior research that relates to the brand engagement and evaluation, a review of needs hierarchies, brand evaluation (i.e., as it relates to television network brands), television viewer engagement on social media, and the impact of social media users as brand ambassadors. Assessing previous research will bring a better understanding of the topic, the relationship between social media and consumer behavior. This assessment will also help with shaping the research question to analyze the effectiveness of social media communications and consumer behavior on platforms.

Theory of Multidimensional Brand Loyalty

Brand loyalty has been examined through a variety of theoretical lenses (Christodoulides, 2009). However, the theory of multidimensional brand loyalty was the first to consider brand loyalty based on a set of criteria, or dimensions. Sheth and Park's (1974) theory posits that brand loyalty is multidimensional, made up of three unique dimensions. These include emotive, evaluative, and behavioral tendencies toward a brand. These three dimensions tend to be present in nearly every brand loyalty encounter.

Emotive tendency is defined as “affective (like-dislike), fear, respect or compliance tendency which is systematically manifested more in favor of a brand than other brands in the marketplace” (p. 451). Evaluative tendency is defined as the positive “biased evaluation of the brand on a set of criteria which are relevant to define the brand's utility to the consumer” (p. 451). Behavioral tendency is defined as the positive “response toward a brand with respect to its procurement, purchase and consumption activities” (p. 451). In this case, the behavioral dimension can be thought of as a physical act (e.g., shopping, purchasing) of consuming the brand in some systematic way.

More recently, the theory of multidimensional brand loyalty has been used to study brand awareness (Zia et al., 2021), customer satisfaction (Uzir, 2021), and service quality (Shabbir, 2020). Additionally, the theory has been used to isolate brand elements to understand relationships of dimensions with other brand-related variables in other industries such as fashion (Selvarajah, 2018), tourism (Berbel-Pineda et al., 2019), and the retail industry (Laaksonen, 1993), in general. Thus, the theory of multidimensional brand loyalty serves as a useful guide for examining brands in the media industry as well, specifically the perceived consumer use and value of TV network-branded social media platforms as well as their evaluation of and engagement with those brands.

Social Media Use and Value

Social media is much more than virtually connecting with people. In today's world, some social media users turn to platforms, for not just entertainment reasons, but to seek out information. Social media allows users to share their experiences, reviews, and so much more. Many users post their personal experiences with product/brand evaluations with others. With features such as this, social media can have a strong impact on a consumer's purchasing

decisions. (Sert, 2020) examined perceptions value in use from a perspective of involvement, trust, and enjoyment with social media. Effects of this type of social media usage led to involvement with consumption, creation, and trust. It also revealed a level of perceived enjoyment in social media usage. These results suggest social media have an impact on perceptions of the value of involvement with brands in varied forms of use.

Sert (2020) considers three components of social media use; consumption, contribution, and creation. This suggests that a consumer's perception of the value in social media usage could influence engagement with branded content. These three components strongly correlate to this study because they include the ways that consumers behave on social media. Consumption includes consumers' participation in networks and online brand communities (Armstrong & Hagel, 1996; Christodoulides, 2009; Dholakia, Bagozzi, & Pearo, 2004; Kozinets, 1999; Muniz & O'Guinn, 2001). Contribution includes both peer-to-peer and peer-to-content interactions and communication about brands (Shao, 2009). Creation involves consumers' creation and online publication of brand-related content. Schivinski et al. (2016) found that brand consumers reported various types of consumption, creation and contribution type activities including following a brand on social media, watching brand-related videos, pictures, and images, commenting on brand-related posts, and writing brand-related content on blogs.

Brand Evaluation

Social media marketing has become such an important aspect of a brand's marketing strategy in today's world that it would seem odd for a successful brand not to have a strategic social media presence. In the mid-2000s, social media were used primarily to connect and interact with one another. Today, there are many reasons individuals have for using social media, but beyond connecting with one another, they are also using social media to connect with brands.

Subsequently, social media users are also evaluating brands as they are engaging with brand-related content.

Brand evaluations, for purposes of this study, focuses on areas such as brand fandom, entertainment, informativeness, evaluation, and recommendation. There is precedent for looking at these areas of brand evaluation. For example, Zhang and Mao (2016) examined consumer online motivations and behavioral intentions. Although this study did not specifically examine television network brands, the components of this previous study strongly correlate to brand evaluation. Specifically, this study carefully investigated perceptions and consumer online motivations from advertisements. The results from this study determined that clicks on advertisements affect consumer evaluations.

Additionally, it was determined that product evaluations influence purchase intention and intention for consumers to spread positive word-of-mouth (Zhang, & Mao, 2016). Similar to this previous study, this particular study included declarative statements and questions that measured participants' evaluations and different points of perceptions when it comes to television network brands.

Consumer Needs in Brand Evaluation

In 1943, Psychologist Abraham Maslow published a motivational theory, Maslow's hierarchy of needs which is often presented as a five-level pyramid. This theory explains how all dimensions of motivation are interconnected, this was based on the idea that human behavior is determined by a defined number of developing essential needs that conduct in subsequent order (Sengupta, 2011). Maslow's hierarchy of needs includes five dimensions of motivations: physiological, safety, love & belonging, esteem, and the need for self-actualization (Maslow, 1943). This theory explains that humans have to meet basic, deficiency needs (water, food, rest)

before focusing on higher-level needs that focus on ego and growth (Maslow, 1943). Marketers may use Maslow's hierarchy of needs to provide insight into the designing of a buyer persona. This model can help marketers align the qualities of their ideal buyers. With this information, marketers can develop a strategy that best promotes their business to potential customers.

Maslow's Hierarchy and Brands

The hierarchy of effect model describes the different stages that consumers process while figuring out their brand attitudes and purchase motives (Zhang & Mao, 2016). This model has been applied to understand the effectiveness of advertising. Many authors have added different steps to the sequence, but substantially, the model postulates the cognition-affect-conative sequence (Hoyer et al., 2013; Smith et al., 2008). The cognition stage (awareness and knowledge) is when consumers are informed about a product or service. This stage also is how the consumer processes the given information. The effective stage (likes and preferences) is when consumers form feelings and thoughts about a brand. The cognitive stage (purchase) concentrates on consumers' actions.

It is essential for marketers to focus on different aspects of their brand and products or services they offer and how they communicate to consumers through each of these stages. For example, a marketer is going to focus more on introducing their brand and offerings in the cognitive stage whereas in the cognitive stage, marketers will focus on persuading consumers to purchase lead takes a few seconds to select. This can be seen as inescapable and oftentimes invasive for the user (Belanche et al., 2017). Whereas, if a user comes across an advertisement on Pinterest, it is found to inspire users based on the content of the advertisement and the purpose of the platform (Phillips et al., 2014). Previous research studies have shown that entertainment values have a strong impact on the effects of consumers' attitudes towards

advertisements online (Jung, Min, & Kellaris, 2011) and on social media (Taylor et al., 2011). However, these values depend on the styles of the advertisements which are favored on social media platforms. Some examples of executional styles include interactive ads, appeals of the message, and virtual experience.

Effects of Brand Advertising

Along with an emphasis on consumer needs in marketing strategies, companies today have adapted to strategizing the content that is posted on social media platforms. Like previously mentioned, the type of content differs between the different social platforms to fit the nature of that specific platform. The purpose of creating good content for consumers is to provide useful information, raise brand awareness, gain website and social media traffic, and generate sales. Ghose and Todri-Adamopoulos (2016) found positive and significant coefficients of the impact of display advertising that indicate it stimulates consumer interest in brands. The results also showed that exposure to display advertising undoubtedly increased the chances of a consumer visiting a brand's website directly and the chances of an initiated search session.

Of course, the goal of every corporation trying to market a good or service is to gain loyal customers and to retain the old ones. Hence why it is extremely important for organizations to create attractive content. Along with the increase of chances of gaining website traffic and an initiated search, the end goal is for that customer to make a purchase. In the same study, they found that exposure to a single advertising impression increased consumers' purchase intent by 7.1% (Ghose & Todri-Adamopoulos, 2016).

Social Media Viewer Engagement Evolution

Although consumers are presented with many forms of media, television is arguably still a primary form. Further, it could be argued that even with the rise in OTT (over the top) options such as Netflix and Hulu, traditional television networks still dominate consumption behaviors. This is partly because television is a popular form of media that has been around for decades. However, even before social media and readily-available internet sites, television viewers could seek out program schedules, descriptions, and social interactions with others in quite different ways than in today's technologically advanced world. Older television viewers also did not have the chance to engage, learn, and interact on social platforms like they do today.

Guo (2018) found that social television viewing behavior could be related to different types of engagement on social media. This study identified four underlying dimensions in social engagement behavior: vertical involvement, diagonal interaction, horizontal intimacy, and horizontal influence. These 4 dimensions represent a continuum in which audiences' social engagement behaviors range from a lower level (vertical involvement) to a higher level (horizontal influence). Diagonal interaction refers to the extent of social interaction viewers develop with characters or celebrities related to their favorite programs in a social media context. Horizontal intimacy was defined as the extent to which individual viewers emotionally respond to a television program, and their resultant affection toward branded content sharing with other audiences. Overall, this particular study focuses on how the television industry must consider gaining audience insights and data from social media platforms rather than from data companies such as Nielsen. The reason being, media companies could gain more perspective from their viewers, as this study identified that television viewers interact, engage, and share their experiences with television programs on social media.

In other studies, it was a common suggestion that engagement be observed primarily as driven by program content in the television consumption context, with the deepest level engagement experience happening at the content level (Askwith, 2007; Epps, 2009; Russell et al., 2004). It was also proposed that a television viewer's overall engagement can be conveyed as the sum of the viewer's behavior, attitude, and desire in relation to given media, content, or advertising brand. Furthermore, (McClellan, 2008) claimed that audience engagement is "a more passion-driven and more socially driven mode of watching television" across as many different platforms as possible.

Consumers as Brand Ambassadors

A marketing tactic that has become quite popular in recent years is hiring social media influencers that represent a brand and/or company to promote its offerings. A social media influencer is defined as a user who has established credibility by obtaining knowledge and expertise in a specific topic with a large social reach. In today's world of marketing, we may see celebrities promoting and/or endorsing a brand but many consumers have caught on to these traditional marketing tactics. Instead, brands seek out social influencers who are not so under the spotlight in Hollywood. Rather, they seek to choose individuals that tend to be more approachable with relatable daily lives. Additionally, influencers tend to be more engaged with consumers rather than traditional celebrities. It is no surprise that electronic word-of-mouth communication has a stronger impact on consumer behavior than traditional marketing practices (Goldsmith & Clark, 2008). Lim et al. (2017) found that social media influencers who were not knowledgeable about a product did not have an influence on a consumer's purchase intentions. However, if social media influencers did have significant knowledge about a product, then consumers' intent to purchase those products increased.

As the research above shows, consumers are influenced by many factors of marketing and social media that motivate them to make purchases. Theories and models explain and reveal the process that consumers go through before purchasing decisions are made. Although studies have found that marketing practices and social media communications do influence consumer behavior, there is a literature gap comparing different social platforms and the content that is available on each. Consequently, the relationship between the content on various social media platforms and how it affects consumer behavior, is worthy of further study.

As explained in the research above, consumer perceptions are influenced by social media. This is also true of the impact of social media engagement on the perceptions of television consumers. However, there are currently no studies that specifically compare the effectiveness of the consumer engagement through consumption, contribution and creation on television-brand social media involvement. Given this:

H1: Perception of the value of television network-branded social media usage positively influences consumer engagement with television network social media content (consumption, contribution, creation).

Additionally, understanding the relationship between consumer engagement and subsequent perceptions of brand evaluations is important. If research suggests that consumer brand engagement can have a positive impact on brand evaluation, it stands to reason the same would hold true for television network brands. Given this:

H2: Perception of the value of television network-branded social media usage positively influences television network brand evaluation (fandom, entertainment, informativeness, evaluation, recommendation).

Methods

Sample

Items for the measures were entered into an online surveying platform, Qualtrics, after receiving approval from the Institutional Review Board (Appendix A). Next, participants were recruited using convenience sampling. There were no specific gender or education requirements of participants, however, all were required to be 18 of age or older. To recruit participants, a link to the online survey was distributed via email to students enrolled in undergraduate, general education, basic communication course at a mid-sized Midwestern university. There was an incentive for participation. Students in this particular course are required to participate in a number of research projects to earn “research points” which are calculated and awarded at the conclusion of the survey (i.e., identifying information is separated before retrieval so as to protect confidentiality). A total of 320 participants opened the survey. However, after removing 15 attempts who did not complete the survey questions, and two participants who reported being 17 years old at the time of completion of the survey, 17 participants were removed ($N = 303$). The sample is described in detail in the demographics section below.

The sample consisted of 156 females, 136 males, 3 who identified as non-binary, and 8 chose not to say. Because data were collected from students enrolled in an undergraduate general education course, it was expected the average age would mirror that of traditional college-aged students (i.e., 18-22). Indeed this was the case ($M = 21.76$, $SD = 7.33$). Some 241 students reported ages of 18 to 22, representing 79.6% of the sample. Consistent with the age of the sample, when asked about the highest level of education completed, some 239 (or 79.4%) reported on an 8--point scale as having completed at least a high school degree (or GED) or some college but with no degree ($M = 3.05$, $SD = 1.29$).

Measures

This online survey included measures used to test the hypotheses. The first page of the online survey included a consent form, which participants were required to read and sign before continuing. With consent, the survey moved to a questionnaire on demographic items which will include age, gender, and education (Appendix B). Those who reported an age under 18 were removed from the study. As stated above, this information was used to describe the sample. However, for a deeper description of the sample and for priming purposes, data were collected that included the amount of a participant's use/exposure on social media platforms, including questions that asked about the respondents amount of social media use/exposure.

Table 1 shows the platforms participants reported using. When asked how much time was spent on the platforms identified in Table 1 in a normal day, 126 participants (49.1%) reported spending 2 to 3 hours daily on their preferred platforms, 95 (31.4%) reported spending 3 to 5 hours, 50 (16.5%) reported spending an hour or less, and 32 (10.6%) reported spending 5 or more hours a day on social media.

Participants were also asked to report on their television network (non OTT) usage. As stated earlier, OTT stands for “over the top” and typically refers to streaming network services such as Netflix and Hulu. These networks were not considered for hypothesis testing and instead, participants were asked to focus on traditional television networks such as ABC, CBS, NBC, Fox, PBS, ESPN and others. Thus, participant reported frequencies of traditional television network usage are listed in Table 2. Participants were also asked to report the amount of time

Table 1

Preferred Social Media Platforms

Platform	Number of Participants
Instagram	258
YouTube	230
TikTok	193
Facebook	181
Twitter	151
LinkedIn	60
Snapchat	52
Other	22

they spend watching television. Some 225 (74.3%) reported watching an hour or less on an average day, whereas 48 reported watching 2 to 3 hours, 23 reported watching 3 to 5 hours, and 7 reported watching more than 5 hours a day. To test recollection reliability, participants were also asked to report the amount of time spent watching “yesterday,” resulting in a significant positive correlation ($r = .65, N = 303, p < .001$). It is a moderately strong correlation with 42.25% of the variance explained.

This information was also used for priming purposes. Consistent with prior research (Babbie, 2007; Nisbet & Wilson, 1977), priming allows participants to concentrate on behaviors that might be beyond their conscious awareness (e.g., asking someone to recall what they ate for breakfast yesterday, or to pick a favorite animal or movie quote). Priming respondents to think about their social media platform usage and television network viewing behaviors were useful

Table 2

Television (Non OTT) Networks Watched

Network	Number of Participants
ESPN	98
ABC	78
FOX	78
CBS	55
NBC	53
CNN	25
PBS	18
Other	161

when gathering reliable data on social media usage and involved, perceived value in television network-related social media platforms, and brand evaluation and recommendations.

To measure the independent variable, perception of television network (non OTT) branded social media usage value, a modified “Social Media Usage” (Sert, 2020) scale was used. Next, to measure the dependent variable in the first hypothesis, consumer engagement with television-branded social media content, a modified “Consumer Engagement With Social Media Brand-Related Content” scale (Schivinski et al., 2016) was used. Lastly, to measure the dependent variable in the second hypothesis--television-network brand fandom, entertainment, informative, recommendation and evaluation--modified elements of a large social media brand evaluation scale (Zhang & Mao, 2016) were used.

Modified Social Media Usage Scale. The Social Media Usage scale, or SMU (Appendix C), was developed and tested by Sert (2020) to measure perceptions of involvement, trust and enjoyment with social media. The original SMU was deemed a reliable measure ($\alpha = 0.88$). The name “social media usage,” however, is slightly deceiving in that the scale does not

measure the amount of time spent on social media. It does, however, measure perceptions of use of and value in social media. The original SMU measures perceived involvement with social media as well as trust in usage for certain purposes. The original scale was used to measure youth travel-related perceptions of their own social media involvement and activity. When the original scale was factor analyzed by Sert (2020), it produced a two-factor solution: involvement (which included items of trust) and usage (as a perceived “value” in social media).

The SMU was modified for the current study to measure television-related social media involvement, trust and enjoyment. Additionally, the only items used from the original 13-item SMU focused solely on perceived value of social media usage. This resulted in a modified 9-item measure of social media usage. Items on the measure were rated on a 5-point Likert scale on which participants gauged their reaction to statements from “Almost always,” “Sometimes,” “Every once in a while,” “Rarely,” and “Never.” Statements on the modified SMU included items such as “Using social media sites for television programming purposes stimulates my curiosity” and “The use of social media for television programming means a lot to me.”

Using Cronbach's alpha test for reliability, the modified, 9-item scale proved reliable overall ($\alpha = 0.83$, $M = 3.47$, $SD = .95$). Also, because the original 13-item scale was factor analyzed, it was useful to factor analyze the modified, 9-item scale to see if it would produce a single factor solution. It did. Using a principal component analysis with direct oblimin rotation, data were analyzed

Table 3

Modified SMU Principal Component Factor Analysis Loading Results

Component - Social Media Usage	
Using social media for entertainment purposes is enjoyable.	.72
Using social media sites for TV programming... stimulates my curiosity.	.49
The use of social media for television programming means a lot to me.	.86
The use of social media for television programming is relevant.	.80
Use of social media for television programming matters to me.	.88
Use of social media for television programming is interesting.	.86
Use of social media for television programming is useful.	.88
Use of social media for television programming is important.	.84
Use of social media for television programming is vital.	.75

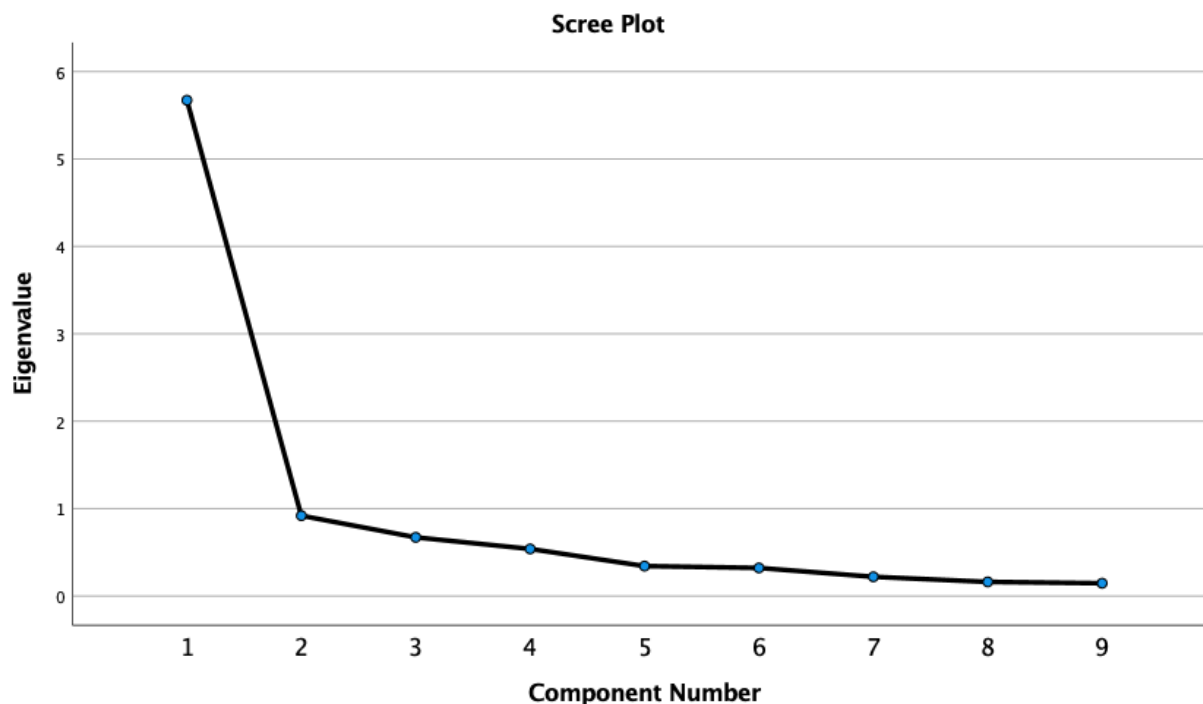
resulting in one component on which all 9-items loaded with an eigenvalue greater than 1.0 (see Table 3). Additionally, the scree plot indicated a one component solution (see Table 4). The Kaiser–Meyer–Olkin measure of sampling adequacy value was 0.90, with a significant chi-square value for the Bartlett test of sphericity ($\chi^2 = 2030.70$, $p < 0.001$), indicating that sufficient correlations exist among the variables (Hair et al., 2014).

Modified Consumer Engagement with Social Media Brand-Related Content Scale.

The Consumer Engagement With Social Media Brand-Related Content Scale (Schivinski et al., 2016), or CESBC, was previously used to measure types of engagement with content on social media platforms. Specifically, this measure was originally developed to assess consumer

Table 4

Modified SMU Principal Component Factor Analysis Scree Plot



engagement with social media brand-related content (Appendix C). The measure was modified for this study to specifically measure television branded-content on social media. The CESBC comprises three dimensions, including consumption, contribution, and creation. The original measure utilized a 5-point Likert scale on which participants gauged their reaction to statements from “Almost always,” “Sometimes,” “Every once in a while,” “Rarely,” and “Never.”

When the original CESBC was developed, researchers utilized qualitative methods to form a list of items that captured various types of consumer engagement with brand-related content on social media. Then, using a large sample ($N = 2252$), quantitative data was collected, analyzed for factors (or dimensions), and tested for relationships with brand equity and attitudes. Additionally, the original measure produced good internal reliability on the three dimensions (consumption $\alpha = 0.90$, contribution $\alpha = 0.93$, creation $\alpha = 0.94$) further suggesting this measure would be useful for analyzing television network social media branded-content (Schivinski et al., 2016).

This CESBC was modified to cover the multiple types of content with which social media users might engage on different television network-managed platforms. Additionally, one item “I like posts related to Brand X” was removed for redundancy with the modified scale. Using Cronbach's alpha test for reliability, the modified scale proved reliable overall ($\alpha = 0.83$) and on the three dimensions (consumption $\alpha = 0.88$, $M = 2.91$, $SD = 1.01$; contribution $\alpha = 0.91$, $M = 2.01$, $SD = 1.05$; creation $\alpha = 0.91$, $M = 3.50$, $SD = .72$). Next, to ensure the modified items aligned with the three original dimensions, an exploratory factor analysis was performed. Additionally, because the items were modified, an exploratory factor analysis was preferable to a confirmatory factor analysis (Harrison et al., 2021).

Data were analyzed by means of a principal component analysis with direct oblimin rotation. The various indicators of factorability were good, and the residuals indicate that the solution was a good one. Three components with an eigenvalue greater than 1.0 were found (see Table 5). Additionally, the scree plot also indicated three components (see Table 6). The Kaiser–Meyer–Olkin measure of sampling adequacy value was 0.87, with a significant chi-square value for the Bartlett test of sphericity ($\chi^2 = 3825.77$, $p < 0.001$), indicating that sufficient correlations exist among the variables (Hair et al., 2014). Thus, the EFA was appropriate for the data.

Consistent with the original use of the CESBC, the components can be thought of as representing different types of social media television brand-related engagement, including component 1 - consumption, component 2 - creation, and component 3 - contribution.

Table 5

Modified CESBC Principal Component Factor Analysis Loading Results

CESBC Item	Factor Loading		
	1	2	3
Factor 1 - Consumption			
I read posts related to TV networks/programs on social media.	.84	.00	-.03
I read fanpage(s) related to TV networks/programs on social... sites.	.78	.02	.06
I watch pictures/graphics related to TV networks/programs.	.91	.01	-.10
I follow blogs related to TV networks/programs.	.71	-.03	.09
I follow TV networks on social network sites.	.80	-.04	-.04
I “Like” pictures/graphics related to TV networks/programs.	.69	.03	.17
Factor 2 - Creation			
I initiate posts related to TV networks/programs.	-.05	.89	.06
I initiate posts related to TV networks/programs on social... sites.	.02	.88	-.05
I post pictures/graphics related to TV networks/programs.	.01	.82	.04
I write reviews related to TV networks/programs.	.04	.76	-.07
I write posts related to TV networks/programs on forums.	.07	.82	-.10
I post videos that show TV networks/programs.	-.09	.83	.09
Factor 3 - Contribution			
I comment on videos related to TV networks/programs.	.00	.00	.96
I comment on posts related to TV networks/programs.	-.02	-.02	.98
I comment on pictures/graphics related to TV networks/programs.	-.01	-.02	.96
I share TV networks/ program-related posts.	.32	-.02	.57

Note. $N = 303$. The extraction method was principal component analysis with direct oblimin rotation.

Factor loadings above .50 are in bold.

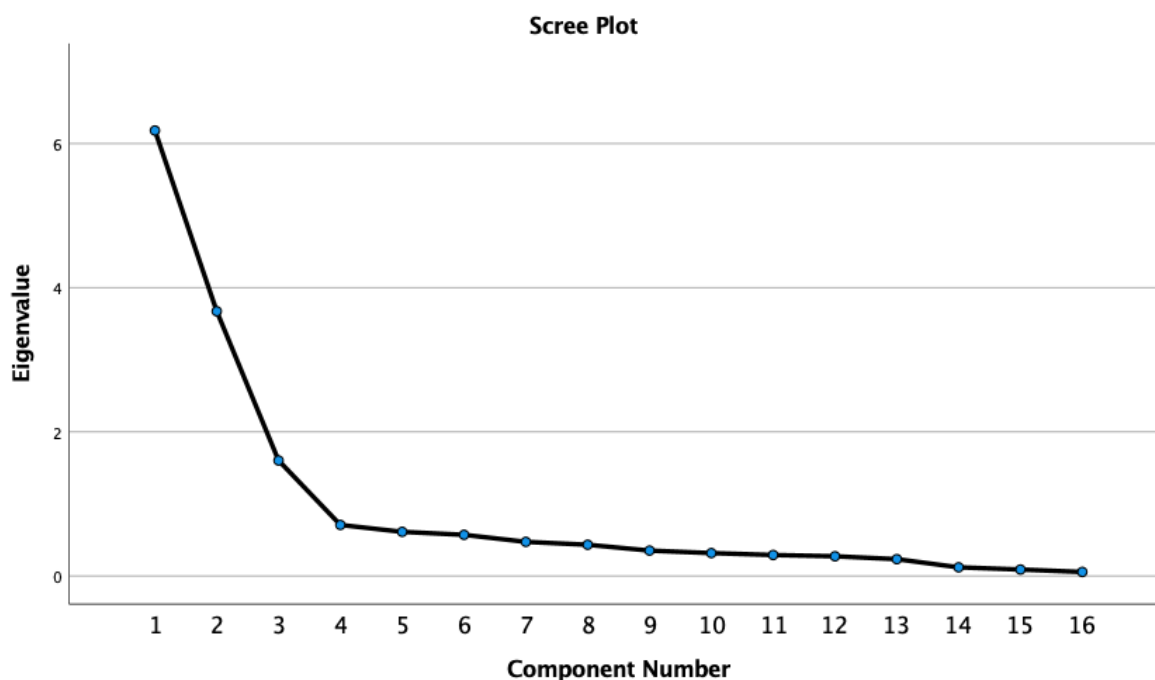
Individual items are identified in Table 1 as they relate to their respective factors. In a slight deviation from the original CESBC, the “contribution” item “I ‘like’ pictures/graphics related to television networks/programs,” loaded on the consumption component in this modified version of the measure.

Social Media Brand Evaluation Scale. A scale used to measure social media brand evaluation was developed by Zhang and Mao (2016) and found to be reliable ($\alpha = 0.83$). This large instrument included 11 components used to assess brand evaluation. Their measure was

developed, in part, to learn how consumer online motivations lead to evaluations of branded social media content. Understanding these evaluations may lead to certain behavioral intentions. Their measure was also used as part of a model to check for motivations on ad clicks based on perceived entertainment and informativeness values of those ads. It was also used to study the

Table 6

Modified CESBC Principal Component Factor Analysis Scree Plot



effect of ad clicks on brand evaluations which lead to the spread of positive word of mouth endorsements (i.e., recommendations).

Components included brand evaluation dimensions such as attitudes toward brand ads, ad clicks, brand connections, fandom, entertainment, informativeness, evaluation, and recommendation. Only components relevant to the current study were selected and subsequently tested for reliability. Additionally, items on these components were modified to fit the purpose of

the current study (television network-related brands). Five components selected from the original 11 component scale included brand fandom, entertainment, informativeness, evaluation, and recommendation. Because each component from Zhang and Mao's (2016) large survey were considered independent elements, they were not factor analyzed. However, reliability tests conducted for each of the five components showed good Cronbach's alpha scores: brand fandom, $\alpha = 0.98$ ($M = 2.80$, $SD = 1.25$), brand entertainment, $\alpha = 0.95$ ($M = 2.59$, $SD = 1.07$), brand informativeness, $\alpha = 0.94$ ($M = 2.86$, $SD = 1.17$), brand evaluation, $\alpha = 0.91$ ($M = 2.82$, $SD = 1.01$), and brand recommendation, $\alpha = 0.95$ ($M = 2.18$, $SD = 1.15$).

Data Analyses

After a series of factor analyses were used to explore the modified social media usage scale and CESBC measures for relevant dimensions, a series of correlation tests to assess the relationship between television network-brand social media consumer perceived usage value, engagement with social media brand-related content, and evaluations of television brands with social media platforms. H1 required three, one-tailed Pearson r correlation tests among perceived television network-related social media usage value and the three CESBC items: consumption, contribution, and creation. These were identified as one-tailed tests because the hypothesized relationships were positive.

H2 required five, one-tailed Pearson r correlation tests among perceived television network-related social media usage value and items related to television-related social media brand evaluation. Similar to H1, all five correlations were conducted as one-tailed tests because the hypothesized relationships were positive. All analyses, including factor analyses, reliability tests (Cronbach's alpha), and correlations (Pearson's r), were conducted in SPSS 27.

Results

H1 stated that perception of the value of television network-branded social media usage would positively influence consumer engagement with television network social media content (consumption, contribution, creation). This hypothesis was partially supported. Two components of the consumer engagement with television-branded social media content, specifically consumption and contribution, had significant positive correlations with perception of television-branded social media usage value, whereas consumer “creation” had a negative correlation.

First, there was a significant positive correlation between perceived television network-branded social media usage value and consumer “consumption” engagement with television-branded social media content ($r(301) = .47, p < .001$, one-tailed). Likewise, there was a significant positive correlation between perceived television network-branded social media usage value and consumer “contribution” engagement with television-branded social media content ($r(301) = .28, p < .005$, one-tailed). Lastly, there was a significant negative correlation between perceived television network-branded social media usage value and consumer “creation” engagement with television-branded social media content ($r(301) = -.15, p < .005$, one-tailed).

H2 stated that perception of the value of television network-branded social media usage would positively influence television network brand evaluation (fandom, entertainment, informativeness, evaluation, recommendation). This hypothesis was supported. All components of the modified social media brand evaluation scale had significant positive correlations with television network brand evaluation.

First, there was a significant positive correlation between perceived television network-branded social media usage value and brand fandom with television network social media content ($r(301) = .47, p < .001$, one-tailed). Next, there was a significant positive correlation

between perceived television network-branded social media usage value and brand entertainment with television network social media content ($r(301) = .45, p < .001$, one-tailed). Likewise, there was a significant positive correlation between perceived television network-branded social media usage value and brand informativeness with television network social media content ($r(301) = .49, p < .001$, one-tailed). Next, there was a significant positive correlation between perceived television network-branded social media usage value and brand evaluation with television network social media content ($r(301) = .51, p < .001$, one-tailed). Lastly, there was a significant positive correlation between perceived television network-branded social media usage value and brand recommendation with television network social media content ($r(301) = .30, p < .001$, one-tailed).

Discussion

The following section contains a summary of the study and its findings, an examination of its limitations, and a discussion about directions for future research on social media and consumer behavior. This section also contains a post hoc analysis of the significant negative correlation among the value of television network-branded social media usage and the creation factor of consumer engagement with television network social media content.

Summary

Using the underlying tenets of the theory of multidimensional brand loyalty, this study sought to understand consumer perceptions of value in the use of television network-related social media platforms. Based on the findings, this study adds to the growing body of brand loyalty literature that has been examined through a variety of theoretical perspectives, including the theory of multidimensional brand loyalty. Because this theory was the first to consider brand loyalty as dimensions (Sheth & Park, 1974), the “dimensions” found in this study are therefore supported, in part, by the theoretical underpinnings of multidimensional brand loyalty, dimensions that persist in significant consumer-brand relationships.

Therefore, understanding the theory’s emotive, evaluative, and behavioral tendencies dimensions, revealing the interplay of perceived usage on consumption, contribution and creation as well as brand fandom, entertainment, informativeness, evaluation and recommendation was clearer. Many companies today are using social media platforms as part of their marketing strategies, research and studies on how social media affects consumer behavior is growing. Of course, before marketers can positively apply social media into their marketing strategies, the understanding of how consumers behave and interact with brands on the different social media platforms. This research study contributes which online activities consumers

partake in when it comes to television network brand social media platforms. Additionally, this study also provides consumers' television network brand evaluations based on social media usage.

It appears there is a positive relationship between consumers' perceptions of the value of television network-branded social media usage and consumption and contribution with television network social media content. Consumption was defined as reading, watching, and following television network content on social media, and contribution was referred to as liking, sharing, and commenting on that content. However, there was a negative correlation between the perception of television network social media and consumer creation, leading to a partially supported hypothesis. These findings helped to add to previous research regarding consumer perceptions of brands on social media while concurrently shedding new light on television network brand involvement and consumer engagement.

Additionally, this study revealed a positive relationship between consumers' perceptions of the value of television network-branded social media usage and brand evaluation with television network social media content. There were positive, albeit moderate to weak relationships between a television consumers perceived value of the use of network-branded content on social media and their evaluation of it, including positive links to fandom, entertainment, information, evaluation and recommendation. These findings suggest television consumers who perceive some value in the usage of network-branded platforms may be more likely to evaluate those brands positively. These consumers may be more likely to have higher levels of fandom with those brands, and seek these brands for entertainment and information, and may be more likely to evaluate these brands positive while recommending them to others.

Understanding how social media users consumer, create and collaborate with brands continues to be an important area for marketing researchers who grapple with the changing needs and motivations of consumers. This is also true of brand evaluation on social media platforms. The more knowledge gained on the perception of value and functions of engagement evaluation (fandom, entertainment, information, evaluation, recommendation), the more tools researchers will have for understanding brand loyalty. Thus, this study adds to the growing body of literature on brand loyalty, involvement and evaluation. Additionally, when examined in the context of brand awareness (Zia et al., 2021) and customer satisfaction (Uzir, 2021), these findings could be used to better understand the role of social media in building brands on social media in general, and TV network brands on social, specifically. These findings also adds to the study of brand research into other industries, products and services (Berbel-Pineda et al., 2019; Laaksonen, 1993; Selvarajah, 2018).

Post Hoc Analysis

It is still unclear as to why there was a significant negative correlation among perceived value in the use of TV network social media platforms and the creation of original content. After a review of the data, all data entry points seem to be reliable. The next step was to try to identify survey items that might have been problematic, including items that may could have possibly been misinterpreted by respondents. For example, when asked about their viewing habits of traditional TV networks, one option was “other” (among networks such as ABC, CBS, NBC, etc). However, some respondents failed to explain what other TV networks they viewed. It is possible these respondents simply did not watch traditional TV networks but failed to mention this in the “other, please explain” section immediately following the survey item. So, to analyze this possible misinterpretation further, I removed those participants from this *post hoc* analysis,

which produced a smaller, but still relevant sample ($N=208$). However, the correlation was still negative, and no longer significant ($r = -.08(206)$, $p = .102$).

To try to understand this negative correlation another way, a self-reported measure of the time participants perceive they spend on social media each day was examined. This assumed that those with lower perceived usage would be less likely to participate in the creation of original content (thus, a negative correlation). To analyze the differences in groups who report low usage (0-1, 2-3 hours) and high usage (3-5, 5+ hours), an independent group t-test was performed. However, it appears that those who reported lower social media usage were more likely to engage in content creation, leading to additional uncertainty on how best to explain this result. Those who had lower social media usage ($M = 3.59$, $SD = .70$) actually reported higher levels of participation in content creation than those who had higher social media usage ($M = 3.38$, $SD = .73$). An independent t-test showed that the difference between conditions was significant, and the size of the effect was small ($t(301) = 2.55$, $p < .001$).

Limitations

Although this study provides a new contribution to marketers in the television and media industry, there are some limitations that can provide guidelines for future research studies. First, this study focused only on prompting respondents to consider television *network*-related social media platforms and content, and not over the top television OTT platforms such as Netflix and Hulu. For purposes of this study, respondents were only to consider traditional networks such as ABC, CBS, and NBC. However, based on the majority of the ages in this study, it is clear that a large number of respondents are members of younger generation who may be less likely to consume much content from traditional television networks. Thus, examining social media usage and brand evaluations with OTT platforms would be a great opportunity for future studies.

A second limitation was, in fact, the age of the respondents. The majority of participants were mostly Millennials, due to the convenience sampling method employed in this study. Future studies might consider varied age ranges for respondents when examining perceptions of consumer value in social media usage. Of course, this is a double-edged sword, because older respondents may be less likely than younger respondents to see value in the use of brands on social media platforms. However, as social media usage and adoption grows for older consumers, this may be less of an issue in future studies.

Finally, this study was conducted at a midwestern university located in Northeast Ohio. Although social media platforms are similar across the globe, it may be interesting to see how consumers from different cultures, backgrounds, and practices behave on social media. For example, even in different parts of the U.S., respondents may report different perceptions of the value in use of TV network-branded social media content.

Future Directions

When considering new technology and ways of how people consume media and entertainment today, future research may be crucial to the understanding of the effects of social media usage and television-brand network evaluation and consumer engagement. Given the rise in OTT content and the function social media serve to drive conversation and consumption of content on platforms such as Netflix, future studies might broaden the examination of other television content promoted through and discussed on social media platforms. Additionally, as mentioned previously, it would have been interesting to recruit participants that reside in international locations to gain an understanding of how the effects of social media usage relate to television-brand network evaluations and engagement.

Conclusion

This study elaborated on prior research regarding factors of that impact consumers perceptions of value in the use of branded content on social media platforms. Specifically, this study examined consumer perceptions of television network-branded social media value on relationships with consumer involvement and engagement with television network social media content. The results suggest positive relationships between social media brand evaluation of television networks and social media usage. Components of brand evaluation, including fandom, entertainment, informativeness, evaluation, and recommendation, were positively related to consumer perceptions of value. The results of this study also found that social media usage is positively related to consumer engagement with television network social media content. These components include consumption (watching, following, liking) and contribution (liking, sharing, commenting).

Through the findings of this study, marketers in the media and entertainment industry can gain insight of how social media usage has effects on consumer evaluation and engagement with television-brand networks on social media platforms. These results can help with forming effective marketing strategies on social media channels for those in the television industry. In conclusion, overall these findings may help television networks consider new paths to grow their digital presence and online community based on the perceived values of their brands.

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Appendix A

IRB Form

Date: 11-12-2021

IRB #: 2022-24

Title: The Effects of Social Media on Consumer Behavior: An Examination of Television Network Social Platform Uses

Creation Date: 9-6-2021

End Date:

Status: **Approved**

Principal Investigator: Adam Earnhardt

Review Board: YSU IRB Board

Sponsor:

Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt
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Appendix B

Self-generated scale for demographic questions.

Participants will be asked to answer demographic questions through open answers and multiple choice.

1. What is your age as of your last birthday?
2. What gender do you best identify with?
 - a. Male
 - b. Female
 - c. Nonbinary
 - d. Prefer not to say
3. What is your highest level of education completed?
 - a. No formal education
 - b. High school diploma / GED
 - c. Some college, no degree
 - d. Associate's degree
 - e. Bachelor's degree
 - f. Master's degree
 - g. PHD / Doctorate
 - h. Other, please specify
4. Which of the following social media platforms do you use? Select all that apply.
 - a. Facebook
 - b. Instagram
 - c. YouTube
 - d. Twitter

- e. Tik Tok
 - f. LinkedIn
 - g. Others (If others, please list):
5. How much time do you spend daily on the social media platforms identified above (in hours and minutes)?
6. Which of the following television networks do you watch? Select all that apply.
- a. ABC
 - b. CBS
 - c. NBC
 - d. FOX
 - e. PBS
 - f. ESPN
 - g. CNN
 - h. Other (If others, please list):
7. How much time do you spend daily watching television networks, not including streaming services such as Netflix and Hulu (in hours and minutes)?

Appendix C

Modified Social Media Involvement and Social Media Usage Scale

Derived from Sert, A. N. (2020). A research on social media use of the youth regarding their service purchasing behaviors. *Journal of Business Research-Turk/Isletme Arastirmalari Dergisi*, 12, 557-570. <https://doi-org.eps.cc.yzu.edu/10.20491/isarder.2020.862>

Participants will be asked to rate how strongly they agree or disagree with the following declarative statements by recording their response on a 5-point Likert scale: *almost always* (5), *sometimes* (4), *every once in a while* (3), *rarely* (2), or *never* (1).

Using social media for entertainment purposes is enjoyable.

Using social media sites for television programming purposes stimulates my curiosity.

The use of social media for television programming means a lot to me.

The use of social media for television programming is relevant.

Use of social media for television programming matters to me.

Use of social media for television programming is interesting.

Use of social media for television programming is useful.

Use of social media for television programming is important.

Use of social media for television programming is vital.

Appendix D

Modified Consumer Engagement with Social Media Brand-Related Content Scale

Derived from Schivinski, B., Christodoulides, G., & Dabrowski, D. (2016). Measuring consumers' engagement with brand-related social-media content. *Journal of Advertising Research*, 56(1), 64-80. <https://doi-org.eps.cc.yosu.edu/10.2501/JAR-2016-004>

Participants will be asked to rate how strongly they agree or disagree with the following declarative statements by recording their response on a 5-point Likert scale: *almost always* (5), *sometimes* (4), *every once in a while* (3), *rarely* (2), or *never* (1).

Consumption

I read posts related to television networks/programs on social media.

I read fanpage(s) related to television networks/programs on social networking sites.

I watch pictures/graphics related to television networks/programs.

I follow blogs related to television networks/programs.

I follow television networks on social network sites.

Contribution

I comment on videos related to television networks/programs.

I comment on posts related to television networks/programs.

I comment on pictures/graphics related to television networks/programs.

I share television networks/ program- related posts.

I “Like” pictures/graphics related to television networks/programs.

Creation

I initiate posts related to television networks/programs.

I initiate posts related to television networks/programs on social network sites.

I post pictures/ graphics related to television networks/programs.

I write reviews related to television networks/programs.

I write posts related to television networks/programs on forums.

I post videos that show television networks/programs.

Appendix E

Modified Consumer Behavior and Brand Evaluation Scale

Derived from Zhang, J., & Mao, E. (2016). From online motivations to ad clicks and to behavioral intentions: An empirical study of consumer response to social media advertising. *Psychology & Marketing*, 33(3), 155-164. <https://doi-org.eps.cc.yzu.edu/10.1002/mar.20862>

Participants were asked to rate how strongly they agree or disagree with the following declarative statements by recording their response on a 5-point Likert scale: *almost always* (5), *sometimes* (4), *every once in a while* (3), *rarely* (2), or *never* (1).

Brand Fandom

The display ads on my SNS show...

my favorite television network brands.

the television network brands I like.

the television network brands I am interested in.

Brand Entertainment

Television networks' display ads on SNS are fun to watch or read.

Television networks' display ads on SNS are clever and quite entertaining.

Television networks' display ads on SNS do not just sell—they also entertain me.

Television networks' display ads on SNS are often amusing.

Brand Informativeness

Television networks' display ads on SNS are a valuable source of television program information.

Television networks' display ads on social media are a convenient source of television program information.

Television networks' display ads on social media help keep me up to date.

Brand Evaluation

In my opinion, the television network brands shown in the display ads on SNS are good.

In my opinion, the television network brands shown in the display ads on SNS are positive.

I like the television network brands shown in the display ads on SNS.

I think favorably about the television network brands shown in the display ads on SNS.

Brand Recommendation (Word of mouth)

I recommend the television network brands shown in the display ads on SNS to other people

I introduce the television network brands shown in the display ads on SNS to other people.

I say positive things about the television network brands shown in the display ads on SNS to other people.