How Real-Time Marketing Affects Social Media Engagement

A Study of the TV series SKAM

by

Amanda Bjursten

Felicia Norman Sylvendahl

May 2017

Master's Programme in International Marketing & Brand Management

Abstract

Title: How Real-Time Marketing Affects Social Media Engagement: A Study of the TV series SKAM

Course: BUSN39 Business Administration: Global Marketing 15ECTS

Authors: Amanda Bjursten & Felicia Norman Sylvendahl

Supervisor: Veronika Tarnovskaya

Date: 24-05-2017

Keywords: *Real-time, Social Media Engagement, Consumption, Contribution, Creation, Transmedia Storytelling, SKAM*

Purpose: The purpose of this thesis is to make a comparison and measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement. Furthermore, this research aims to add new insights to the social media engagement and real-time marketing field, by incorporating knowledge from the transmedia storytelling literature.

Problem: Previous research argues that transmedia storytelling has made it easier for brands to engage with consumers, which is further enhanced through the usage of social media. In addition, a new marketing strategy has arisen, called real-time marketing, which is believed to increase social media engagement. However, there is not sufficient research in the effects of real-time marketing, neither of how to measure the effects. Hence, literature argues that this field needs to be further explored and that there is a need for measurement tools that can account for the investment of companies' marketing activities. Since previous literature has not addressed the effects of integrating the factor of real-time in transmedia storytelling, and further how it affects social media engagement, this study will fill a gap in existing literature and develop existing knowledge.

Method: A proposed conceptual framework is developed by the authors, influenced from the social media engagement literature and the framework *Consumers' Engagement with Brand-Related Social-Media Content* by Schivinski, Christodoulides and Dabrowski (2016). This framework divides social media engagement into three levels of engagement; *Consumption, Contribution* and *Creation*. The proposed framework is tested through quantitative research, by a survey, and hypotheses are developed. The data collection is followed by a data analysis in order to answer the research question and fulfil the purpose of the study.

Findings: The study shows that the factor of *real*-time integrated in transmedia storytelling increases the level of overall social media engagement, compared to transmedia storytelling without the factor of real-time. However, the findings show a varied effect on *Consumption, Contribution* and *Creation*, where a significant difference in favour of real-time is showed for *Consumption*. The findings both support previous assumptions, but also contribute with opposing results and new insights to the literature streams of real-time marketing, transmedia storytelling and social media engagement.

Acknowledgements

Table of Content

List of Figures

List of Tables

1 Introduction

The following chapter introduces the topic of the thesis in order to provide a deeper understanding for the context of the study and the applied theories and concepts. Thus, the chapter starts with a relevant background and introduces the reader to the subject of this thesis. This is followed by the problematization with arguments for why this topic is important to study, which leads to the purpose of the study and the research question. Lastly, an outline of the thesis is provided to guide the reader through the remaining chapters.

1.1 Background

In today's society where the digitalization is highly integrated in people's lives, how companies conduct their businesses has changed and further the consumption patterns of consumers have changed (Evans, 2010). For companies, marketing processes become more cost efficient as different technologies allow easy access to information and to a global market, enabling economy of scale throughout the value chain (Kotler, Dipak & Maesincee, 2002; Patrutiu-Baltes, 2016). Moreover, organizations need to be responsive and adaptable to new trends in order to stay updated and competitive on the market (Chaffey, 2011). The Internet and social media usage are constantly increasing worldwide and never have a more digital society been witnessed (Chaffey, 2017). In a report from Chaffey (2017) where statistics from various resources and studies are presented, there are currently more than 3.7 billion Internet users globally, which represents 50% of the world population. Furthermore, 37% of the population is active social media users and 34% is active mobile social media users. From January 2016 until the beginning of 2017, this represents a 10% growth of Internet users, a 21% growth in active social media users and a 30% growth in active mobile social media users (Chaffey, 2017). Moreover, social media platforms such as Facebook continues to grow, as of today 1.28 billion users log onto their Facebook account on a daily basis (Statista, 2017).

In addition, the digital development and social media have empowered the consumers as the access to information is particularly enhanced (Patrutiu-Baltes, 2016). Today's consumers are often well informed and more critical to marketing messages from companies, where opinions of peers often weigh heavier than information provided by employees of a company (Patrutiu-

Baltes, 2016). Social media has also enhanced and developed the relationship between brands and consumers, as a two-way communication has become possible, which allows both well-informed consumers and organizations (Akgun, Kocoglu & Imamoglu, 2013). What differs social media from traditional web pages is that the content is often user-generated; i.e., content is provided by consumers who post pictures and write posts to share with other users (Kaplan & Haenlein, 2009). This regards both personal content but also content related to brands and companies. However, in order for user-generated content (UGC) to involve or promote brands, this requires consumer engagement. Hence, with the rise of empowered consumers, demands on companies increase and marketing communication has made a shift from product focus to focusing more on customer value and building relationships (Akgun, Kocoglu & Imamoglu, 2013; Kotler, Armstrong & Parment, 2011; Patrutiu-Baltes, 2016).

In addition, resulting from the rise of social media, brands can today communicate with consumers in real-time (Tenderich, 2014), which have made room for a new marketing phenomenon; *real-time marketing*. This phenomenon means that companies are leveraging on what is happening in the world and develop their marketing messages around the news (Scott, 2010). Numerous companies are applying this new strategy, but without any proof that it generates value (Kerns, 2014: Reid, 2014). An example of a brand that in a new and innovative way uses social media as a tool to engage with consumers in real-time is the Norwegian web-based TV series SKAM.

1.1.1 SKAM

SKAM is a Norwegian web-based teen drama that consists of four seasons where the first episode aired in 2015 on NRK P3's website and the TV channel NRK3 (NRK, 2017). The TV series focuses on the life and problems of teenagers going to high school where topics such as friendship, relationships, party and school are being portrayed. SKAM, which means *Shame*, targets first and foremost high school girls (Jones, 2016). However, it has succeeded to captivate a broader audience that represents all ages since the plot touches subjects that are eminently relatable for all age groups (Leszkiewicz, 2017). Each season has a different main character, but the viewer follows the same group of friends throughout the series (Bakare, 2016; Barr, 2016; Donadio, 2016).

The TV series SKAM has received an enormous amount of attention, both by rapidly reaching high viewing numbers and by receiving attention from both domestic and international press (Bakare, 2016; Barr, 2016; Grönqvist, 2016; 20 Minutos, 2016); e.g., The New York Times talks about SKAM as a sensation, resulting from the multi-platform strategy and social media presence (Donadio, 2016). What distinguishes SKAM from other TV series is firstly their way of airing the show and secondly the marketing of the show. When SKAM aired in Norway, short scenes were released throughout the week at the website without any further notice with the intention to create a feeling of the events happening in real-time (Sommer, 2016). For example, if a scene is set where a character lies awake in the middle of a Monday night that scene airs on a Monday night. Eventually, these scenes cumulate to a full episode that is released in the end of the week (Bakare, 2016; Grönqvist, 2016; Sommer, 2016). Additionally, the characters make posts on their social media channels throughout the week, both related to the scenes but also isolated posts that enhances the blurred line between a fictional and real person (Donadio, 2016). Hence, the posts are not part of the series, but do rather work as an extension of the storytelling and to bestow life to the plot (Karlsten, 2016). With regards to the marketing of the show, SKAM has promoted the show through social media by providing the characters with social media accounts (Bakare, 2016). However, the aim with these accounts has been to give real life to the characters by being authentic and personal, and not to sell or promote the show (Skam, 2017; 20 Minutos, 2016). Hakon Moslet, the executive producer of SKAM, argues that the idea has been for teenagers to find the show by themselves, and not through their parents (Donadio, 2016).

Since SKAM first aired in 2015 it has become the most watched web TV series in Norway's history with 1.2 million weekly unique visitors on average to the website, which corresponds to more than one fifth of Norway's population (Donadio, 2016; Sommer, 2016). In 2016, the show was available for web streaming in Sweden through SVT Play, and more than 655 000 people saw the first episode (Karlsten, 2017). However, Swedish viewers have watched the show in a more *traditional* way where the whole season has been released with the full episodes, i.e. not in *real-time* (Karlsten, 2016). SKAM has also reached a large audience outside Scandinavia, especially in the United States, France, and Russia (Bakare, 2016; Donadio, 2016). Likewise, the intense consumer engagement with SKAM has evolved into numerous fan pages, an extensive brand community and start-ups selling clothes and products with SKAM themes (Donadio, 2016).

1.2 Problematization

Social media has played a great role in how storytelling is created nowadays (Singh & Sonnenburg, 2012), where SKAM provides a good example. Sing and Sonnenburg (2012) argue that what differs from previous approach where the consumers were listeners is that the consumers of today are allowed to participate and become co-creators of the story. Also, by having the possibility to participate in the creation increases consumer engagement, and consequently the willingness of consumption (Lecinski, 2011). Previous research within the consumer engagement field has stressed the importance of content marketing and emotional branding in order to influence consumer engagement (Akgun, Kocoglu & Imamoglu, 2013; Fog et al., 2010; Forman, 2013; Rossiter & Bellman, 2012). Except from assigning brands a personality, emotional branding can help communicate brand values more efficiently and create a competitive positioning as consumers can more easily identify with the brand (Akgun, Kocoglu & Imamoglu, 2013; Fog et al., 2010; Forman, 2013; Rossiter & Bellman, 2012). Storytelling is an acknowledged technique within emotional branding, where desired brand associations are communicated by telling a story (Akgun, Kocoglu & Imamoglu, 2013). Stories are known for the ability to *capture attention, engage and influence people, create meaning, exemplify values, and gain trust* (Forman, 2013, p. 6). Besides, the benefits of emotional branding, storytelling facilitates brand recognition since information woven into a story is better recalled than if presented as simple facts (Singh & Sonnenburg, 2012). Likewise, previous research argues that storytelling has made it easier for brands to engage with consumer, which is further enhanced through the usage of social media (Fog et al., 2010; Forman, 2013).

In addition, storytelling is argued to be suitable when aiming to convey a coherent brand identity throughout different touch points with the consumers (Hjelmgren, 2016). Hence, for social media marketing where multiple platforms often are integrated, has a new genre of storytelling appeared, namely, transmedia storytelling (Jenkins, 2013). Transmedia storytelling is the integration of multiple platforms and allows for a more dynamic storytelling (Jenkins, 2013; Patrutiu-Baltes, 2016). Recently there has been a growing interest in the usage of transmedia as a marketing technique (Latouf, 2013). Scholars assume transmedia storytelling to be a great way to strengthen relationships and engagement between the consumer and the brand (Jenkins, 2013; Zaluczkowska, 2011) since it helps to blur the lines between reality (Jenkins, 2013) and the created universe (Roig, 2010). Current research within the field of transmedia storytelling has mainly focused on defining the concept and discussing how to create engaging transmedia

storytelling (Dena, 2009; de Oliveira Nato & Filgueiras, 2008; Jenkins, 2001; 2013; Long, 2007). Moreover, transmedia storytelling is gaining relevance by scholars and practitioners due to its believed effect on consumer engagement (Latouf, 2013). However, there is not sufficient research in the effects of transmedia storytelling in a marketing context, neither of how to measure the effects. Hence, literature argues that this field needs to be further explored (Beddows, 2012; Schivinski, Christodoulides & Dabrowski, 2016; Yang & Zisiadis, 2014) and that there is a need for measurement tools to capture consumers' engagement on social media.

Regarding consumer engagement, the body of literature in the field is quite broad and scholars state that the reason to why consumer engagement is important to study is because of its beneficial effects on brand loyalty (Bowden, 2009; Leckie, Nyadzayo & Johnson, 2016; Verhoef, Reinartz, & Krafft, 2010). However, the concept of brand loyalty is not the focus of this thesis but rather the theory of consumer engagement. Also, the field of consumer engagement has recently put considerable focus on consumer engagement on social media (Brakus, Schmitt & Zarantello, 2009; Hollebeek, 2011; Meyer & Schwager, 2007; Verhoef et al., 2009). Consequently, the term social media engagement has been established (Evans, 2010; Jiang, Luo & Kulemeka, 2016; Paine, 2011), which involves commenting, liking, sharing, expressing support or disapproval for brands etc. (Jiang, Luo & Kulemeka, 2016). Due to the expansion of research within social media and the extensive increase of active mobile social media users (Chaffey, 2017), this demonstrates the high relevance and importance to extend research within social media engagement, and thus to contribute to both theoretical and practical knowledge.

Along with the digitalization and development of social media, a new marketing strategy has arisen, called real-time marketing (Scott, 2010). This concept involves instant interactions between brands and consumers in real-time, which leads to a more dynamic conversation (Tenderich, 2014). By real-time, scholars refer to what is happening in this specific moment and companies base their marketing activities on the latest news (Kerns, 2014; Reid, 2014; Scott, 2010). A successful example where transmedia storytelling has been used in real-time, is by the brand Old Spice and their iconic campaign *The man your man could smell like* in 2010. The narrative of the commercials created a massive amount of attention on social media and had after three days over 20 million views on YouTube and numerous comments by consumers and celebrities (Tenderich, 2014). However, the follow-up by the brand with the campaign *Questions* is the interesting thing in this case, where 186 short videos, where Mustafa

answers the comments on social media, were released during a span of two and a half days. This real-time campaign gained even more attention in the media and the return on investment for Old Spice was striking. In the end of 2010 the year-on-year sales had increased with 125%, the traffic at the Old Spice website had increased with 300% and the Google searches for Old Spice had increased with 2000% (Tenderich, 2014). Based on this, in combination with the case of SKAM, the authors of this thesis have been given the belief that the factor of real-time might have a crucial role when it comes to social media engagement. Could it be the reason behind the TV series SKAM's success and rapid attention? Since previous literature has not addressed the effects of integrating the factor of real-time in transmedia storytelling, and further how it affects social media engagement, this study will fill a gap in existing literature and develop existing knowledge.

Thus, the contributions of this thesis could be of importance to researchers within the field of social media engagement, transmedia storytelling, and real-time marketing. But also for companies who can gain valuable insights on how to reach a higher effectiveness of their marketing activities. Therefore, by combining the two research streams of *social media engagement* and *transmedia storytelling,* this study brings a new perspective to previous research, which is further developed by adding the concept of *real-time*. Hence, the aim is to study and measure how social media engagement is affected by real-time transmedia storytelling, compared to transmedia storytelling without the factor of real-time. Practitioners constantly search for measurement tools that can account for the investment of their marketing activities (Schivinski, Christodoulides & Dabrowski, 2016), and therefore could the insights in this study be of high importance for companies. Furthermore, researchers (Beddows, 2012; Schivinski, Christodoulides & Dabrowski, 2016; Yang & Zisiadis, 2014) argue that there is a gap in the literature when it comes to measuring the effects on social media engagement, which further acknowledges this focus.

1.3 Research Purpose

The purpose of this study is to make a comparison and measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement. Furthermore, this research aims to contribute with new insights to the social media engagement and real-time marketing field, by incorporating knowledge from the tansmedia storytelling literature. Based

on previous research and the purpose of the study, the research question is formulated as following:

RQ: What is the difference in the level of social media engagement when the factor of real-time is integrated in transmedia storytelling?

1.4 Outline of the Thesis

This thesis contains eight different chapters. The ***Introduction*** chapter gives a brief overview of the research topic, while arguing for the uniqueness of this study. Additionally, the research question is presented.

In the ***Theoretical Framework***, the authors bring attention to existing literature within the subject of transmedia storytelling, social media marketing, and the process of social media engagement. This chapter follows by the ***Conceptual Framework*** where the four hypotheses are presented. Subsequently, the reader is introduced to the ***Methodology*** chapter and the method used in this thesis. This chapter presents the research philosophy, approach and design. Additionally, it accounts for the collection and analysis of data.

The ***Result*** chapter presents the findings of the study, followed by the ***Discussion*** chapter, where the results are analyzed and discussed in accordance with the theoretical framework. Ultimately, leading up to the conclusions of this thesis, which are drawn in the ***Conclusion*** chapter.

Lastly, in the ***Contribution and Future Research*** chapter the reader is given both the theoretical and practical contributions of this study, together with suggestions for future research.

2 Theoretical Framework

This chapter explores previous research within the field of transmedia storytelling and social media engagement and explains the concept of real-time marketing. The framework and scale in focus of this study is introduced; Consumers' Engagement with Brand-Related Social-Media Content, followed by a proposed framework by the authors of this thesis. Through the description of existing literature, relevant knowledge is gained for the applied theories and the proposed frameworks, which are used to answer the research question of this study.

2.1 Content Marketing

Since the purpose of this study is to make a comparison and measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement, the theory of transmedia storytelling will be discussed. However, to be able discuss this literature stream, a funnel approach is performed where the authors of this thesis start by explaining the broader theory of content marketing and storytelling.

Content marketing is a rather new concept within the marketing theory. It can be described as a strategic method where meaningful and consistent content is created and shared with the consumers (Content Marketing Institute, 2015). Chasser and Wolfe (2010) argue that content marketing is to be used by the company to positively position themselves compared to competitors. They further state that the content should contain information that is perceived valuable by the target group. According to Kee and Yazdanifard (2015) content that delivers an emotional message have the tendency to engage consumers to a higher extent, and if the consumer can relate to the content they are more likely to share it with others (Botha & Reyneke, 2013). The main purpose with content marketing is to trigger an interest from the consumer and then continuously stimulate it with the usage of different marketing strategies, whereas one being storytelling (Akgun, Kocoglu & Imamoglu, 2013).

2.1.1 Storytelling

Storytelling is a type of content marketing, and is defined as *the sharing of knowledge and experiences through narrative and anecdotes in order to communicate lessons, complex ideas, concepts, and causal connections* (Sole & Wilson, 1999, p. 6). Storytelling is a technique

that has been used for hundreds of years, and the idea is to attract and retain customers by telling a story. The strategy of using storytelling is increasingly used by numerous brands in order to build stronger brand associations and to stir emotions among consumers. When creating content marketing through storytelling, the brand shifts from functional messages and focuses instead of valuable and captivating content relevant for the consumer (Pulizzi, 2012). However, to be able to create engaging content is often a struggle for many companies and previous research (Pulizzi, 2012) has identified six main factors that contribute to a compelling storytelling. Firstly, (1) storytelling is advised to be focused and educational, which means that it is better to focus on a niched target group to be able to provide them with content that is highly relevant for them. Secondly, (2) persuasive storytelling should set the tone for the market that the brand operates in by defining their own content market. Further, (3) many companies assign the role of chief storyteller to have a coherent communication throughout different communication tools, e.g. e-mail, social media, and newspapers. Another identified strategy of captivating storytelling is to (4) include the employees in the creation of the content, which can generate original and identifiable content for consumers. Moreover, researchers argue that (5) removing the brand from the story creates more attractive content since it is perceived as more trustworthy and credible. Lastly, scholars suggest (6) involving independent industry experts in the content creation to further leverage on the perception of a more authentic content (Pulizzi, 2012). Thus, the idea of storytelling is to build emotional relationships with the consumers and to give the brand a clearer personality (Aaker, Fournier & Brasel, 2004; Fog et al., 2010; Forman, 2013).

2.1.2 Transmedia Storytelling

The digital development and integration of social media has resulted in a lifestyle where consumers are constantly connected to various platforms simultaneously (Evans, 2010), with the expectations of being entertained at any point in time (Kee & Yazdanifard, 2015). This has allowed for a new type of marketing and a more participatory storytelling called *transmedia storytelling*, which is a method of cross-channel communication. Hence, discussing transmedia is further enhancing the comprehensiveness of the context of this study. Transmedia storytelling allows the story to be told on various platforms and enhances assigning the brand a coherent personality (Tenderich, 2014). The concept of transmedia and the term was coined by Kinder in 1991, and was then often referring to for example a film or a book that was transferred into video games, merchandise and toys (Tenderich, 2014). Jenkins (2001) later developed this

concept into transmedia storytelling and he explains it as a process of distributing a fiction over multiple channels in order to create a coherent and coordinated experience. In addition, an ideal implementation of transmedia storytelling is reached if each channel contributes with a unique expression of the story and thus encourages more content consumption. Hence, transmedia storytelling does not mean that the same content is shared in multiple channels, rather, different channels are used to provide unique content of the same narrative and thus, cumulating to a complete story (Tenderich, 2014).

Previous research within transmedia storytelling succeeding Jenkins (2001) have conjointly used the terms *cross-media* (Dena 2004), *distributed narration* (Walker, 2005), and *transmedia practice* (Dena, 2009). The body of literature within the field has grown steadily during the past years (Beddows, 2012; Tenderich, 2014) and has recently expanded from the focus of media productions to new approaches of advertising and public relations (Tenderich, 2014). The framework of transmedia storytelling can increase the effectiveness of meaningful participation with the brand and thus enhance consumer engagement and brand loyalty. Moreover, as consumers participate to a higher extent, brands are provided with a collective intelligence where co-creation and an interactive communication take place (Tenderich, 2014). Furthermore, transmedia storytelling enhances the spreadability of content as consumers more actively choose to share meaningful and engaging content (Jenkins, 2013).

2.2 Social Media Marketing

Considering the development of transmedia storytelling, where multiple social media platforms often are used for telling the story, an explanation of social media and social media marketing is of relevance. Social media marketing origins from the dot.com era and dot.com marketing where the rapid rise of Internet made companies overspend in online marketing activities (Anderson, 2010). The mentality on Web 1.0 was to convince consumers to purchase the products no matter what and to attract as many visitors to the company web page as possible (Anderson, 2010). However, due to the welcoming Web 2.0, the way of communicating on the web was changed and social media platforms, e.g. Facebook, Twitter, Instagram, were introduced (Evans, 2010). As a result, the relationship between companies and consumers changed, since a two-way communication now is possible (Anderson, 2010; Evans, 2010). Thus, social media marketing seeks to engage consumers in their natural habitat, i.e. companies are now approaching the consumers where they spend time online (Evans, 2010). Also,

researchers have noticed a power shift where the consumers become more powerful and influential since the access of information is greater in the digital society of today (Deighton & Kornfeld, 2009; Kozinets, 1999). Yet, as the consumer becomes better informed, higher demands are being put on companies and competition constantly increases in the marketplace (Labrecque et al., 2013).

Nowadays, consumers are able to express their opinions and support for brands through e.g. following, liking and sharing the brand's content on different social media platforms (Schivinski, Christodoulides & Dabrowski, 2016). The use of social media as a communications tool further enhances the possibility of assigning a brand personality to the brand (Evans, 2010). Due to the fact that companies are able to create profiles, communicate and interact directly with the consumers, deeper emotions are developed to the brand and consumer engagement increases (Chester & Montgomery, 2008; Confos & Davis, 2016). The concept of *Brand as social enabler,* is discussed by Confos and Davis (2016), where they argue for how social media platforms provide for building brand-consumer connections where the brand plays the role as a friend in the consumer's network. Thus, relationships and emotional attachment is created to the company.

The importance of social media's role in the society has continuously increased throughout the years (Chaffey, 2017; Evans, 2010) and there is extensive research within the subject. Previous research in social media marketing has since year 2000 gone through three phases, each of a five-year span according to Lamberton and Stephen (2016). The first era evolved around that *digital media shapes and facilitates buyer behavior*, where the major themes discussed the rise of individual expression, information search, and Internet as a marketing intelligence tool (Lamberton & Stephen, 2016). The second era during 2005-2010 treated the theme *consumers shape digital and social media marketing: WOM and networks*. What distinguished the second era from the first were firstly that the importance of self-expression was now put into a marketing context through the implementation of UGC. Secondly, the facilitation of information search and marketing intelligence had evolved into networks of connected consumers that eased the access to information and value for marketers (Lamberton & Stephen, 2016). Lastly, in the third era from 2010-2014, researchers have discussed *the age of social media*. In this era, research focused on the consumer as no longer only a creator of UGC but rather as brand agents and how marketers build their marketing activities upon UGC. Besides, due to the broad penetration of social media in this era, the impact of individual social media

11

platforms had grown larger. Thus, scholars started to focus their research on specific platforms, such as Facebook or Twitter (Lamberton & Stephen, 2016).

2.2.1 Real-time Marketing

Companies and marketers are trying to cope with the new business environment that has followed from the digitalization. In this digital era, a new marketing strategy has arisen, called real-time marketing (Scott, 2010). Since the purpose of this thesis is to measure how the factor of real-time affects social media engagement, an explanation of the concept of real-time is suitable. *Real-time* means something that is happening right now, minute-by-minute, at this specific point in time. Companies do not have to be market leaders or do well to succeed in real-time marketing, however they need to act fast and seize the moment (Scott, 2011). It is up to the consumer how involved they choose to be, but real-time in social media, gives the possibility to take part of the story while it is still unfolding (Scott, 2011). In an article by Del Rowe (2016), real-time is argued to be the future of marketing, since it facilitates the intercommunication between the company and the consumer.

The body of literature for real-time marketing is quite narrow as it is a rather new concept. However, most research in the field has defined real-time marketing as an approach where marketers base their marketing activities on the latest news. This means that companies are instantly responding to up to date events by immediately creating marketing material to post in various channels, i.e. they respond in real-time and not after weeks of planning (Kerns, 2014; Reid, 2014; Scott, 2010; 2011). The aim with this type of marketing activity is often to create a buzz through a viral spread and thus to increase brand awareness. Generally, this is done with humorous or clever content that will stand out from typical marketing messages (Kerns, 2014). In accordance with social media marketing where companies approach the consumers where they spend time online (Evans, 2010), real-time marketing tries to approach the consumer and participate in the conversations they are already having (Kerns, 2014; Reid, 2014; Scott, 2010).

A practical and good example of real-time marketing was when the divorce of the two Hollywood actors Brad Pitt and Angelina Jolie made headlines in the news worldwide. Then the airline Norwegian quickly responded with an advertisement at selected locations in Europe saying *Brad is single* (Appendix A), together with promoting their low fares for flights to Los Angeles (Borke, 2016). The advertisement went viral and was received very positively from

the public (Borke, 2016). This approach of real-time marketing is further called *newsjacking*, since companies leverage on what is happening in the world to build brand awareness and consumer engagement (Porter, 2013; Scott, 2013).

Moreover, previous research within real-time marketing has mainly focused on the effects on the brand in terms of brand awareness and perception, and further the possible risks associated with implementing this marketing strategy (Miller, 2013; Reid, 2014). Scholars argue that companies might lose control of their brand when content is produced and published so rapidly and that a potential viral spread can lead to attention in unfavourable settings for the brand (Miller, 2013; Reid, 2014). Hence, this thesis differs from previous research since it does not have a brand management focus, but rather a consumer engagement focus. Further, the purpose is to measure **the difference in the level of social media engagement when the factor of real-time is integrated in transmedia storytelling**. Thus, the perspective of *newsjacking* is not the focus of the study. Rather, real-time in this context refers to how the brand is engaging with consumers through real-time transmedia storytelling.

In order to emphasize and further explain the focus of this thesis, the authors use the case of the TV series SKAM. The creator Julie Andem (Donadio, 2016), says that the TV series tries to blur the lines between reality and fiction by the usage of transmedia storytelling in real-time (McDermott, 2017). One example of this is in season two when the main character Noora impatiently waits for her crush William to reply to her text message. Simultaneously, the viewers get impatience too and therefore creates the hashtag #WilliamMåSvare (in English; #WilliamMustAnswer) (Donadio, 2016; Mediepodden, 2016). This hashtag was used over 73 000 times on the social media platform Instagram (Websta, 2017). When the creator and writer of SKAM saw the enormous buzz that was happening on social media, she decided to listen to the viewers and William did finally answering Noora's text (Mediepodden, 2016). What also has been interesting and unique with SKAM is that the viewers, as in the example, have been given more power to be a part of the creation process in real-time (Mediepodden, 2016).

2.3 Consumer Engagement

Since the purpose of this thesis is to make a comparison and measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement, the consumer engagement literature is the focus of this thesis and more specific the social media engagement

literature. The theory of engagement has been observed within various academic disciplines, including marketing (Brodie et al., 2011). According to Resnick (2001), is engagement a process that is continuously developing. In marketing when assessing consumer engagement, one usually refers to the consumer's engagement with the brand (Handelsman et al., 2005). Also, previous research within the consumer engagement field expresses it as the consumer's collection of experiences and perceptions of a brand in relation to how it suits into his/her life (Jiang, Luo & Kulemeka, 2016).

The relationship between companies and consumers is no longer a one-way-interaction dominated by the company, but due to the technology development has the consumer become more powerful than ever (Kapferer, 2012). Nowadays it is not unusual for consumers to be involved in the decision making and product development process, which has led to increased consumer engagement (Bagozzi & Dholakia, 2006). The term consumer engagement, is described as *the level of an individual customer's motivational, brand-related and context-dependent state of mind characterised by specific levels of cognitive, emotional and behavioural activity in direct brand interactions* (Hollebeek, 2011, p. 790). All three levels of engagement activities are correlated, and according to Brodie et al. (2013) might cognitive and behavioural engagement be positively influenced by emotional engagement. Therefore, are the three levels of *cognitive, behavioural,* and *emotional* engagement further explained below.

2.3.1 Cognitive Engagement

When a consumer is cognitively engaged, he/she is absorbed by the object, in this case the brand (Schaufeli et al., 2002) and is eager to learn more about it (Fredericks et al., 2004; Li & Lerner, 2013). The cognitive engagement process requires an active consumer, and according to Pitterson et al. (2016) does the process consist of connecting familiar knowledge to new one.

2.3.2 Emotional Engagement

Emotional engagement occurs when the consumer possesses an object, e.g. a product, that is valuable and representative of him/herself (Belk, 1988). In addition, building an emotional connection between the consumer and the company has been shown to be one of the main factors contributing to brand loyalty and positive feelings towards the company (Mattilia, 2001). Bonding, commitment and trust are feelings that emotional engagement may form within the consumer towards the brand (Brodie et al., 2011). Moreover, Brodie et al. (2011) state that

emotional engagement can lead to increased engagement both from the cognitive and behavioural aspect.

2.3.3 Behavioural Engagement

Literature suggests that a consumer's attitude towards a brand is the motivation behind any type of brand related behaviour (Hirschman, 1970). Behavioural engagement further implies that the consumer has an active role, which could involve both negative and positive indices with the brand (Jiang, Luo & Kulemeka, 2016). Hollebeek (2011) has argued for conceptualizing behavioural engagement in a social media context since social media provides consumers with the opportunity to take actions and interact with brands to a broader extent than was previously possible. In addition, behavioural engagement includes a variety of actions from making a purchase, to participation in brand related activities (Fredericks et al., 2004; Van Doorn et al., 2010). One way is to partake in online communities, or posting social media content (Van Doorn et al., 2010). When being active in brand communities the consumer also becomes emotionally engaged with the brand, through the interaction with other people (Brodie et al., 2013).

2.4 Social Media Engagement

The broader implementation of social media marketing by companies put pressure on achieving an increased return on investment. Also, in order for marketers to realize the tangible benefits of their marketing activities, i.e. whether they are relevant and profitable, one must be able to measure the impact of social media marketing (Jiang, Luo & Kulemeka, 2016; Schivinski, Christodoulides & Dabrowski, 2016). Researchers and practitioners have through recent research started to evaluate the effect of social media marketing based on consumer engagement, where both behavioural and cognitive consequences are assessed (Jiang, Luo & Kulemeka, 2016). This has evolved into the theory of social media engagement, which is the focus of this thesis and is further explored in this section. The definition of consumer engagement has been developed and adjusted for the social media context where engagement involves commenting, liking, sharing, expressing support or disapproval for brands etc. (Jiang, Luo & Kulemeka, 2016).

Researchers have addressed different perspectives of social media engagement and according to the theoretical argumentation, social media engagement contains of three pillars: (1) online

and offline interaction with companies, (2) stakeholders' sharing of experiences, needs and advice to companies, and (3) stakeholders' active role in building a brand community (Paine, 2011). Though, important for the three pillars and social media engagement is that a valuable dialogue is present between the brand and consumers and that the brand is able to predict consumer behaviour through measurement (Paine, 2011). In addition, Agostino (2013) and Couldry, Livingstone and Markham (2010) have argued for a fourth approach where companies respond to consumers with feedback in real-time.

As mentioned, researchers have studied the field of consumer engagement and social media engagement in various perspectives. However, there have not been many studies focusing on a theoretical measurement of how consumers are engaged to social media marketing, even though various scholars and practitioners argue for its importance (Jiang, Luo & Kulemeka, 2016; Schivinski, Christodoulides & Dabrowski, 2016; Hollebeek, Glynn & Brodie, 2014; Paek et al., 2013; Schultz & Peltier, 2013). Yet, Jiang, Luo and Kulemeka (2016) have developed an evaluation barometer for social media engagement (Figure 1). This framework has been developed from qualitative research through in-depth interviews with communication executives. Moreover, the evaluation model was influenced by previous research within the communication and social media literature, and especially from the 4-I-dimensional engagement model proposed by Brian Haven of Forrester Research (Jiang, Luo & Kulemeka, 2016; Paine 2011). Thus, Jiang, Luo and Kulemeka (2016) argue that social media engagement can be divided into four dimensions, namely *involvement, interaction, intimacy* and *influence*. *Involvement* is related to awareness and presence on the social media platforms and can be measured through different web analytics, such as site traffic, page clicks and views, and time spent on the site. *Interaction* on the other hand, is more related to deliberate consumer actions as a purchase, request for information, or commenting on a company site. The third-dimension *intimacy*, indicates how emotionally engaged the consumer is to the brand, which is related to how the consumer perceives meanings and values in conversations and actions taken by the company. Lastly, *influence* is connected to whether the consumer would influence peers by sharing or posting brand content on their social media platforms (Jiang, Luo & Kulemeka, 2016).

Involvement (awareness and presence):	Interaction (more robust behaviour than analytics):	Intimacy (Sentiment, affinity, and totality):	Influence (impact and community building):
1. Site traffic 2. # Page clicks 3. Time spent 4. # Link clicks 5. # Track backs, etc.	1. Purchasing behaviour 2. Requesting catalogues 3. Signing up for emails 4. Posting comments 5. Uploading audios/videos/images/photos, etc.	The emotional component that members of a public exhibit in conversations and actions, for instance the meanings behind posts, comments, reviews, forum threads, etc.	The likelihood that members of a public will exhibit outreach-expanding actions, such as passing a corporative blog or a YouTube video on to their social networks.

Social Media Engagement

Figure 1 Evaluation barometer for social media engagement (Jiang, Luo & Kulemeka, 2016)

2.5 The Social Media Engagement Process

As mentioned, consumer engagement is the cognitive, emotional and behavioural activity performed by consumers in the interaction with brands (Hollebeek, 2011). Social media engagement is even further emphasizing the interaction between consumers and brands, but even more the collaboration between consumers. Due to the development of social media, consumers have realized that there is a huge potential and a higher advantage of sharing experiences with each other, as it can lead to better purchase decisions (Evans, 2010). Moreover, scholars argue that there are different levels of social media engagement and that consumers goes through an engagement process (Evans, 2010; Muntinga, Moorman, & Smit, 2011; Schivinski, Christodoulides & Dabrowski, 2016). This engagement process moves the consumer from initially only consuming social media and brand content towards co-creation and collaboration with the brand (Figure 2) Evans (2010) demonstrates that the social media engagement process consists of a ladder of four building blocks, namely *consumption, curation, creation* and *collaboration*.

2.5.1 Consumption

Consumption is the lowest level of engagement on the ladder and where the consumers start their social media activities. This level of engagement is also the most common since consumers filter information and only share a subset of all that is consumed (Evans, 2010; Li & Bernoff, 2011; Muntinga, Moorman & Smit, 2011). The activity of consuming social media involves reading, viewing, listening or downloading digital content (Evans, 2010) and refers both to consumption of content created by the brand and by other users, i.e. UGC (Muntinga, Moorman & Smit, 2011). At this level of engagement consumers consume media through passive observations and not through active contribution or creation (Li & Bernoff, 2011). The reason why consumers consume social media is according to Shao (2009) because of the community feeling and the connection with other users.

2.5.2 Curation

Next level in the social media engagement process is *curation*, which refers to organizing or selecting content through filtering, ratings, reviews or by commenting and tagging on social media posts. In this stage, the consumer is keen on making the content more useful and relevant for others, which results in better-informed consumers (Evans, 2010). An example of this could be product reviews that help other consumers in their decision process. Thus, what distinguishes the *curation* step from *consumption* is that not until now consumers are creating content. Therefore, *curation* is an important step in the engagement process as it encourages social interaction, which in the long-term drives brand communities (Evans, 2010; Li & Bernoff, 2011; Muntinga, Moorman & Smit, 2011).

2.5.3 Creation

The third step of the ladder is *creation*, which means the creation of brand related content by the consumers themselves. This can be made through the creation of online brand communities, weblogs, written text, created videos and/or music (Evans, 2010; Muntinga, Moorman & Smit, 2011). This step requires a high level of consumer engagement since this activity is associated with a significantly higher hurdle and endeavour for the consumer (Evans, 2010). The motivation behind this kind of deep engagement is according to Courtois et al. (2009) a way for the consumer to relax and escape reality. Also, it might be a way for the creative person to express him/herself through the creation of content, as for example videos (Li & Bernoff, 2011), resulting in recognition from others in the social network (Evans, 2010). The consumers that

are engaged on the *creation* step is described as highly active on social media and it is common for these individuals to run their own blog (Li & Bernoff, 2011). As mentioned, *curation* allows for social interaction whereas *creation* allows for social participation (Evans, 2010).

2.5.4 Collaboration

Lastly, the highest level of engagement is reached in the fourth step in the process, which is *collaboration*. Until now, the previous steps have mostly been individual activities, whereas *collaboration* is a highly social activity and crucial for building brand communities on social media (Evans, 2010). What distinguishes *collaboration* from *creation* is that the former involves co-creation where the creator, either the brand or a consumer, includes and uses input from others in the creation process. An example of this can be a blogger that listens to the comments and opinions of the readers and then writes the next blog post based on these comments (Evans, 2010). If a brand is able to encourage the consumer to work in collaboration and reach this high level of social media engagement, this does not only result in strong brand communities but does also lead to a higher probability of the consumer making a purchase (Evans, 2010).
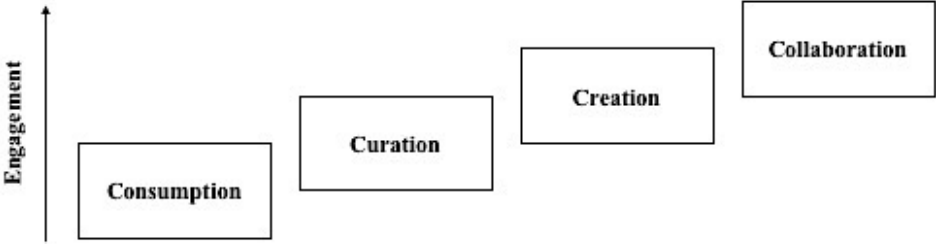
Figure 2 The social media engagement process (Evans, 2010)

2.6 Measurement Tools of Social Media Engagement

One can through brand-related activities on social media measure the level of engagement among consumers. Since the purpose of this study is to measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement, the authors have evaluated different engagement tools from previous research. As discussed, Jiang, Luo and

Kulemeka (2016) have developed the evaluation barometer for social media engagement (Figure 1) and Evans (2010) have proposed the framework for the social media engagement process (Figure 2). Similar to the research of Evans (2010) have Li and Bernoff (2008, 2011) distinguished seven social media user types: *inactives, spectators, joiners, collectors, critics, conversationalists* and *creators* (Appendix B). These seven user types range from not using social media at all, i.e. *inactives*, to being highly engaged and creating content on their own, i.e. *creators*.

Succeeding the research of Li and Bernoff (2008), Muntinga, Moorman and Smit (2011) have proposed a framework named COBRA; Consumers' Online Corporate-related Activities (Appendix C). This framework aims to investigate social media use through behavioural engagement. Influenced by the seven social media user types by Li and Bernoff (2008; 2011), Muntinga, Moorman and Smit (2011) have developed three social media usage types, namely *consuming, contributing* and *creating*. Similar to the social media engagement process by Evans (2010) are these three usage types a continuum, where *consuming* is the lowest level of engagement and *creating* the highest. Muntinga, Moorman and Smit (2011) categorize *consuming* in the same way as Evans (2010) where the consumer views, reads or downloads content. The *contributing* usage type is reflective and participative and contributes to the discussion, but does not post any self-created content. Examples of contribution engagement is when the consumer comment, share or like social media content (Muntinga, Moorman & Smit, 2011). Lastly, the *creating* usage type is the one that creates and publishes content on social media, e.g. product reviews, pictures/videos or blogs (Muntinga, Moorman & Smit, 2011).

Resulting from the COBRA framework (Muntinga, Moorman & Smit, 2011), Schivinski, Christodoulides and Dabrowski (2016) developed a measurement tool for social media engagement in their article *Measuring Consumers' Engagement with Brand-Related Social-Media Content,* called the CEBSC scale. Influenced by the three usage types by Muntinga, Moorman and Smit (2011), they have divided online-consumers into three stages of online consumer engagement; *consumption, contribution* and *creation* (Fig. 3), where the level of engagement is highest in the *creation* stage. This measurement tool is the first of its kind in the sense that scales were created for *consumption, contribution* and *creation*, which allows for measuring the level of social media engagement. This distinguishes the CEBSC scale from previous mentioned tools since former tools mainly have categorized consumers into user types

or user behaviours. Due to the fact that Schivinski, Christodoulides and Dabrowski (2016) have developed items and scales for *consumption, contribution* and *creation*, practitioners have a tool for auditing and tracking their social media marketing activities and its effectiveness. In accordance with the focus and purpose of this thesis have the CEBSC scale been used as the foundation for the creation of the measurement tool used in this study. Although, it is of importance to mention that the tool is modified in this thesis and the factor of real-time is added in the context of transmedia storytelling.

Consumption	Contribution	Creation
• Read blogs and online forums • Listen to podcasts • Watch video from other users • Read tweets, posts etc. • Visit social medias • Follow other users on social medias	• Add *tags* to Web pages or photos • Comment on blogs • Contribute to online forums • Comment on posts and pictures on social medias • Share content and posts on social medias	• Publish a blog • Publish your own Web pages • Upload video you created • Write articles or stories and post them • Write posts and updates on social medias

Figure 3 Social media engagement levels, inspired by Li and Bernoff (2008, 2011) and Muntinga, Moorman and Smit (2011)

2.7 Summary of Theoretical Framework

The review of relevant literature streams for the purpose of this thesis have evolved into the theoretical framework that sets the foundation for this study. Since the purpose of this thesis is to make a comparison and measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement, the consumer engagement literature is the main focus of this thesis. However, this literature stream is broad and one can approach the field from various perspectives. Therefore, to be able to answer the research question; ***what is the difference in the level of social media engagement when the factor of real-time is integrated in transmedia storytelling?***, the authors have chosen to focus on the concept of social media engagement. Moreover, the authors attend to extend the social media engagement literature by integrating knowledge from the content marketing field and especially the concept of storytelling. Thus, storytelling and particularly transmedia storytelling is the context of this study.

3 Conceptual Framework

This chapter presents the proposed conceptual framework for this study. In addition, the independent variable of real-time is argued for, and the dependent variables are further explained. Subsequently, the research hypotheses are stated in order to answer the research question later on in this study.

3.1 The Proposed Conceptual Framework

The proposed conceptual framework (Figure 4) by the authors of this thesis origins from the social media engagement literature and is influenced by the framework *Consumers' Engagement with Brand-Related Social-Media Content* by Schivinski, Christodoulides and Dabrowski (2016). Thus, the dependent variables used are the social media engagement dimensions *Consumption, Contribution* and *Creation*, which are assumed to be affected by the independent variable *Real-time*. The reason for using this framework is because the focus of this thesis is the social media engagement literature, and this framework is the first of its kind that has developed scales for *Consumption, Contribution* and *Creation*. Therefore, it is appropriate to use the same scales for this study as it is of high relevance and suitable for the purpose of this research, which aims to add new insights to the social media engagement and real-time marketing field. Moreover, the theory of storytelling and further the concept of transmedia, is rather used as the context of the study and provides insights and a broader understanding of social media engagement. In addition, these two research streams are often overlapping with the context of social media, which is why the authors of this thesis find it relevant to merge previous research within each field in the proposed framework (Figure 4).

3.2 Real-time

The independent variable in the proposed framework (Figure 4) is *real-time* and the authors of this thesis aim to measure what effect *real-time* has on *Consumption, Contribution* and *Creation*, i.e. the dependent variables. As mentioned, researchers that have studied real-time marketing are unsure whether it is effective or not and have identified issues with this strategy (Miller, 2013; Reid, 2014). On the other hand, real-time marketing is argued to be the future of marketing (Del Rowe, 2016) and numerous companies are adopting this new strategy (Kerns, 2014). Social media further enhances real-time marketing through the fast and

easy access to consumer conversations, which allows the possibility to participate and interact with consumers in real-time (Scott, 2011). Hence, in a social media context, where practitioners often review the effectiveness of marketing activities through social media engagement, it would be interesting and of relevance to measure if the factor of *real-time* has an effect on social media engagement. The authors of this thesis have further anticipated that the factor of *real-time* can increase social media engagement due to the success of for example SKAM and the campaign of Old Spice.

3.3 Consumption

Influenced by the CEBSC scale (Schivinski, Christodoulides & Dabrowski, 2016), the authors of this thesis have applied *Consumption* as the first dependent variable of social media engagement for the proposed framework (Figure 4). As mentioned, the *Consumption* dimension refers to consumers that passively consume social media content by viewing, reading, listening or downloading (Evans, 2010; Li & Bernoff, 2008, 2011; Muntinga, Moorman & Smit, 2011; Schivinski, Christodoulides & Dabrowski, 2016). This is also the lowest and most common level of engagement among consumers since it requires a low level of participation and effort. *Consumption* has been recognized as a level of engagement by various authors within the social media engagement literature (Evans, 2010; Li & Bernoff, 2008; 2011; Muntinga, Moorman & Smit, 2011; Schivinski, Christodoulides & Dabrowski, 2016), and is thus assessed as a suitable variable in this study to measure social media engagement. In the research by Li and Bernoff (2008; 2011), the user types *spectators* and *joiners* correspond to the *Consumption* level. *Consumption* can also be compared to the *involvement* dimension in the social media engagement barometer by Jiang, Luo and Kulemeka (2016), which further argues for its relevance. To answer the research question, the following hypothesis is developed:

H1: There is a positive effect on the level of Consumption when the factor of real-time is integrated

3.4 Contribution

The next dependent variable in the proposed framework (Figure 4) is *Contribution*, which corresponds to the second level of engagement in the CEBSC scale (Schivinski, Christodoulides & Dabrowski, 2016). Examples of *Contribution* is when the consumer comment, share or like

social media content (Heinonen, 2011; Muntinga, Moorman & Smit, 2011). For a consumer to be motivated to move from *Consumption* to *Contribution* is the involved entertainment and self-expression important (Shao, 2009). The authors of this thesis argue that *Contribution* is a relevant dependent variable in the framework due to its recognition in previous research in addition to Schivinski, Christodoulides and Dabrowski (2016). Firstly, Li and Bernoff (2008; 2011) categorized the seven user types where *collectors* and *critics* correspond to the *Contribution* level of engagement, whereas Muntinga, Moorman and Smit (2011) elaborated the *contributing* usage type. Evans (2010) terms the next level of engagement *curation*, but it does include the same behavioural actions as *Contribution* (Muntinga, Moorman & Smit, 2011; Schivinski, Christodoulides & Dabrowski, 2016). Furthermore, for the social media engagement evaluation barometer (Jiang, Luo & Kulemeka, 2016), the *interaction* dimension can be compared to *Contribution*. In order to answer the research question, the following hypothesis is developed related to the dependent variable *Contribution*:

H2: There is a positive effect on the level of Contribution when the factor of real-time is integrated

3.5 Creation

The third dependent variable in the proposed framework (Figure 4) is *Creation*, which again is applied in accordance with the CEBSC scale (Schivinski, Christodoulides & Dabrowski, 2016) and the research by Muntinga, Moorman and Smit (2011). *Creation* is argued by previous research to be the highest level of social media engagement and refers to consumers that create their own content and publish it on social media, e.g. weblogs, written text, created videos and/or music (Evans, 2010; Li & Bernoff, 2008; 2011; Muntinga, Moorman & Smit, 2011; Schivinski, Christodoulides & Dabrowski, 2016). As argued for the other two dependent variables, *Creation* is believed to be an appropriate measurement variable in this study due to the established research of former scholars. Li and Bernoff's (2008; 2011) seven social media user types have *conversationalists* and *creators* as the two types with highest engagement, which both fits into the *Creation* variable for the proposed framework. Nevertheless, in comparison to Evans's (2010) study, *collaboration* is the highest level of engagement and thereafter *creation*. However, the authors of this thesis argue that the categorization of *Creation* by Muntinga, Moorman and Smit (2011), and Schivinski, Christodoulides and

24

Dabrowski (2016) covers both *creation* and *collaboration.* Lastly, the dimension of *influence* in the social media evaluation barometer (Jiang, Luo & Kulemeka, 2016) is comparative to the variable *Creation*. In order to answer the research question, the following hypothesis is developed related to the dependent variable *Creation*:

H3: There is a positive effect on the level of Creation when the factor of real-time is integrated

3.6 Overall Social Media Engagement

In addition to measuring the effect on the three dependent variables *Consumption, Contribution* and *Creation*, the authors aim to realize the overall effect on social media engagement when the factor of *real-time* is integrated. However, since the CEBSC scale (Schivinski, Christodoulides & Dabrowski, 2016) is used as the foundation for the proposed framework, which do not phrase any questions directly for social media engagement, neither do the authors of this thesis. The proposed framework (Figure 4) does therefore not include arrows between *Consumption; Contribution; Creation*; and social media engagement. Rather, a cumulative value for the three dependent variables is calculated and referred to as the *Overall* social media engagement. Hence, to answer the research question, the following hypothesis is developed related to the *Overall* social media engagement:

H4: There is a positive effect on the Overall social media engagement when the factor of real-time is integrated

Proposed Conceptual Framework

Social Media Engagement Factors

Real-time

H1 → Consumption

H2 → Contribution

H3 → Creation

H4 → Overall Social Media Engagement

Independent variable

Dependent variables
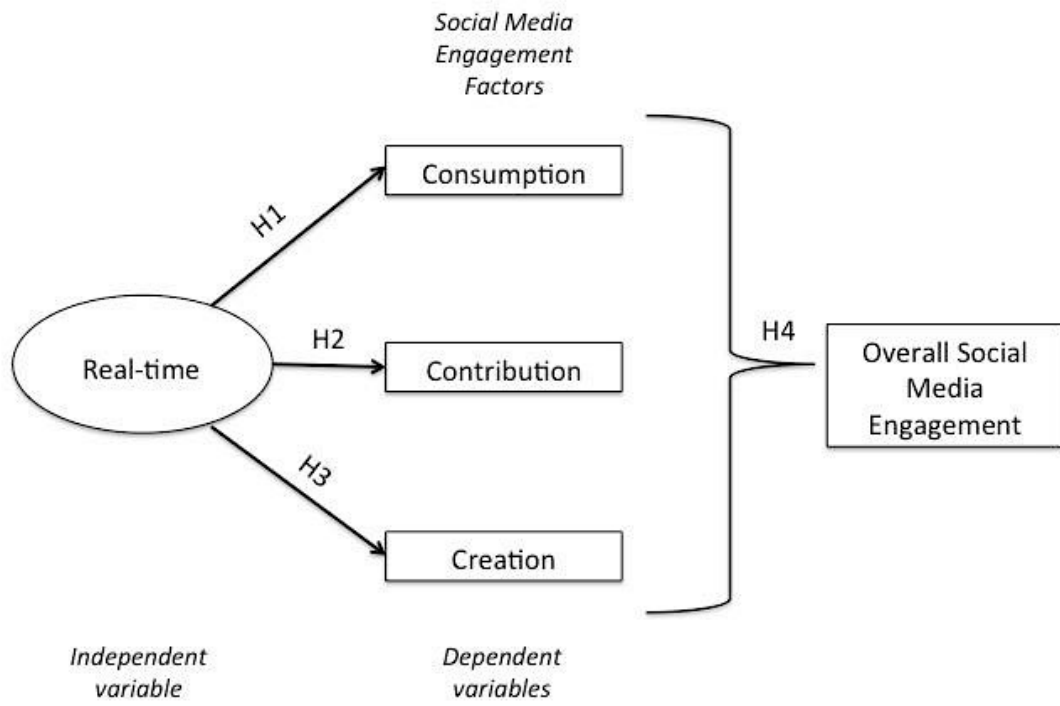
Figure 4 Proposed conceptual framework by Bjursten and Norman Sylvendahl (2017)

4 Methodology

In the following section, the authors of this thesis begin with explaining the research philosophy that this study proceeds from. Thereafter, the chosen research approach and research design is described and argued for. Subsequently, the data collection method is thoroughly clarified, followed by the process of data analysis and lastly a discussion of the quality criteria.

4.1 Research Philosophy

The epistemological approach taken in this thesis is of positivistic nature, which means that the world exists externally and objective methods are applied to measure its properties (Easterby-Smith, Thorpe & Jackson, 2008). Hence, knowledge is based on empirical observation and verification and thus, positivism suits well with the research purpose as it aims to measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement. When conducting positivistic research, emphasis is put on measurability and generalizations are made through statistical probability, which is how the authors of this thesis are approaching how to answer the research question (Easterby-Smith, Thorpe & Jackson, 2008). According to Bryman and Bell (2011), by taking a positivistic research approach the researcher believes that there is one single reality, and therefore should repeat studies indicate the same result. Thus, hypotheses can be constructed and tested in order to make objective conclusions of the studied phenomenon (Bryman & Bell, 2011).

4.2 Research Approach

Qualitative and quantitative research are the two main research approaches. The qualitative approach is when the researcher uses an inductive model, which is associated with the constructionist perspective (Creswell, 2003). Whereas a quantitative study often use a deductive research approach. A deductive research approach is when the researcher uses previous literature and theories as the base of the study, and furthermore the basis for the hypothesis originates from these sources (Bryman & Bell, 2011; Trochim, 2006). Since the aim of this research is to add new insights to the social media engagement and real-time marketing field, by incorporating knowledge from the transmedia storytelling literature, a deductive approach will originate from and test current theory by empirical observations through a quantitative study. Therefore, the authors of this thesis approach and develop the problem formulation from

the social media engagement theory and the transmedia storytelling theory. From a positivistic perspective and due to the nature of the research question, the quantitative approach is in favor to observe the problem and to be able to construct hypotheses (Bryman & Bell, 2011).

To conduct survey(s) or structure observation(s) are the two most common approaches when collecting data from a sample within deductive studies (Bryman & Bell, 2011; Creswell, 2003). Likewise, it is a way for the researcher to test whether to accept or reject the constructed hypothesis. Based on the results of the tested hypothesis, theory can then be adjusted (Bryman & Bell, 2011). The authors of this thesis have chosen to conduct a survey in order to answer the research question ***What is the difference in the level of social media engagement when the factor of real-time is integrated in transmedia storytelling?***. This decision is made in accordance with the nature of the research problem where the study aims to measure the level of social media engagement, which is more easily done through a survey than through observations (Bryman & Bell, 2011). In addition, the target population is large and has a broad geographical spread and thus, a survey is more suitable to reach the population and to be able to generalize where repeated studies should indicate the same results (Bryman & Bell, 2011).

4.3 Research Design

The five main research designs are; *experimental, case study, longitudinal, comparative* and *cross-sectional design*. Due to its complicatedness, *experimental design* is seldom used within business research, since it requires one treatment group that is exposed to the manipulation and one control group without it (Easterby-Smith, Thorpe & Jackson, 2008). A *case study design* on the other hand is described by Bryman and Bell (2011) to focus on a single event or an organization. Also, they argue that if the aim is to measure changes over time then a *longitudinal design* is the best approach. Whereas, when the researcher instead compares two or more cases, one usually talks about a *comparative design*, something that for the most part is used in cross-cultural studies. Finally, there is the *cross-sectional design*, which is commonly known for being a method where one observes various variables with the purpose of finding patterns between them (Bryman & Bell, 2011).

4.3.1 Cross-sectional Comparison Design

This study origins from a positivistic and quantitative research approach and hypotheses are constructed and tested, thus, an experimental or quasi-experimental method is most suitable

according to Easterby-Smith, Thorpe and Jackson (2008). Since the purpose of this thesis is to make a comparison and measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement*,* one would at first consider an experimental design since one group is exposed to the manipulation, i.e. *real-time*, and one is not (Easterby-Smith, Thorpe & Jackson, 2008). However, since the manipulation has already taken place and the authors of this thesis observe the two groups afterwards it is not possible to have control over an experimental setting (Bryman & Bell, 2011). Therefore, a quasi-experimental method has been chosen, in the form of a cross-sectional comparison design, in order to realize the purpose of the study. However, distinct for quasi-experimental design is to use multiple measures over time (Bryman & Bell, 2011), which is not applied in this research where one single study constitutes as the base for analysis.

The cross-sectional comparison design is the most commonly used in business research and Easterby-Smith, Thorpe and Jackson (2008) argue that the advantages of this research design is clarity, transparency and repeatability. However, they further state that the weakness is that the sample is not allocated randomly but rather selected based on individuals who have experienced what the researchers intend to study, which differs from an experimental design. Thus, in order to draw as accurate conclusions of the cause-and-effect relationships as possible, the control group and the treatment group should only differ on the treatment variable, which is impossible to guarantee and thus a weakness of this research design. Although, the reason for choosing the cross-sectional comparison design is further that it suits the positivistic departure of the authors of this thesis as it enables to measure multiple factors simultaneously (Easterby-Smith, Thorpe & Jackson, 2008). Figure 5 below demonstrates the cross-sectional comparison design applied for this study, where a comparison is made between one group that has been exposed to the dependent variable of *real-time* and one group that has not.
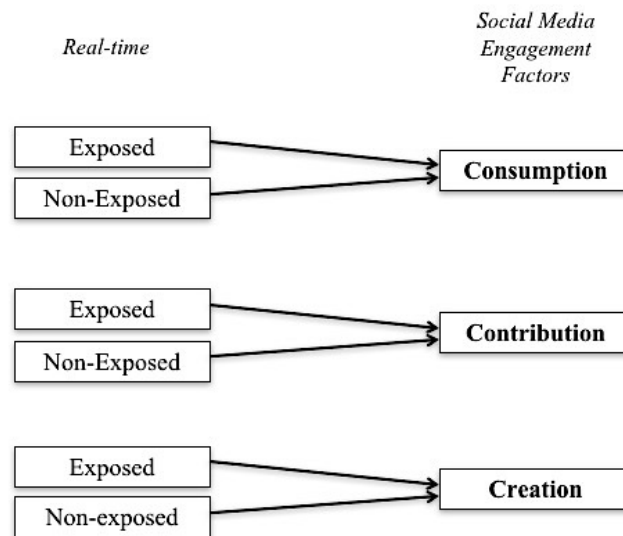
Figure 5 Cross-sectional comparison design

4.4 Data Collection Method

The practice of obtaining and gather information by the researcher is more known as data collection (Easterby-Smith, Thorpe & Jackson, 2008). There are several ways to approach this process, depending on the nature of the research approach. If conducting a qualitative study; interviews, observations and focus groups would be the preferable options (Bryman & Bell, 2011; Easterby-Smith, Thorpe & Jackson, 2008). Nonetheless, when performing a study of quantitative nature, as for this thesis, a survey would be the best option due to its possibility to faster reach a broader sample size (Bryman & Bell, 2011).

4.4.1 Primary and Secondary Data Collection

In accordance with Christensen et al. (2001), the authors of this thesis have reflected upon the applied sources, since these could be crucial for the end result of this study. There are two kinds of data sources; primary and secondary sources. Primary data sources are described by Easterby-Smith, Thorpe and Jackson (2008) and Svenning (2003) to be the original sources of data, and is gathered by the person conducting the research. In contrast, secondary data sources are already existing data from previous studies that researchers may use, nevertheless these studies are most often originally conducted with another purpose, which needs to be accounted for. Since the authors of this thesis mostly have made use of secondary data sources, this has

been taken into careful consideration. Data collection is the process of gathering and measuring information, according to Bryman & Bell (2011) this can be done through various methods depending on whether the study is of qualitative or quantitative nature. In a qualitative study this can be done through focus groups, interviews and/or observations (Bryman & Bell, 2011). Whereas in a quantitative study, where the authors are looking for the opinions of a larger sample, the most suiting method is to conduct a survey (Bryman & Bell, 2011).

4.4.2 Survey

Within the positivistic research philosophy, survey research is the most common research method (Easterby-Smith, Thorpe & Jackson, 2008) and is believed by the authors of this thesis to be the most suitable choice to answer the research question. This data collection method allows standardized data to be gathered from a large sample, which eases evaluation and analysis of the results. Moreover, survey research tends to apply cross-sectional designs, which suits the chosen research design. One can conduct three types of surveys, namely factual, inferential and exploratory (Bryman & Bell, 2011; Easterby-Smith, Thorpe & Jackson, 2008). Factual surveys involve collecting factual data, often through market research, from different groups of people. Exploratory surveys on the other hand, collect information to detect patterns among the respondents, which ultimately emerge to new theory. The inferential survey starts from existing assumptions and hypotheses and aims to discover relationships between variables and concepts. Thus, the researcher starts to distinguish the involved factors and determines what seems to be the cause behind the assumptions (Easterby-Smith, Thorpe & Jackson, 2008). The authors of this thesis have chosen the inferential survey since this serves the needs of the deductive research approach best. Additionally, it is often used in academic research, especially within marketing and management (Easterby-Smith, Thorpe & Jackson, 2008).

The conducted survey takes the form of an online survey and this decision has been made to reach the intended population. An online survey is preferred if the geographical distance is large, since it allows for easier access to the population and is more cost efficient (Bryman & Bell, 2011). The questions for the survey have been selected from previous research within social media engagement and the scales are taken from the Consumer's Online Brand-Related Activities framework (Schivinski, Christodoulides & Dabrowski, 2016). The advantage of using this approach is that the questions have previously been tested, and in addition the scales are reliable as valid measurements. Besides, since the survey's items have been previously

tested it is a higher certainty that they are sufficiently accurate of measuring variables (Easterby-Smith, Thorpe & Jackson, 2008).

Furthermore, Bryman and Bell (2011) argue for the importance of language. This survey was constructed in English, since the population covers different nationalities and thus, the native language differs. It is preferable to use the native language of the respondents (Bryman & Bell, 2011), but due to the fact that the authors of this thesis do not possess the language skills required for an appropriate adaptation, English was argued to be most suitable. However, the English level was adapted to fit the understanding of the population.

The questions to the survey used in this thesis can be found in Appendix D.

4.4.3 Pre-test of the Survey

Since literature encourages researchers to conduct a pre-test of the survey before sending it out, this has been done accordingly (Bryman & Bell, 2011; Hair et al., 2010). The benefits of making a pre-test is that spelling errors as well as unclear formulations can be detected, which otherwise could have influenced the result (Bryman & Bell, 2011). The pre-test of this survey was sent out to individuals, representative of the sample frame, which was a highly effective way to get knowledge regarding the comprehension of the questions and statements in the survey (Bryman & Bell, 2011; Hair et al., 2010). As it turned out, a couple of the pre-test participants found one statement rather unclear, which was therefore changed and made clearer.

4.4.4 Sampling

When conducting a survey the researchers need to wisely reflect over if a probability or nonprobability sample approach should be applied (Uprichard, 2013). According to Bryman and Bell (2011), if a sample is carefully chosen and unbiased it should be able to represent the opinion of the population. Probability-sample is a random selection of participants where all units of the population have equal possibility of being chosen (Bryman & Bell, 2011). Non-probability sample on the other hand is when some units are more likely than others to be chosen (Bryman & Bell, 2011; Ghauri & Grønhaug, 2010). Even though probability sample has high trustworthiness and low chances of sampling errors, non-probability sample is still the most commonly used approach because of its convenience (Trochim, 2006).

In this thesis, the authors used non-probability sampling since the purpose of this study is to make a comparison and measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement. Therefore, the sample needs to consist of individuals representable for the two groups identified for the cross-sectional comparison design; non-exposed and exposed to *real-time*. Thus, the TV series SKAM is chosen as the setting for the study since this provides a suitable example where viewers could have watched the show in *real-time* or not. Consequently, the sample is chosen by the authors and not all units of the population have the same chance to participate. Secondly, the sample frame consists of individuals that have watched the TV series SKAM, since this is the context of this research and thus a criterion to be able to participate. Thirdly, the authors have made the decision to focus on high school students. This decision is made because of the quasi-experimental design where one should control as many external variables as possible (Bryman & Bell, 2011). Hence, by focusing on high school students the sample is more homogeneous and one can to a higher extent argue that the factor of *real-time* is the cause behind an eventual difference between the two groups. The reason for choosing high school students is because they are the main target group for SKAM and is also the largest age group who watches the TV series (Donadio, 2016).

To be able to decide the sample size, the margin of error, confidence level, and standard deviation have to be decided (Smith, 2013). In this case, since the population size is unknown, the authors have defined it as large, therefore they have decided for a margin of error of ±5%, to reach a representative result. The confidence level is 95%, which gives a Z-score of 1.96 that should be constant (Moore, McCabe & Craig, 2009). Additionally, to ensure that the sample size is sufficient the standard deviation takes the value of 0.5 (Moore, McCabe & Craig, 2009). The combination of these values leads to the following equation regarding the sample size determination:

$$\text{Necessary sample size} = (\text{Z-score})^2 \text{ x StdDev x (1-StdDev) / (margin of error)}^2$$
$$\rightarrow ((1,96)^2 \text{ x } 0,5(1\text{-}0,5)) / (0,05)^2 \rightarrow (3,8416 \text{ x } 0,25) / 0,0025 = 385 \ (384,16)$$

From this equation one can conclude that at least 385 participants are needed in the survey. For convenience, the authors of this thesis aimed for approximately 400 participants in total, i.e. 200 participants per group.

4.4.5 Non-probability Sampling

The participants were chosen through three types of nonprobability sampling approaches; *quota, convenience* and *snowball* sampling. Quota sampling, which is described by Easterby-Smith, Thorpe and Jackson (2008) as an approach where the relevant population is divided in categories and that the gathering of participants continue until the predetermined size for each category is reached. Hence, for the purpose of this study, the authors desired one group consisting of 200 participants that not had been exposed to *real-time* transmedia storytelling and one group consisting of 200 participants that had been exposed to the factor of *real-time*. Since SKAM has the largest audience in Norway and Sweden, the quota sampling was initially constructed to reach Norwegian and Swedish viewers of SKAM. Thereafter, a distinction was made between consumers that had watched SKAM in *real-time* and consumers that had watched SKAM without the factor of *real-time*. This distinction was made by asking the respondents two control questions, firstly whether they have watched SKAM on NRK TV (Norwegian) or SVT-play (Swedish), since only consumers watching SKAM on NRK TV could have been exposed to the factor of *real-time*. Secondly, the respondents that answered NRK TV were asked how they have watched SKAM, where they could choose between *I watch the episodes when they are released and try to stay up to date* or *To stay up to date is not that important to me, I rather watch the episodes when I have time*. Thus, the respondents choosing the former alternative are the ones categorized as the group that have been exposed to the factor of *real-time*.

Moreover, to reach the assigned sample quota, participants were selected through convenience sampling, meaning that the sample was chosen due to the authors' accessibility (Bryman & Bell, 2011). Since the chosen sample was first and foremost Norwegian and Swedish high school students, the convenience sampling was mainly done by contacting responsible teachers at various high schools in Norway and Sweden. The teachers were asked to send out the survey to their students and further to forward the email to colleagues and their students, with the explanation and link to the survey. Thus, another non-probability sampling technique was applied that Bryman and Bell (2011) refer to as snowball sampling.

4.5 Data Analysis

Before the authors of this thesis could start the data analysis, all invalid data was removed. With invalid data one is referring to participants not corresponding to the required sample,

incomplete answers or participants who did not take the survey seriously (Bryman & Bell, 2011). This filtering was made in accordance with two control questions, where some of the respondents were considered as non-responses. In total did 633 people reply to the survey, however, the respondents that had never watched SKAM were removed together with those who were over 19 years old, remaining 496 respondents that could be used in the analysis. Despite hard attempts from the authors of this thesis to reach an equal gender allocation, there were an uneven distribution between male and female participants. Possible explanations to this might be that females more frequently tend to participate in surveys compared to males (Lindén-Boström & Persson, 2010) and that the TV series SKAM is originally intended for 16 year old girls and thus, have a higher number of female viewers (Jones, 2016).

After having removed everyone not fitting into the sample frame, the data spreadsheet from the survey was imported to SPSS for the statistical analysis.

4.5.1 Levels of Measurements

A way to facilitate the statistical analysis is by coding the variables with numerical values, after the data from the survey has been inspected and cleaned up (Bryman & Bell, 2011; Saunders, Lewis & Thornhill, 2009). The numerical variables can be given one of the following four scales; nominal, ordinal, interval or ratio, which is based on their level of measurement (Burns & Burns, 2008). Nominal variables are classified into categories based on what it represents, thus it is not the number that is important in this case but rather what it represents (Burns & Burns, 2008). In this thesis four items were classified as nominal variables, whereas one of them being gender, where 1 = *male*, 2 = *female* and 3 = *other*. As a result, this kind of measurement may be used to detect the difference between different variables but one cannot compute a mean or ratio for example (Saunders, Lewis & Thornhill, 2009). The other level of measurement used in this thesis is the interval classification, which measures attitudes and compares differences (Burns & Burns, 2008). This can be done by having the participants to choose their answer based on a Likert scale (Bryman & Bell, 2011). The Likert scale in this thesis allowed answers on a continuum from 1 to 7, where 1 represents *totally disagree* and 7 represents *totally agree*.

4.5.2 Levene's Test for Homogeneity of Variance

Prior to the one-way analysis of variance (ANOVA) test, the variance equality of two samples are measured through Levene's Test. If the significance level is >0.05 the Levene's test is not significant, meaning that the approximately equal variances are assumed (Burns & Burns, 2008). However, if the significance level is <0.05 the variances are not equal, which means that the assumption of homogeneity of variance has been violated (Burns & Burns, 2008).

4.5.3 The Analysis of Variance

To test and compare the mean of two groups, a one-way ANOVA is applied. Burns and Burns (2008) together with Moore, McCabe and Craig (2009) state that ANOVA tests the null hypothesis, meaning that it tests whether the sample means of two or more groups are equal. If there is a significant difference between groups the null hypothesis is rejected (Burns & Burns, 2008; Moore, McCabe & Craig, 2009). The test implicates if the differences are because of random sampling error or if there actually are systematic effects. The variances that are compared through ANOVA comes from two sources, and are referred to as *Between Groups* variance and *Within Groups* variance (Moore, McCabe & Craig, 2009). The ratio between the two estimations is defined with the degree of freedom, which is based on the sample size. The authors of this thesis studied the variance amongst the *Between* and *Within groups*, also known as the F ratio. A smaller F ratio means that there is no significant difference, while a larger F ratio indicates that there is a significant difference between the means of the two groups (Burns & Burns, 2008; Moore, McCabe & Craig, 2009). The confidence interval in this thesis is set at 95%, which is the most common one.

4.6 Quality Criteria

The authors of this thesis have carefully considered the *reliability, replication* and *validity* of this study, since it is essential for the research process and later when analyzing the result (Patton, 2002). The authors have also taken ethical aspects and limitations into consideration.

4.6.1 Reliability and Replication

Reliability goes hand in hand with replication, it is argued by Bryman and Bell (2011) and Kirk and Miller (1986) that the end result should be the same if the research is replicated at another point in time. For this to be possible the progress of a study must be carefully documented and easy for the reader to follow. Since the purpose of this thesis is to measure social media engagement, where engagement is a continuum that develops over time, it could be possible that the results would differ at another point in time. However, due to the large sample size the authors believe that the same type of sample should result in the same findings.

Bryman and Bell (2011) argue that there are two other aspects of reliability to consider, namely internal reliability and inter-observer consistency. For a quantitative study is internal reliability often relatively high, due to numerical answers (Bryman & Bell, 2011). A way to test the internal reliability is through Cronbach's Alpha coefficient, where a value greater than 0.7 is considered acceptable according to Bryman and Bell (2011) and Field (2013). This statistical method measures the consistency and correlation of the questions in the survey related to the concept (Easterby-Smith, Thorpe & Jackson, 2008).

Regarding the inter-observer consistency, one need to be aware of the potential bias of the authors in the discussion of the findings. Due to the fact that the researchers naturally have their own assumptions and previous experiences, this might influence the interpretations of the findings (Bryman & Bell, 2011). Thus, ultimately for the interpretations to be considered reliable, the researchers should have a neutral and unbiased mind-set.

4.6.2 Validity

The final quality criterion is validity, which indicates whether the research measures what it aimed to measure or not (Bryman & Bell, 2011; Easterby-Smith, Thorpe & Jackson, 2008). In order to increase the validity of the research, the authors of this thesis have made a thorough review of the literature within the field to find the most suitable framework for the study. The chosen framework is further built upon previous research within the field that have been of high importance. In addition, the questions in the survey are also gathered from previous research, which reassures that the questions are suitable and valid for the purpose of the study (Bryman & Bell, 2011).

The validity can furthermore be measured by Pearson's r correlation test. This test ensures that the constructs do not measure the same thing, in this case *Consumption, Contibution* and *Creation* (Burns & Burns, 2008; Easterby-Smith, Thorpe & Jackson, 2008). The value should with advantage be between 0.3 and 0.9, which is neither too low nor too high (Hair et al., 2010).

4.6.3 Ethical

As a researcher, it is important to consider the ethical aspects when conducting a study. According to Bryman and Bell (2011) there are a couple of factors that should be taken into consideration, which has been done in this thesis. Firstly, the conducted survey was completely anonymous, which the authors made sure to inform the participants of. Secondly, the participants were informed about the purpose of the survey as well as given the chance not to participate. Moreover, since the TV series SKAM targets high school students, the respondents targeted for this survey were accordingly. High school students in this thesis refers to young adults in the age range of 16-20 (Skolverket, 2015). It is crucial in an ethical aspect that no participant is under the age of 15, since that is the required age in both Sweden and Norway, where one can partake in a survey without the parents' consent (Codex, 2016; NESH, 2006). Additionally, all participants must be well informed and have a clear understanding of the research before participating (Codex, 2016; NESH, 2006).

5 Results

The following chapter presents the findings from the data collected through the survey. It starts with introducing the descriptive information of the sample, followed by tests that measure the reliability and validity of the results. Thereafter, the findings for Consumption, Contribution, Creation and the Overall social media engagement is presented and the corresponding hypotheses are tested.

5.1 Descriptive Sample Information

In total there were 496 respondents, of those were 429 (86.5%) female, 61 (12.3%) male and 6 (1.2%) other. Table 1 shows the distribution of gender between the real-time and non real-time group (control group). In Table 2 the nationalities of the respondents are shown, 192 (38.7%) were Swedish, 274 (55.2%) Norwegian and 30 (6%) from other countries.

Variable		Gender			
		Female	Male	Other	Total
Real-time	Non-exposed	226	47	1	274
	Exposed	203	14	5	222
Total		429	61	6	496

Table 1 Gender distribution

Variable		Nationality			
		Swedish	Norwegian	Other	Total
Real-time	Non-exposed	138	117	19	274
	Exposed	54	157	11	222
Total		192	274	30	496

Table 2 Nationality distribution

5.2 Reliability and Validity Testing

The following part shows the reliability and validity testing, which is tested through Cronbach's Alpha and Pearson's r Correlation.

5.2.1 Cronbach's Alpha

To confirm that the questions within each of the three-construct measured the same thing, an internal consistency of reliability analysis was conducted. Cronbach's Alpha was set at 0.7 for this thesis, which was described in chapter 3. Table 3 shows that *Consumption, Contribution* and *Creation* all have a value of Cronbach's Alpha over 0.7 meaning that the constructs measures the same thing.

Variable	Cronbach's Alpha	Numbers of Questions
Consumption	0.847	5
Contributions	0.904	5
Creation	0.904	5

Table 3 Cronbach's Alpha

5.2.2 Pearson's r Correlation

This ensures that the three-constructs do not measure the same thing, a Pearson's r correlation (1-tailed) test was applied. The P-value (sig.) was 0.000 for *Consumption, Contribution* and *Creation* (Table 4). This indicates that >95% of all variables are significant. Furthermore, when looking at the Table 4 that none of the variable measure the same thing. All of them have a value between 0.3 and 0.9, which according to Hair et al. (2010) is preferred.

Variable		Consumption	Contribution	Creation
Consumption	Pearson Correlation	1	.714**	.479**
	Sig. (1-tailed)		.000	.000
	N	496	496	496
Contribution	Pearson Correlation	.714**	1	.703**
	Sig. (1-tailed)	.000		.000
	N	496	496	496
Creation	Pearson Correlation	.479**	.703**	1
	Sig. (1-tailed)	.000	.000	
	N	496	496	496

**. Correlation is significant at the 0.01 level (1-tailed).

Table 4 Pearson's r Correlation

5.3 Homogeneity of Variance

Prior to the one-way ANOVA, Levene's test is computed to test the homogeneity of variance. This test was conducted for each hypothesis related to *Consumption, Contribution* and *Creation*, and for the hypothesis for *Overall* social media engagement. In Levene's test the

assumption is that the variances between groups are approximately equal (Burns & Burns, 2008) and thus, the null hypothesis is:

H₀ : There is no difference between the variance for the non-exposed group and the variance for the exposed group

For *Consumption*, Levene's test shows in Table 5 that there is a significant difference between variances, since p = 0.000, which is < 0.05. Therefore, the null hypothesis is rejected and the assumption of homogeneity of variance is violated.

Levene Statistic	df1	df2	Sig.
13.153	1	494	.000

Table 5 Levene's test for Consumption

With regards to *Contribution*, Levene's test showed that there is no significant difference between the variances. Table 6 shows that p = 0.073, which is > 0.05 and the null hypothesis is accepted. Hence, homogeneity of variance is assumed.

Levene Statistic	df1	df2	Sig.
3.228	1	494	.073

Table 6 Levene's test for Contribution

Following, Table 7 shows that for Levene's test on *Creation*, p = 0.496, which is > 0.05. Therefore, the null hypothesis is accepted since there is no significant difference between the variance, and thus, equal variances can be assumed.

Levene Statistic	df1	df2	Sig.
.464	1	494	.496

Table 7 Levene's test for Creation

Lastly, for the *Overall* social media engagement, Table 8 displays that p = 0.006 in Levene's test. This means that there is a significant difference in variance between groups and the null hypothesis is rejected. Consequently, the assumed homogeneity of variance is violated.

Levene Statistic	df1	df2	Sig.
7.495	1	494	.006

Table 8 Levene's test for Overall social media engagement

5.4 Hypothesis Testing

The following part shows the four-different hypothesis and whether the null-hypothesis is accepted or rejected. For the null hypothesis to be accepted the p-value should be < 0.05.

5.3.1 Hypothesis 1 - Consumption

H1: There is a positive effect on the level of Consumption when the factor of real-time is integrated

Initially, a descriptive analysis was conducted, where the mean of the two groups were presented in Table 9; *Non-exposed* [M = 3.7686] and *Exposed* [M = 4.4919], which shows that the mean is higher for individuals exposed to real-time than non-exposed. This mean is calculated from the five items related to *Consumption* in the survey (Appendix E), where the average corresponds to the overall mean for *Consumption*.

Thereafter, a descriptive analysis was run separately for each of the five statements related to *Consumption* in order to see if there were any items with divergent values. Although, Figure 6 shows that all five items have a higher mean for individuals exposed to real-time than individuals that is non-exposed. Particularly high in comparison is the mean for the statement *I have joined fan page(s) related to SKAM on social media* and *I follow SKAM characters on social media*.

However, to be able to accept or reject the research hypothesis related to *Consumption*, a statistical null hypothesis and an alternative hypothesis were formulated:

H_0 : *There is no significant difference in Consumption between the groups non-exposed and exposed to real-time*

H_1 : There is a significant difference in Consumption between the groups non-exposed and exposed to real-time

To test the null-hypothesis a one-way ANOVA between groups was conducted. When the ANOVA was run for each of the five questions separately, Figure 6 (further described in Appendix E) shows that all questions except from *I read blogs/blog posts related to SKAM* [p = 0.230] were significantly different at a confidence level of 95%, i.e. p< 0.05. Subsequently, when adding all questions related to *Consumption* and running the ANOVA, Table 10 demonstrates that there is a significant difference between the groups non-exposed and exposed, [$F(1, 494) = 20.685$, $p = 0.000$]. Therefore, the null hypothesis *There is no significant difference in Consumption between the groups non-exposed and exposed to real-time* is rejected since p<0.05.

Thus, the research hypothesis **H1: There is a positive effect on the level of Consumption when the factor of real-time is integrated**, is accepted.

Variable	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Non-exposed	274	3.7686	1.86913	.11292	3.5463	3.9909	1.00	7.00
Exposed	222	4.4919	1.61773	.10857	4.2779	4.7059	1.00	7.00
Total	496	4.0923	1.79578	.08063	3.9339	4.2508	1.00	7.00

Table 9 Descriptive analysis of Consumption
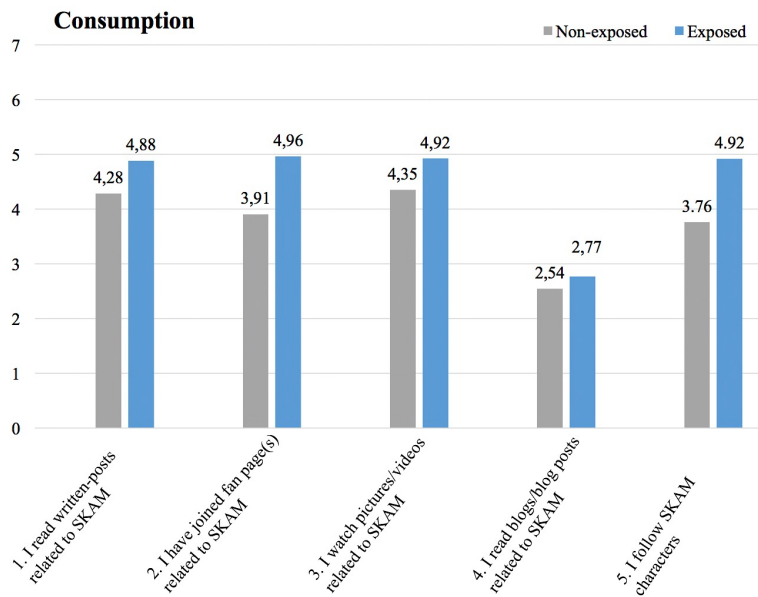
Figure 6 Bar graph on survey answers regarding Consumption

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	64.155	1	64.155	20.685	.000
Within Groups	1532.135	494	3.101		
Total	1596.291	495			

Table 10 ANOVA of Consumption

5.3.2 Hypothesis 2 - Contribution

H2: There is a positive effect on the level of Contribution when the factor of real-time is integrated

First, a descriptive analysis was conducted where the overall mean of the two groups were presented, Table 11; *Non-exposed* [M = 2.8606] and *Exposed* [M = 2.9135], which shows that the mean for individuals exposed for real-time is higher than non-exposed. This mean is calculated from the five items related to *Contribution* in the survey Appendix F, where the average corresponds to the overall mean for *Contribution*.

Following, a descriptive analysis was conducted for each of the five items related to *Contribution*, which showed an inconsistent result. Figure 7 (further described in Appendix F)

shows that the mean is higher for individuals exposed to real-time for three out of five questions, which is for *sharing and liking written posts, pictures and videos*. Whereas the mean is higher for individuals non-exposed to real-time for *tagging/commenting on written posts, pictures and videos*.

However, to be able to accept or reject the research hypothesis related to *Contribution*, a statistical null hypothesis and an alternative hypothesis were formulated:

H_0 *: There is no significant difference in Contribution between the groups non-exposed and exposed to real-time*

H_1 *: There is a significant difference in Contribution between the groups non-exposed and exposed to real-time*

To test the null hypothesis a one-way ANOVA between groups was conducted. When the ANOVA was run for each of the five items related to *Contribution* in the survey, none of the items were significantly different on a 95% confidence level, i.e. $p < 0.05$. The item that showed the highest difference between groups was *I like pictures/videos related to SKAM* [p = 0.197], which is close to being significantly different on a 90% confidence interval [p < 0.1]. When grouping the five items in the survey to an overall value for *Contribution* and running the ANOVA, Table 12 shows that there is no significant difference between the groups non-exposed and exposed [F(1, 494) = 0.109, p = 0.742]. Therefore, the null hypothesis *There is no significant difference in contribution between the groups non-exposed and exposed to real-time* is accepted since p> 0.05.

Thus, the research hypothesis **H2: There is a positive effect on the level of Contribution when the factor of real-time is integrated** is rejected.

Variable	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Non-exposed	274	2.8606	1.83989	.11115	2.6418	3.0794	1.00	7.00
Exposed	222	2.9135	1.69698	.11389	2.6891	3.1380	1.00	7.00
Total	496	2.8843	1.77577	.07973	2.7276	3.0409	1.00	7.00

Table 11 Descriptive analysis of Contribution
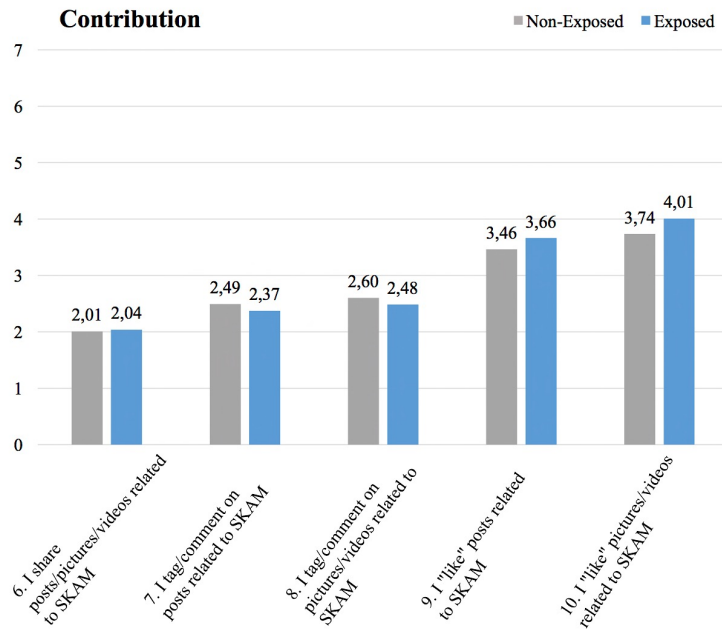
Figure 7 Bar graph on survey answers regarding Contribution

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.344	1	.344	.109	.742
Within Groups	1560.574	494	3.159		
Total	1560.917	495			

Table 12 ANOVA of Contribution

5.3.3 Hypothesis 3 - Creation

H3: There is a positive effect on the level of Creation when the factor of real-time is integrated

The descriptive analysis for *Creation* showed that the overall mean of the two groups were, Table 13; *Non-exposed* [M = 1.6715] and *Exposed* [M = 1.6568], which shows that the mean for individuals exposed for real-time is lower than individuals non-exposed to real-time. This mean is calculated from the five items related to *Creation* in the survey (Appendix G), where the average corresponds to the overall mean for *Creation*.

In addition, a descriptive analysis was conducted showing the means for each of the five items related to *Creation* separately. Figure 8 (further described in Appendix G) displays that all

questions had a higher mean for non-exposed than exposed to real-time, except *I start discussions related to SKAM on social media.*

However, to be able to accept or reject the research hypothesis related to *Creation*, a statistical null hypothesis and an alternative hypothesis were formulated:

H_0 : *There is no significant difference in Creation between the groups non-exposed and exposed to real-time*

H_1 : *There is a significant difference in Creation between the groups non-exposed and exposed to real-time*

A one-way ANOVA between groups was run for each item related to creation separately in order to see whether there was a significant difference for any of the items. However, in Appendix G one can see that none of the questions demonstrated a significant difference between non-exposed and exposed to real-time on a confidence level of 95%, i.e. $p < 0.05$. Nevertheless, on a confidence level of 90%, i.e. $p < 0.1$, the statement *I create pictures/videos related to SKAM and post it on social media* is close to being significantly different [$p = 0.175$]. When running ANOVA for the overall value for *Creation*, Table 14 shows that there is no significant difference between individuals non-exposed and exposed to real-time [$F(1, 494) = 0.017$, $p = 0.897$]. Therefore, the null hypothesis *There is no significant difference in Creation between the groups non-exposed and exposed to real-time* is accepted since $p > 0.05$.

Thus, the research hypothesis **H3: There is a positive effect on the level of Creation when the factor of real-time is integrated** is rejected.

Variable	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Non-exposed	274	1.6715	1.29981	.07852	1.5169	1.8261	1.00	7.00
Exposed	222	1.6568	1.21567	.08159	1.4960	1.8176	1.00	7.00
Total	496	1.6649	1.26161	.05665	1.5536	1.7762	1.00	7.00

Table 13 Descriptive analysis of Creation
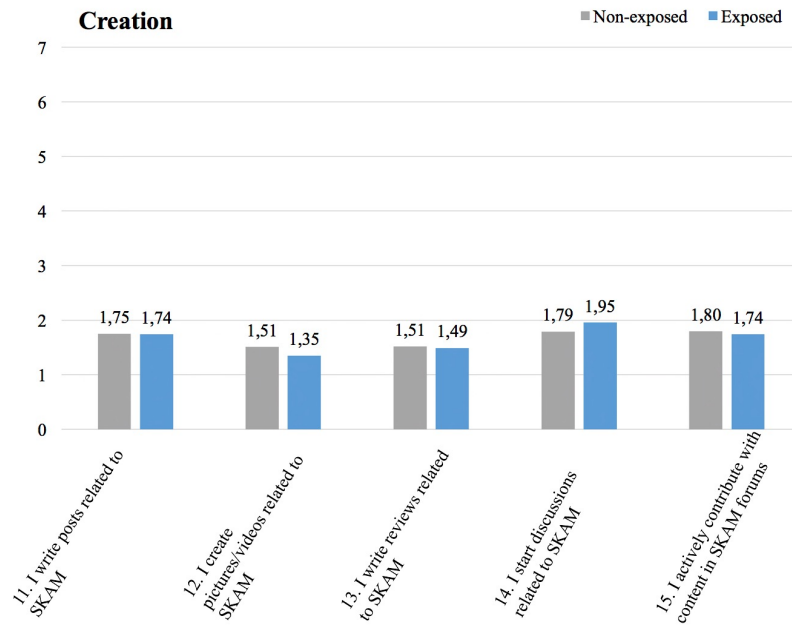
Figure 8 Bar graph on survey answers regarding Creation

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	.027	1	.027	.017	.897
Within Groups	787.843	494	1.595		
Total	787.870	495			

Table 14 ANOVA of Creation

5.3.4 Hypothesis 4 – Overall Social Media Engagement

H4: There is a positive effect on the Overall social media engagement when the factor of real-time is integrated

To be able to measure the *Overall* social media engagement, the three variables *Consumption, Contribution* and *Creation* were summed and an overall mean could be computed. The descriptive analysis (Table 15) shows that the overall mean for *Overall* social media engagement was: *Non-exposed* [M = 2.7669] and *Exposed* [M = 3.0207], which shows that the mean for individuals exposed to real-time is higher than individuals non-exposed to real-time.

Thereafter, a descriptive analysis was run separately for *Consumption, Contribution* and *Creation*. Figure 9 (further described in Appendix H) shows that *Consumption* and *Contribution*

have a higher mean for individuals exposed to real-time than individuals that is non-exposed. Additionally, *Creation* has a slightly higher mean for the non-exposed to real-time group.

Moreover, to be able to accept or reject the research hypothesis related to the *Overall* social media engagement, a statistical null hypothesis and an alternative hypothesis were formulated:

H_0 : *There is no significant difference in the Overall social media engagement between the groups non-exposed and exposed to real-time*

H_1 : *There is a significant difference in the Overall social media engagement between the groups non-exposed and exposed to real-time*

Therefore, a one-way ANOVA between groups was run and Table 16 shows that on a 95% confidence interval there is a significant difference between the groups non-exposed and exposed to real-time [$F(1, 494) = 4.008$, $p = 0.046$]. Therefore, the null hypothesis *There is no significant difference in the Overall social media engagement between the groups non-exposed and exposed to real-time* is rejected since $p < 0.05$.

Thus, the research hypothesis **H4: There is a positive effect on the Overall social media engagement when the factor of real-time is integrated** is accepted.

Variable	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Non-exposed	274	2.7669	1.48016	.08942	2.5909	2.9429	1.00	7.00
Exposed	222	3.0207	1.30371	.08750	2.8483	3.1932	1.00	7.00
Total	496	2.8805	1.40823	.06323	2.7563	3.0047	1.00	7.00

Table 15 Descriptive analysis of Overall social media engagement
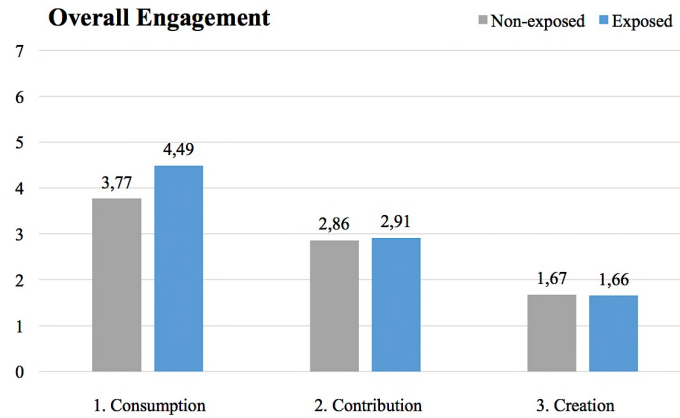
Figure 9 Bar graph over the mean answers to the survey for each dependent variable

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	7.900	1	7.900	4.008	.046
Within Groups	973.734	494	1.971		
Total	981.634	495			

Table 16 ANOVA of Overall social media engagement

5.4 Summary of Hypothesis Testing

Below is a summary of the four hypotheses, what variable it is based on and the analytical status for each.

Variable	Hypothesis	Analytical Status
Consumption	*H1: There is a positive effect on the level of Consumption when the factor of real-time is integrated*	Accepted
Contribution	*H2: There is a positive effect on the level of Contribution when the factor of real-time is integrated*	Rejected
Creation	*H3: There is a positive effect on the level of Creation when the factor of real-time is integrated*	Rejected
Overall Engagement	*H4: There is a positive effect on the Overall social media engagement when the factor of real-time is integrated*	Accepted

Figure 10 Summary of hypothesis testing

6 Discussion

The following chapter analyzes the findings highlighted in the previous chapter and discuss possible explanations for the reached result for Consumption, Contribution and Creation, as well as the Overall social media engagement. This is followed by a conclusion of the effectiveness of real-time marketing and its effect on social media engagement.

6.1 Consumption

As presented in the results for *Consumption*, there was a significant difference between the groups non-exposed and exposed to real-time transmedia storytelling, where individuals exposed to the factor of *real-time* demonstrated a higher level of *Consumption* of content related to SKAM. Thus, the assumption that the factor of *real-time* increases *Consumption* was correct and in line with the belief of the authors of its effect on social media engagement. Further, this finding strengthens previous assumptions within the real-time marketing research, which have argued that real-time is believed to be an effective strategy to increase consumer engagement (Del Rowe, 2016; Kerns, 2014; Reid, 2014; Scott, 2011). Furthermore, the mean for both groups were highest for *Consumption* among the three dependent variables, which shows that most of the respondents are positioned on the lowest level of social media engagement, i.e. *Consumption*, where one only passively consume content through reading, listening or watching (Scott, 2010). This finding is consistent with previous research, which argues that *Consumption* is the most common level of engagement since consumers only make contributions for a subset of what they consume (Evans, 2010; Li & Bernoff, 2011; Muntinga, Moorman & Smit, 2011).

Moreover, the aim with real-time marketing is often to reach a viral spread (Kerns, 2014), which can be an explanation for why the factor of *real-time* generated higher levels of *Consumption* than the non-exposed group. Due to the nature of a viral spread, where other consumers on the social media platforms rapidly share content, the filtering of content has already been made (Evans, 2010). Thus, the relevance of the content is increased and the probability that the consumer will read/listen/watch the content (Lamberton & Stephen, 2016). In addition, scholars argue that real-time marketing increases brand awareness (Porter, 2013; Scott, 2013), which could mean that the group that have watched SKAM in real-time has a

higher brand awareness and is thus more receptive to content related to SKAM. Therefore, with a higher brand awareness an explanation could be that the real-time watchers do not filter out as much SKAM-related content as the non-exposed group and therefore consume more.

Another finding from the result was that the group exposed to the factor of *real-time* did especially score higher on two statements, which were *I have joined fan page(s) related to SKAM on social media* and *I follow SKAM characters on social media* (Figure 6). This finding is of interest because these two statements differ in nature from the other three statements, where the consumer just passively read and watch content, whereas for these two statements the consumer have made an active choice to join and follow content related to SKAM. Thus, these two statements do per se state a higher level of engagement. Due to this finding, one could draw parallels to the research by Li and Bernoff (2011) and their seven social media user types. The two user types related to *Consumption* are *spectators* and *joiners* and one could argue that the group that is non-exposed to *real-time* are the more passive *spectators* that only watch content appearing in their social media channels. Whereas the group exposed to *real-time* is one step up the engagement ladder and can be compared to the more active *joiners*, where they actively chose to receive content related to SKAM by joining SKAM fan pages and by following SKAM characters. This finding is argued by the authors of this thesis to be of high importance for companies because if consumers choose to receive brand-related content, they are starting a relationship with the brand, which eventually leads to brand loyalty (Confos & Davis, 2016; Jenkins, 2013). Furthermore, Shao (2009) argues that the reason why consumers use social media is because of the community feeling and the connection with other users. Thus, this result might indicate that integrating the factor of real-time in transmedia storytelling means that consumers to an even higher extent want to participate in the brand community. Moreover, this finding supports the assumption of previous research arguing for the effectiveness of real-time marketing. But, it does further contribute with new insights regarding the kind of behavioral engagement it leads to, i.e. more of a community behavior.

Furthermore, one can argue that *real-time* increases the cognitive engagement through the finding that the factor of *real-time* increases joining fan pages and following SKAM characters. When a consumer becomes cognitively engaged they want to learn more about the object, or the brand in this case (Fredericks et al., 2004; Li & Berner, 2013). This requires an active consumer (Pitterson et al., 2016), which is further supported by the fact that the group exposed to *real-time* is argued to be the more active joiners (Li & Bernoff, 2008; 2011).

Likewise, the finding that real-time watchers scored especially high on the statement *I follow SKAM characters on social media* (Figure 6) can be explained by incorporating knowledge from the transmedia storytelling literature. Pulizzi (2012) argues that by including the employees, or the SKAM characters in this case, in the content creation, helps to create a captivating storytelling that consumers can relate to. This strategy does also allow for the brand to become a social enabler (Confos & Davis, 2016), where the brand plays the role as a friend in the consumer's network. This is supported by the finding that consumers that followed the characters in SKAM in real-time, did show an increased engagement. Kee and Yazdanifard (2015) argue further that content that consumers can relate to, are more likely to be shared with others, and thus the engagement level of *Contribution* is not far away. This finding contributes to new insights for both the real-time marketing field, as well as the transmedia storytelling field.

6.2 Contribution

The result showed that there was no significant difference between the groups non-exposed and exposed to *real-time* with regards to *Contribution* and the hypothesis was rejected. However, Table 11 shows that the mean for individuals exposed to the factor of *real-time* is in fact higher than the mean for non-exposed. Yet, the difference is not that significant to be able to argue for a difference between the groups. This means that the findings support previous research to some extent since the mean for real-time watchers is higher, but the authors of this thesis cannot state that real-time marketing is more effective with regards to *Contribution*. As mentioned, the mean of both groups for *Contribution* (Table 11) was much lower than the mean for *Consumption* (Table 9), which shows that most of the consumers have not yet moved to the second level of social media engagement. As argued by Scott (2011), this increase of engagement involves a bigger effort by the consumer, which explains why it is a bigger step to move to the *Contribution* stage. Nevertheless, this argues for that a bigger engagement from the companies are needed, since the consumer needs to feel entertained to proceed to *Contribution* (Shao, 2009).

Additionally, the result showed that the mean for three of the statements had a higher score for the group exposed to the factor of *real-time* (Figure 7). Those statements were; *I share written posts/pictures/videos related to SKAM*, *I like written posts related to SKAM* and *I like*

pictures/videos related to SKAM. In accordance with real-time marketing where the aim often is to get a viral spread (Kerns, 2014), this result shows an indication of that the factor of *real-time* is leading to more shared content, and thus supports previous research. Moreover, Evans (2010) argue that in this step consumers are keen on informing others by sharing relevant and useful content, which could mean that the factor of *real-time* affects the willingness to inform others in the network. As mentioned for *Consumption*, real-time watchers are more joiners and are believed to a higher extent to be involved in brand communities, and thus, on the *Contribution* level they might want to share new content in the community to inform and entertain others.

Moreover, an assumption could be that the consumers that have chosen to watch SKAM in real-time value to stay updated higher than the group that have not watched it in real-time. Thus, real-time watchers could be said to be trendsetters whereas non real-time watchers are rather following and consuming the trend. Therefore, real-time consumers are sharing content to a higher extent to influence other consumers, which can be seen in the findings, even though the difference is not significant. On the other hand, the group that was not exposed to *real-time* had a higher mean on the two statements *I tag/comment on written posts related to SKAM* and *I tag/comment on pictures/videos related to SKAM* (Figure 7). Thus, one could argue that this group is rather following and consuming trends, i.e. SKAM, since they are not the ones that initially share the content. They are rather participating in the already on-going discussion by continuing the spread to their closest friends. A suggestion made by the authors of this thesis is therefore that depending on the target group for a company's marketing activities, one should adapt the marketing strategy. If the aim is to reach consumers that are innovative and trendsetters, real-time marketing could be a recommended strategy. However, if one aims to reach the consumers following trends it might be better to apply transmedia storytelling without the factor of *real-time*. This insight contributes to previous literature, since scholars have argued that real-time marketing is an effective way to increase consumer engagement (Kerns, 2014; Reid, 2014; Scott, 2010), whereas this finding suggests that real-time marketing is effective for a certain type of consumers.

Furthermore, this finding could also indicate that the group that are not exposed to *real-time* are more communicative, since they seem to tag/comment to a higher extent in this study, through a more interactive participation. This is an important insight since previous research has argued that real-time marketing facilitates the intercommunication between consumers and brands (Del

Rowe, 2016), which can be questioned based on the findings of this thesis. Thus, this study indicates that if a brand is aiming for a broad conversation around the brand or a product, it could be more effective to not implement real-time marketing. Nevertheless, for a conversation to take place the content needs to be shared in the first place, which argues for the importance of real-time marketing. Thus, a combination between the two might be an effective strategy for companies to reach a high level of social media engagement.

6.3 Creation

The findings in this study showed that there is not a positive effect on the level of *Creation* when the factor of real-time is integrated. Hence, the hypothesis H3: *There is a positive effect on the level of Creation when the factor of real-time is integrated,* was rejected and the result was not as assumed. Rather, the findings revealed that the group that was not exposed to *real-time* had a slightly higher level of *Creation* (Table 13) compared to the exposed group, even though it was not significantly different. As mentioned, the mean for *Contribution* (Table 11) was much lower than for *Consumption* (Table 9), and subsequently was the mean for *Creation* lower than the mean for *Contribution*. Hence, just a small subset of the respondents was on the highest level of social media engagement, where one creates content and publish on social media (Evans, 2010; Li & Bernoff, 2008; 2011; Muntinga, Moorman & Smit, 2011; Schivinski, Christodoulides & Dabrowski, 2016). As argued by Evans (2010) this level of engagement is involved with a much higher hurdle and investment by the consumer, which explains why not more consumers have reached to this stage and thus, shows a consistent result with previous research.

Real-time is all about being constantly updated and on the move, which might be the reason why transmedia storytelling without the factor of *real-time* resulted in a slightly higher level of engagement for *Creation* (Table 13). *Creation* is according to Courtois et al. (2009) a way for the consumer to relax and escape reality, in their otherwise busy lives, which does not fit with the real-time watcher who wants to be updated with the latest news. Furthermore, *Creation* is the highest step on the engagement ladder, and is a way for the creative person to express him/her self through videos, posts, etc. (Evans, 2010; Li & Bernoff, 2008; 2011; Muntinga, Moorman & Smit, 2011; Schivinski, Christodoulides & Dabrowski, 2016). This type of engagement requires more time since the consumer in this stage needs to be highly active to create posts, videos etc. Hence, it is possible that the group exposed to real-time might not have

time to be this highly active in their constantly updated world, and thus, do not as often reach this level of engagement before they move on to the next content of interest.

As stated by Scott (2011) companies do not have to do well to succeed in real-time marketing, however they need to act fast and seize the moment. Which is something that was done by the show SKAM. One could have thought due to the #WilliamMåSvare example (see Chapter 2.2.1), that real-time viewers would have scored higher on *Creation*, since previous literature argues that real-time exposure helps in building consumer engagement (Porter, 2013; Scott, 2013). However, this was not the case in this study where the result showed that the non-exposed group scored higher on *Creation*. Nevertheless, the only question where the group exposed to *real-time* had a higher average was *I start discussions related to SKAM on social media*. This does to some extent explain and support the creation of the hashtag #WilliamMåSvare, since starting a hashtag is corresponding to starting a conversation or discussion. Furthermore, the argument that the real-time watchers have a more restricted amount of time to spend could further be seen as an explanation for this result. The statement *I start discussions related to SKAM on social media*, does not require as much time and effort as the actions for the other statements, e.g. *I create pictures/videos related to SKAM and post it on social media*, which was the question where the non-exposed group had the highest difference to the exposed group (Figure 8).

With regards to the criticism towards real-time marketing, Miller (2013) and Reid (2014) argue that companies might lose control of their brand when content is produced and published so rapidly. This was what happened in the #WilliamMåSvare case, where the consumers became more or less co-creators of the story as it unfolded in real-time. The risk with this kind of viral spread is that it can lead to attention in unfavourable settings for the brand (Miller, 2013: Reid. 2014), however this was not the case for #WilliamMåSvare, but rather this engaged the audience and showed proof of a strong brand community. According to Kee and Yazdanifard (2015) content that delivers an emotional message have the tendency to engage consumers to a higher extent, and if the consumer can relate to the content they are more likely to share it with others (Botha & Reyneke, 2013).

6.4 Overall Social Media Engagement

The findings for the *Overall* social media engagement concluded that there is a positive effect on the level of *Overall* engagement when the factor of *real-time* is integrated. Thus, hypothesis H4: *There is a positive effect on the Overall social media engagement when the factor of real-time is integrated,* was accepted. Despite the fact that the hypotheses for both *Contribution* and *Creation* were rejected, meaning that the difference between the non-exposed group and the exposed group were not significant. However, the mean of *Consumption* for the exposed group was that much higher compared to the non-exposed group, which led to the result that the *Overall* social media engagement was higher for *real-time*. This can be explained by the fact that the majority of the respondents were located on the *Consumption* level of engagement, which is consistent with previous research who argue that *Consumption* is the most common level of engagement (Evans, 2010; Li & Bernoff, 2011; Muntinga, Moorman & Smit, 2011). Hence, *Contribution* and *Creation* did not have that big impact for the *Overall* result. An assumption can thus be made that *Consumption* is the most crucial level of engagement and where companies need to capture the attention of the consumers in order to reach a high level of engagement. Therefore, the findings suggest that real-time marketing is an effective strategy to implement, since *Consumption* showed a significant difference when the factor of *real-time* was integrated (Figure 9). This further supports the assumption of previous research that real-time marketing is an effective way to increase consumer engagement (Kerns, 2014; Reid, 2014; Scott, 2010).

Moreover, by observing the results in this study one could draw the conclusion that real-time marketing suits better in some situations whereas in other it is preferable to not use real-time marketing. Therefore, the findings of this thesis do to some extent support previous research within real-time marketing that argues for its effectiveness (Kerns, 2014; Reid, 2014; Scott, 2010), whereas some findings suggest the opposite. Since the result showed that the factor of *real-time* leads to higher mean of *Consumption* (Table 9) and sharing of content (Figure 7), this strategy is recommended to be implemented if the company aims to get a broad reach of the marketing message and a viral spread. Thus, this finding supports the discussion of previous scholars that recommend the implementation of real-time marketing to go viral (Kerns, 2014; Reid, 2014). However, if the aim is for consumers to be actively involved in the creation process, real-time marketing is not suggested based on the findings in this research. An explanation for this could be that real-time consumers want to be constantly updated with the

latest content, and thus, do not have time to create their own content. Rather, transmedia storytelling without the factor of *real-time* was showed to score slightly higher on *Creation* than if the factor of *real-time* was integrated (Table 13). Therefore, this strategy could be better to use if the company aims to get marketing through UGC, since these consumers do not value to stay updated as much and thus, they have more time to spend on creating their own content. As argued by Jenkins (2013), the framework of transmedia storytelling increases meaningful participation with the brand, and Shao (2009) states that for a consumer to move from the *Consumption* stage they need to feel motivated through entertainment and self-expression, which UGC is a good example of.

In addition, the findings of this research did contribute with another important insight for practitioners and the real-time marketing literature. As mentioned, the result does support previous research in favor of real-time marketing (Kerns, 2014; Reid, 2014; Scott, 2010). However, the findings showed that the type of behavioral and cognitive engagement differed between the group non-exposed and the group exposed to *real-time*. From the results of *Consumption* (Figure 6), *Contribution* (Figure 7) and *Creation* (Figure 8), the authors of this thesis draw the conclusion that the factor of *real-time* seem to initiate conversations to a higher extent, since this group scored higher on sharing content and on creating hashtags. Nevertheless, the group exposed to *real-time* does not seem to participate in the conversation to as high extent, rather, the group non-exposed to *real-time* indicates a more interactive behavior. This finding opposes the previous assumption that real-time marketing facilitates the intercommunication between the company and the consumer (Del Rowe, 2016).

7 Conclusion

This concluding chapter provides a summary of the findings and highlight the important insights from the discussion. Further, it will answer the research question and whether the authors of this thesis have succeeded to fulfill the purpose of this study.

To conclude the findings of this study and to answer the research question, ***What is the difference in the level of social media engagement when the factor of real-time is integrated in transmedia storytelling?,*** the factor of real-time was found to have a varied effect on social media engagement. However, the authors of this thesis could accept the hypothesis H4: *There is a positive effect on the Overall social media engagement when the factor of real-time is integrated,* when looking at the *Overall* level of social media engagement. Thus, the factor of *real-time* did show a significant difference between the groups non-exposed and exposed to *real-time*. Therefore, this study did show that the factor of *real-time* increases the level of social media engagement.

When the three social media engagement factors were measured separately, the finding was made that *Consumption* differed significantly for the group exposed to *real-time*, whereas *Contribution* and *Creation* did not. Hence, H1: *There is a positive effect on the level of Consumption when the factor of real-time is integrated,* was accepted. Whereas H2: *There is a positive effect on the level of Contribution when the factor of real-time is integrated* and H3: *There is a positive effect on the level of Creation when the factor of real-time is integrated,* were rejected. Further, the level of *Creation* was even slightly higher for the non-exposed group than for the exposed group. Thus, to answer the research question, the findings showed a varied result for the different dimensions of social media engagement.

Even though *Contribution* and *Creation* did not show a significant difference between the two groups, the findings are in benefit of real-time marketing. Due to the fact that real-time is significantly higher for *Consumption* this means that the consumers in this group are closer towards moving to the next level of engagement, i.e. *Contribution,* than the non-exposed group is. This could mean that real-time marketing will faster lead to a high level of engagement, which will therefore faster lead to stronger customer relationships and brand communities.

However, from the findings it seems like the groups non-exposed and exposed to *real-time* have different development cycles. *Real-time* transmedia storytelling leads to a faster and more intense engagement in the beginning with high levels of *Consumption* of brand content. But on the other hand, the findings might indicate that those consumers seem to stagnate sooner and do not move to the last level of engagement, i.e. *Creation*, to as high extent. As mentioned, this consumer group wants to stay updated and an explanation could therefore be that they have already moved on to the next trend. For the non-exposed group, consumers' engagement is slower in the beginning, but they do steadily increase engagement over time. Hence, the consumers in this group might evolve a higher level of engagement in the long run and keep consumers loyal to the brand for a longer time. This is an important insight for both scholars and practitioners since it is of relevance to be aware of different consumer behaviors when conducting research or creating marketing strategies.

Since the purpose of this thesis was to make a comparison and measure what effect the integration of *real-time* in transmedia storytelling has on social media engagement, the authors believe that the purpose have been fulfilled and the research question has been answered. In addition, the aim was to add new insights to the social media engagement and real-time marketing field, by incorporating knowledge from the transmedia storytelling literature, which is also believed to have been fulfilled. From the discussion chapter one can conclude that the findings have both supported previous assumptions, but also contributed with opposing results and new insights to the literature.

8 Contributions and Future Research

This chapter presents and highlights both the theoretical and practical contributions of this thesis. Also, it discusses the limitations of the study, along with suggestions for future research.

8.1 Theoretical Contributions

Previous scholars have argued for the positive impact real-time marketing has on brand awareness (Porter, 2013; Scott, 2013), and due to the findings in this thesis it is now enhanced that consumer engagement on social media is positively affected by real-time transmedia storytelling. However, due to the proposed framework of this thesis, influenced by the CEBSC scale developed by Schivinski, Christodoulides & Dabrowski (2016), the findings contribute with new theoretical insights since the three social media engagement levels *Consumption, Contribution* and *Creation* reached varied effects when integrating the factor of *real-time*. Thus, the proposed conceptual framework with the added independent variable of *real-time* contributes with a new dimension to the social media engagement literature.

Moreover, it has been argued by previous research (Del Rowe, 2016) that the communication between consumers and brands are simplified by the usage of real-time marketing, nevertheless, this study would like to point out that people not exposed to real-time marketing seems to be more eager to communicate. However, in accordance with Kerns' (2014) study this thesis also states that real-time marketing content tends to be shared on social media to a larger extent, and in that sense consumer engagement is increased. In accordance with previous literature *Consumption* is the most common level of engagement (Evans, 2010; Li & Bernoff, 2011; Muntinga, Moorman & Smit, 2011). However, what has not been pointed out in the past and that the authors of this thesis would like to drag attention to, are that people not exposed to real-time marketing does, according to this study, seem to have an increased engagement to create UGC.

Additionally, because of the deductive approach and the quantitative research method used in this thesis, the authors succeeded to support that the factor of *real-time* has a positive effect on social media engagement when integrated in transmedia storytelling. Finally, in spite of this thesis using SKAM as the foundation for the survey, the authors have the belief that this thesis

will increase the general understanding of real-time marketing's effect on social media engagement.

8.2 Practical Contributions

The authors of this thesis believe that the realized findings can lead to several practical contributions of importance for companies and marketers. Initially, the findings support the assumption that real-time marketing have a positive effect on social media engagement (Kerns, 2014; Reid, 2014; Scott, 2010). Thus, the findings decrease the current uncertainties of the effectiveness of real-time marketing (Miller, 2013; Reid, 2014). Therefore, practitioners can more confidently invest in this marketing strategy and expect to get a return on investment. In addition, since real-time watchers showed a higher level of *Consumption*, this does indicate that those consumers are also further up on the engagement continuum, and thus, closer towards the *Contribution* stage. This adds the insight that real-time marketing might faster lead to a higher level of engagement, which is of importance for companies when creating their marketing strategy.

Moreover, one finding in this study of relevance for companies was that for *Consumption* did the factor of *real-time* lead to higher community behaviour. The findings showed that the real-time watchers to a higher extent joined groups and followed brand-related content compared to the other group non-exposed to real-time. This knowledge is of high importance because if consumers choose to receive brand-related content, they are on their own initiative starting a relationship with the brand and want to participate in the brand community, which is assumed to eventually lead to brand loyalty (Confos & Davis, 2016; Jenkins, 2013).

Another practical contribution of this study is that the findings indicate that the non-exposed group and the exposed group differ in behaviour and the type of engagement actions they perform. For the group exposed to *real-time*, the engagement curve seems to be faster and more intense initially, and except from joining and following brand-related content more, they seem to share content to a higher extent. Therefore, the authors of this thesis suggest that an explanation for this could be that real-time watchers have a more trendsetter behaviour and want to stay updated with the latest news. On the contrary, the behaviour of the non-exposed group can be compared to following and consuming trends. This assumption is made due to the fact that the non-exposed group does not score high on sharing content but does rather

participate in on-going discussions through tagging/commenting to a high extent. Thus, they seem to be more communicative and willing to spend more time on interaction than the real-time watchers, which is further supported by the fact that they scored higher on *Creation*. This is an important insight since previous research has argued that real-time marketing facilitates communication between consumers and brands (Del Rowe, 2016), which is indicated from the findings to be the opposite.

Furthermore, these findings are of relevance and should be taken into consideration when forming a social media marketing strategy. If the marketing objective is to reach the consumers that are trendsetters and get a broad and viral spread that initiates discussion, real-time marketing is suggested. However, if the objective rather is to reach the consumers that follow trends, to get a broad discussion and to attain UGC, then transmedia storytelling without the factor of *real-time* is recommended. Thus, the two behaviour types do to some extent complement and foster each other. Therefore, to conclude, a social media marketing strategy that combines the two approaches might be the most effective strategy to reach the highest level of social media engagement.

8.3 Limitations and Future Research

The authors of this thesis have realized some weaknesses of this study that should be discussed, and that preferably could be kept in mind for further research. Firstly, the gender distribution was unequal for the participants responding to the survey. The majority were females, which represented 86.5% of all participants in the survey. There was no clear explanation to why females to a higher extent decided to partake in this survey, however the authors thought that one possible reason could be that SKAM originally targets 16 year old girls, therefore they were overrepresented in the population. However, the aim of this study was not to compare the variance between genders, and thus, the authors do not believe this limitation to have affected the results. Another possible limitation in this study is that solely people that had watched SKAM participated in the conducted survey. Consequently, these participant already had an engagement with the TV series, hence it could have lead to biased answers.

Additionally, the authors have reflected upon the sampling approach and the decision to only focus on high school students. From one perspective this was a good choice since it made it possible to exclude other factors such as age, level of education, income etc. as influential

factors of the result. Nevertheless, for future research it would be of interest to expand the sample and see if the same result would be obtained for different demographics. It could also be of interest to use a probability sample, in comparison to a non-probability sample which was used in this case. Since a probability sample would give all units of a population the same chance to participate in the study, and would therefore allow to make more accurate generalizations.

The authors of this thesis think it could be of interest to conduct a similar study and make it experimental instead of using the quasi-experimental method of a cross-sectional comparison design as in this case. This would allow to dig deeper in the concept of real-time marketing and its effect on social media engagement. Also, instead of having an exposed group that already had been exposed to real-time transmedia storytelling, as it was in this study, the researcher would have an increased control over the treatment group if they were to introduce the factor of real-time in the setting for the experiment. To have control over the experiment would most likely result in even deeper insights to the subject of how real-time transmedia storytelling affects social media engagement.

To sum up, since the authors of this thesis are aware of the limitations of the study, they are convinced that this thesis regardless contributes with new insights and findings of both theoretical and practical significance, which creates a foundation to future research.

References

Aaker, J., Fournier, S., & Brasel, S. A. (2004). When good brands do bad. Journal of Consumer Research, vol. 31, no. 1, pp. 1-16. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 20 March 2017].

Agostino, D. (2013). Using social media to engage citizens: a study of Italian municipalities. *Public Relations Review*, vol. 39, pp. 232–234. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 10 May 2017].

Akgun, A., E., Kocoglu, I., & Imamoglu, S., Z. (2013). Consumer Experience: Emotional Branding. *Procedia – Social and Behavioral Sciences*, vol. 99, pp. 503-508. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 11 February 2017].

Anderson, E. (2010). *Social Media Marketing: Game Theory and the Emergence of Collaboration*, 1st edition. Portland, Oregon: Springer Science & Business Media.

Bagozzi, R., P., & Dholakia, U., M. (2006). Antecedents and Purchase Consequences of Customer Participation in Small Group Brand Communities. *International Journal of Research in Marketing*, vol. 23, no. 1, pp. 45–61. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 7 May 2017].

Bakare, L. (2016). The Guardian - Skam: the Norwegian hit that could take US TV into uncharted territory. Available online: https://www.theguardian.com/tv-and-radio/tvandradioblog/2016/dec/13/skam-us-remake-shame-norwegian-teen-show [Accessed 26 February 2017].

Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). Brand experience: what is it? How is it measured? Does it affect loyalty?. *Journal of marketing*, vol. 73, no. 3, pp. 52-68. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 15 April 2017].

Barr, B. (2016). Expressen - "Skam" är obrottsligt lojal med tonåringarna (English translation; *"Skam" is unbelivable loyal towards the teenagers*). Available online: http://www.expressen.se/kultur/skam-ar-obrottsligt-lojal-med-tonaringarna/ [Accessed 27 February 2017].

Beddows, E. (2012). Consuming Transmedia: How Audiences Engage with Narratives Across Multiple Story Modes. *Australia: Swinburne University of Technology*. Available online: http://researchbank.swinburne.edu.au/vital/access [Accessed 5 April 2017].

Belk, R., W. (1988). Possessions and the Extended Self. *Journal of Consumer Research*, vol. 15, no. 2, pp. 139—168. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 30 March 2017].

Borke, S., S. (2016). The story behind Norwegian's 'Brad is single' ad, *Campaign*, September 29. Available Online: http://www.campaignlive.co.uk/article/story-behind-norwegians-brad-single-ad/1410627 [Accessed 7 April 2017].

Botha, E., & Reyneke, M. (2013). To share or not to share: the role of content and emotion in viral marketing. *Journal of Public Affairs*, vol. 13, no. 2, pp. 160-171. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 29 March 2017].

Bowden, J., L., H. (2009). The Process of Customer Engagement: A Conceptual Framework. *Journal of Marketing Theory and Practice*, vol. 17, no. 1, pp. 63–74. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 30 March 2017].

Brodie, R., J., Hollebeek, L., D., Juric, B., & Llic, A. (2011). Customer Engagement: Conceptual Domain, Fundamental Propositions, and Implications for Research. *Journal of Service Research*, pp. 252-71. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 30 March 2017].

Brodie, R., J., Llic, A., Juric, B., & Hollebeek, L., D. (2013). Customer Engagement in a Virtual Brand Community: An Exploratory Analysis. *Journal of Business Research*, vol. 66, pp. 105-114. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 31 March 2017].

Bryman, A., & Bell, E. (2011). *Business Research Methods*, 3rd edition. New York: Oxford.

Burns, R., & Burns, R. (2008). *Business Research Methods and Statistics Using SPSS*, 1st edition. London: SAGE Publications Ltd.

Chaffey, D. (2017). Global Social Media Research Summary 2017, *Smart Insights*, 27 February. Available online: http://www.smartinsights.com/social-media-marketing/social-media-strategy/new-global-social-media-research/ [Accessed 10 April 2017].

Chaffey, D. (2011). *E-business and E-commerce Management: Strategy, Implementation and Practice*, 5th edition. Prentice Hall.

Chasser, A. H., & Wolfe, J. C. (2010). Brand rewired: Connecting intellectual property, branding, and creativity strategy. Hoboken, New Jersey: John Wiley & Sons, INC.

Chester, J. & Montgomery, K., C. (2008). Digital Marketing to Youth: An Emerging Threat. *Consumer Policy Review*, vol. 18, no. 6, p. 8. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 28 Mars 2017].

Christensen, L., Engdahl, N., Grääs, C., & Haglund, L. (2001). *Marknadsundersökning – en Handbook* (English translation; *Market Research - a Guidebook*), 2nd edition. Lund; Studentlitteratur.

Codex. (2016). *Regler och Riktlinjer för Forskning – Forskning som Involverar Barn* (English translation*; Rules and Regulations for Research – Research Involving Children*). Available online: http://codex.vr.se/manniska1.shtml [Accessed 26 April 2017].

Confos, N. & Davis, T. (2016). Young Consumer-Brand Relationship Building Potential Using Digital Marketing. *European Journal of Marketing*, vol. 50, no. 11, pp. 1993 – 2017. Available through: http://dx.doi.org/10.1108/EJM-07-2015-0430 [Accessed 26 Mars 2017].

Content Marketing Institute. (2015). The State of Enterprise Content Marketing. *Content Marketing World*, September 2015. Ohio, USA.

Couldry, N., Livingstone, S., M., & Markham, T. (2010). *Media consumption and public engagement: beyond the presumption of attention*. New York: Palgrave.

Courtois, C., Mechant, P., De Marez, L. & Verleye, G. (2009). Gratifications and Seeding Behaviour of Online Adolescents. *Journal of Computer-Mediated Communication*, vol. 15, pp. 109–137.   Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 5 April 2017].

Creswell, J., W. (2003). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 2nd edition. Thousand Oaks, California: Sage Publications.

Deighton, J., & Kornfeld, L. (2009). Interactivity Unanticipated Consequences for Marketers and Marketing. *Journal of Interactive Marketing*, vol. 23, no. 1, pp. 4–10. Available through: http://dx.doi.org/10.1016/j.intmar.2008.10.001 [Accessed 4 April 2017].

Del Rowe, S. (2016). How to Succeed in Real-time Marketing. *Customer Relationship Management Magazine*, vol. 20, no. 5, pp. 22-25. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 6 May 2017].

Dena, C. (2009). Transmedia Practice: Theorising The Practice of Expressing a Fictional World Across Distinct Media and Environments, Department of Media and Communications (Doctoral dissertation, PhD Thesis, Sydney: University of Sydney, University of Sydney,

Available online: http://www. christydena. com/phd [Accessed 6 April 2017].

Dena, C. (2004). Current State of Cross Media Storytelling: Preliminary Observations for Future Design, presented at the European Information Society Technologies (IST) Event The Netherlands, November. Available online: http://www.christydena.com/Docs/DENA_CrossMediaObservations. Pdf, [Accessed 6 April 2017].

de Oliveira Neto, J. S., & Filgueiras, L. V. (2008). Crossmedia application design: exploring linear and non-linear narrative abilities. In Proceedings of the 26th annual ACM international conference on Design of communication (pp. 225-234). New York: ACM.

Donadio, R. (2016). NY Times – Will "SKAM", a Norwegian Hit, Translate? Avaliable online: https://www.nytimes.com/2016/12/09/arts/television/will-skam-a-norwegian-hit-translate.html?_r=0 [Accessed 25 February 2017].

Easterby-Smith, M., Thorpe, R., & Jackson, P., R. (2008). *Management Research*, 3rd edition. London: SAGE Publications Ltd.

Evans, D. (2010). *Social Media Marketing: The Next Generation of Business Engagement*. Hoboken, New Jersey: John Wiley & Sons, INC.

Field, A. (2013). *Discovering Statistics Using IBM SPSS Statistics*. London: Sage Publication Limited.

Forman, J. (2013). *Storytelling in Business: The Authentic and Fluent Organization*. Stanford, California: Stanford Business Books.

Fog, K., Budtz, C., Munch, P., & Blanchette, S. (2010). *Storytelling - Branding in Practice*, 2nd edition. Frederiksberg: Samfundslitteratur Press.

Fredricks, J., A., Blumenfeld, P., C., & Paris, A.,H. (2004). School engagement: Potential of the concept, state of the evidence. *Review of Educational Research*, vol. 74, no. 1, pp. 59–109. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 31 March 2017].

Ghauri, P., & Grønhaug, K. (2010). *Research Methods in Business Studies*, 4th edition. Essex: Pearson Education Limited.

Grönqvist, J. (2016). YLE - Recension: SKAM årets Internetfenomen (English translation; *Review: SKAM the Internet phenomenon of the year*). Available online:

https://svenska.yle.fi/artikel/2016/12/16/recension-skam-arets-internetfenomen [Accessed 28 February 2017].

Hair, J., Black, W. C., Babin, B. J., & Anderson, R. E. (2010). *Multivariate Data Analysis*, 7th edition. New Jersey: Pearson Education International.

Handelsman, M., M., Briggs, W., L., Sullivan, N., & Towler, A. (2005). A measure of college student course engagement. *Journal of Educational Research*, vol. 98, no. 3, pp. 184–191. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 31 March 2017].

Heinonen, K. (2011). Consumer Activity in Social Media: Managerial Approaches to Consumers' Social Media Behavior. *Journal of Consumer Behaviour*, vol. 10, no. 6, pp. 356-364. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 5 April 2017].

Hirschman, A., O. (1970). *Exit, Voice, and Loyalty: Responses to Decline in Firms, Organizations, and States*. Cambridge, MA: Harvard University Press.

Hjelmgren, D. (2016). Creating a Compelling Brand Meaning by Orchestrating Stories: The Case of Scandinavia's Largest Department Store. *Journal of Retailing and Consumer Services*, vol. 32, pp. 210-217. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 15 February 2017].

Hollebeek, L., D., Glynn, M., S., & Brodie, R., J. (2014). Consumer Brand Engagement in Social Media: Conceptualization, Scale Development and Validation. *Journal of Interactive Marketing,* vol. 28, no. 2, pp. 149-165. Available through: http://dx.doi.org/10.1016/j.intmar.2013.12.002 [Accessed 4 April 2017].

Hollebeek, L. (2011). Exploring customer brand engagement: definition and themes. *Journal of Strategic Marketing*, vol. 19, no. 7, pp. 555–573. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 20 March 2017].

Jenkins, H. (2013). MIT Technology Review - Transmedia Storytelling. Available online: https://www.technologyreview.com/s/401760/transmedia-storytelling/ [Accessed 20 March 2017].

Jenkins, H. (2001). Convergence? I Diverge. *Technology Review*, vol. 104, no. 5, pp. 93. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 5 April 2017].

Jiang, H., Luo, Y., & Kulemeka, O. (2016). Social Media Engagement as an Evaluation Barometer: Insights from Communication Executives. *Public Relations Review*, vol. 42, no. 4, pp. 679-691. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 20 February 2017].

Jones, E. (2016). Premiär på SVT Play: Serien "Skam" så bra att unga lär sig norska (English translation; *Premier at SVT Play: the series "Skam" is so good that young people learn Norwegian*). Available online: http://www.dn.se/kultur-noje/premiar-pa-svt-play-serien-skam-sa-bra-att-unga-svenskar-lar-sig-norska/ [Accessed 20 March 2017].

Kapferer, J., N. (2012). *The New Strategic Brand Management: Creating and Sustaining Brand Equity Long Term*, 5th edition. London: MPG Books Ltd.

Kaplan, A., M., & Haenlein, M. (2009). The Fairyland of Second Life: Virtual Social Worlds and How to Use Them. *Business Horizons*, vol. 52, no. 6, pp. 563-572. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 1 March 2017].

Karlsten, E. (2016). Det här kan succéserien Skam lära alla digitala marknadsförare (English translation; *This is what the successful series Skam may teach all digital marketers*). Available online: http://www.breakit.se/artikel/5912/det-har-kan-succeserien-skam-lara-alla-digitala-marknadsforare [Accessed 27 March 2017].

Karlsten, E. (2017). Nej, Skam är inte Sveriges största serie genom tiderna – än (English translation; *No, Skam is not Sweden's biggest series – yet*). Available online: http://www.breakit.se/artikel/6129/nej-skam-ar-inte-sveriges-storsta-serie-genom-tiderna-an [Accessed 3 March 2017].

Kee, A. W., & Yazdanifard, R. (2015). The Review of Content Marketing as a New Trend in Marketing Practices. *International Journal of Management, Accounting and Economics*, vol. 2, no. 9, pp. 1055-1064. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 22 February 2017].

Kerns, C. (2014). *Trendology – Building an advantage through data-driven real-time marketing*. New York: Palgrave Macmillan.

Kirk, J., & Miller, M., L. (1986). *Reliability and Validity in Qualitative Research*. Beverly Hills: Sage Publications.

Kotler, P., Dipak, J., & Maesincee, S. (2002). *Marketing Moves: A New Approach to Profits, Growth, and Renewal*. United States of America: Harvard Business School Publishing Corporation.

Kotler, P., Armstrong, G., & Parment, A. (2011). *Principles of Marketing,* Swedish edition.

Edinburgh: Pearson Education Limited.

Kozinets, R.V. (1999). E-Tribalized Marketing? The Strategic Implications of Virtual Communities of Consumption. *European Management Journal*, vol. 17, no. 3, pp. 252–64. Available through: http://dx.doi.org/10.1016/S0263-2373(99)00004-3 [Accessed 4 April 2017].

Labrecque, L.I., vor dem Esche, J., Mathwick, C., Novak, T.P. & Hofacker, C.F. (2013). Consumer Power: Evolution in the Digital Age. *Journal of Interactive Marketing*, vol. 27, pp. 257-269. Available through: http://dx.doi.org/10.1016/j.intmar.2013.09.002 [Accessed 2 April 2017].

Lamberton, C., & Stephen, A., T. (2016). A Thematic Exploration of Digital, Social Media, and Mobile Marketing: Research Evolution from 2000 to 2015 and an Agenda for Future Inquiry. *Journal of Marketing*, vol. 80, pp. 146-172. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 2 April 2017].

Latouf, N. (2013). Shakespeare is dead! The future of storytelling. Available online: http://www. huffngtonpost.com/nic-latouf/shakespeare-is-dead_b_4250634.html [Accessed 26 March 2017].

Lecinski, J. (2011). *Winning the Zero Moment of Truth*. [e-book]. Vook INC.

Leckie, C., Nyadzayo, M., & Johnson, L. (2016). Antecedents of consumer brand engagement and brand loyalty. *Journal of Marketing Management*, vol. 32, no. 5-6, pp. 558-578. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 1 April 2017].

Leszkiewicz, A. (2017). SKAM: How a Cult Teen Drama Has Fans Invading Sets, Stalking Characters' Instagram and Learning Norwegian. Available online: http://www.newstatesman.com/culture/tv-radio/2017/04/skam-how-cult-teen-drama-has-fans-invading-sets-stalking-characters [Accessed 6 April 2017].

Li, C., & Bernoff, J. (2008). *Groundswell: Winning in a World Transformed by Social Technologies*. Boston, MA: Harvard Business Press.

Li, C., & Bernoff, J. (2011). *Groundswell: Winning in a World Transformed by Social Technologies*, expanded edition. Boston, MA: Harvard Business Review Press.

Li, Y., B., & Lerner, R., M. (2013). Interrelations of behavioral, emotional, and cognitive school engagement in high school students. *Journal of Youth and Adolescence*, vol. 42, no. 1, pp. 20–32. Available through: LUSEM Library website http://www.lusem.lu.se/library

[Accessed 3 April 2017].

Lindén Boström, M. & Persson, C. (2010). Bortfall i folkhälsoenkäter- Spelar det någon roll? Uppföljning av Liv & hälsa 2004 i Örebro län (English translation; *Dropout in public health polls - Does it matter? Follow-up of Life & Health 2004 in Örebro County*). Available online: https://www.regionorebrolan.se/filessv/Örebro%20läns%20landsting/vård%20och%20hälsa/f olkhälsa/publikationer/arkiv/2010_lb_nr07_bortfall%20i%20folkhälsoenkäter%20spelar%20d et%20någon%20roll.pdf [Accessed 19 April 2017].

Long, G., A. (2007). Transmedia storytelling: Business, aesthetics and production at the Jim Henson Company (Doctoral dissertation, Massachusetts Institute of Technology).

Mattila, A. S. (2001). Emotional bonding and restaurant loyalty. *The Cornell Hotel and Restaurant Administration Quarterly*, vol. 42, no. 6, pp. 73—79. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 1 April 2017].

McDermott, P., D. (2017). Why the Whole Planet is Obsessed with This Norwegian Teen Drama. Available online: http://www.thefader.com/2017/04/10/skam-season-4-sana-isak-even-nrk-interview [Accessed 5 March 2017].

Mediepodden. (2016). Avsnitt 21: Det Stora Avsnittet om Serien SKAM (English translation; *Episode 21: The Big Episode About the Series SKAM*). [podcast]. Available online: http://www.breakit.se/artikel/5912/det-har-kan-succeserien-skam-lara-alla-digitala-marknadsforare [Accessed 2 March 2017].

Meyer, C., & Schwager, A. (2007). Customer Experience. *Harvard Business Review*, pp. 1-11. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 15 April 2017].

Miller, M. (2013). Real-Time Marketing Smarts: Companies Killing It with Off-the-Cuff Content. Available online: http://www.toprankblog.com/2013/04/real-time-marketing-smarts/ [Accessed 14 March 2017].

Moore, D., S., McCabe, G., P., & Craig, B., A. (2009). *Introduction to the Practice of Statistics*, 6th edition. United States of America: W. H. Freeman and Company.

Muntinga, D., G., Moorman, M., & Smit, E., G. (2011). Introducing COBRAs: Exploring Motivations for Brand-Related Social Media Use. *International Journal of Advertising*, vol. 30, no. 1, pp. 13-46. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 4 April 2017].

NESH. (2006). Guidelines for Research Ethics in the Social Sciences, Law and the

Humanities. [pdf]. Available online: https://www.etikkom.no/globalassets/documents/english-publications/guidelines-for-research-ethics-in-the-social-sciences-law-and-the-humanities-2006.pdf [Accessed 26 April 2017].

NRK. (2017). SKAM – Om Serien (English translation; *About the Series*). Available online: http://skam.p3.no/om/ [Accessed 14 February 2017].

Paek, H., J., Hove, T., Jung, Y., & Cole, R., T. (2013). Engagement across three social media platforms: an exploratory study of a cause-related PR campaign. *Public Relations Review*, vol. 39, pp. 526–533. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 1 April 2017].

Paine, K., D. (2011). *Measure What Matters: Online Tools for Understanding Customers, Social Media, Engagement, and Key Relationships*. Hoboken, New Jersey: John Wiley & Sons, INC.

Patrutiu-Baltes, L. (2016). The Impact of Digitization on Business Communication. *SEA: Practical Application of Science*, vol. vol. 2, no. 11, pp. 319-325. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 28 March 2017].

Patton, M., Q. (2002). *Qualitative Evaluation and Research Methods*, 3rd edition. Thousand Oaks, CA: Sage Publications, Inc.

Pitterson, N., Brown, S., Pascoe, J., & Fisher, K. (2016). Measuring cognitive engagement through interactive, constructive, active and passive learning activities. *Proceedings - Frontiers in Education Conference,* November 2016 Pennsylvania, USA. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 4 April 2017].

Porter, J. (2013). It's time to get real about real-time marketing & PR - Journalistic. Available online: http://blog.journalistics.com/2013/get-real-about-real-time-marketing-pr/ [Accessed 14 March 2017].

Pulizzi, J. (2012). The Rise of Storytelling as the New Marketing. *Publishing research quarterly*, vol. 28, no. 2, pp. 116-123. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 4 April 2017].

Reid, C. (2014). Real-Time Marketing Can Keep Businesses Successful—But How? - EContent. Available online: http://www.econtentmag.com/Articles/News/News-Feature/Real-Time-Marketing-Can-Keep-Businesses-Successful-But-How-97169.htm [Accessed 14 March 2017].

Resnick, E. (2001). Defining engagement. *Journal of International Affairs*, vol. 54, no. 2, pp.

551–566. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 28 Mars 2017].

Roig, A. (2010). *Cine en Conexión. Producción Industrial y Social en la Era "Cross-media"* (English translation; *Cinema in Connection. Industrial and Social Production in the era of "Cross-media"*). Barcelona: UOC Press.

Rossiter, J., & Bellman, S. (2012). Emotional Branding Pays Off. *Journal of Advertising Research*, vol. 52, no. 3, pp. 291-296. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 28 Mars 2017].

Saunders, M., Lewis, P., & Thornhill, A. (2009). *Research Methods for Business Students*, 5th edition. Edinburgh Gate: Pearson Education Limited.

Schaufeli, W., B., Martínez, I., M., Pinto, A., M., Salanova, M., & Bakker, A., B. (2002). Burnout and engagement in university students: A cross-national study. *Journal of Cross-Cultural Psychology*, vol. 33, no. 5, pp. 464–481. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 3 April 2017].

Schivinski, B., Christodoulides, G. & Dabrowski, D. (2016). Measuring Consumers' Engagement with Brand-Related Social-Media Content. *Journal of Advertising Research*, vol. 56, no. 1, pp. 64-80. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 2 April 2017].

Schultz, D., E. & Peltier, J. (2013). Social Media's Slippery Slope: Challenges, Opportunities, and Future Research Directions. *Journal of Research in Interactive Marketing,* vol. 7, no. 2, pp. 86-99. Available through: http://dx.doi.org/10.1108/JRIM-12-2012-0054 [Accessed 4 April 2017].

Scott, D. M. (2010). *Real-Time: How Marketing & PR at Speed Drives Measurable Success*. Hoboken, New Jersey: John Wiley & Sons.

Scott, D. M. (2011). *The New Rules of Marketing & PR*, 3rd edition. Hoboken, New Jersey: John Wiley & Sons, INC.

Scott, D. M. (2013). *The New rules of Marketing & PR: How to use Social Media, Online Video, Mobile Applications, Blogs, New Releases, and Viral Marketing to reach buyers directly*. Hoboken, New Jersey: John Wiley & Sons.

Shao, G. (2009). Understanding the appeal of user-generated media: a uses and gratifications perspective. *Internet Research*, vol. 19, no. 1, pp. 7–25. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 4 April 2017].

Singh, S. & Sonnenburg, S. (2012). Brand Performances in Social Media. *Journal of Interactive Marketing*, vol. 26, pp. 189-197. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 15 February 2017].

Skam. (2017). P3 - Profiler Skam (English translation; *Skam Profiles*). Available online: http://skam.p3.no/profiler/ [Accessed 1 March 2017].

Skolverket. (2015). Gymnasieskola (English translation; *High School*). Available online: https://www.skolverket.se/skolutveckling/larande/nyanlandas-larande/information-till-nyanlanda-elever/gymnasieskola-1.236765 [Accessed 26 April 2017].

Smith, S. (2013). Determining Sample Size: How to Ensure You Get the Correct Sample Size. Available online: http://www.qualtrics.com/blog/determining-sample- size/ [Accessed 5 April 2017].

Sole, D. & Wilson, D., G. (1999). Storytelling in Organizations: The Power and Traps of using Stories to Share Knowledge in Organizations. [pdf]. Available online: https://pdfs.semanticscholar.org/b567/5890f706d7f8e1bf1dc01f977a0e34afc421.pdf [Accessed 12 February 2017].

Sommer, P. (2016). <<Skam>> Solgt til Flere Land (English translation; <<Skam>> Sold to More Countries). Available online: https://www.nrk.no/kultur/_skam_-solgt-til-flere-land-1.13172955 [Accessed 27 February 2017].

Statista. (2017). Facebook: Number of Daily Active Users Worldwide 2011-2017. Available online: https://www.statista.com/statistics/346167/facebook-global-dau/ [Accessed 5 April 2017].

Svenning. C. (2003). *Metodboken* (English Translation: *The Method Book*), 5th edition. Sweden: Lorentz förlag.

Tenderich, B. (2014). *Transmedia Branding*. California: H. Schmidt, & J. Schmidt.

Trochim, W., M., K. (2006). Deduction and Induction. Available online: http://www.socialresearchmethods.net/kb/dedind.php [Accessed 5 April 2017].

Uprichard, E. (2013). Sampling: Bridging Probability and Non-Probability Designs. *International Journal of Social Research Methodology*, vol. 16, no. 1, pp. 1-11. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 8 April 2017].

Van Doorn, J., Lemon, K., N., Mittal, V., Nass, S., Pick, D., Pirner, P., & Verhoed, P., C. (2010). Customer engagement behavior: Theoretical foundations and research directions. *Journal of Service Research*, vol. 13, no. 3, pp. 253–266. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 4 April 2017].

Verhoef, P. C., Lemon, K. N., Parasuraman, A., Roggeveen, A., Tsiros, M., & Schlesinger, L. A. (2009). Customer experience creation: Determinants, dynamics and management strategies. *Journal of Retailing*, vol. 85, no. 1, pp. 31-41. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 15 April 2017].

Verhoef, P., C., Reinartz, W., J., & Krafft, M. (2010). Customer engagement as a new perspective in customer management. *Journal of Service Research*, vol. 13, pp. 247–252. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 27 March 2017].

Walker, J. (2005). Telling Stories Across Networks. In Internet Research Annual: Selected Papers from the Association of Internet Researchers Conferences (Vol. 3, p. 91). Peter Lang.

Websta. (2017). #WILLIAMMÅSVARE. Available online: https://websta.me/tag/williammåsvare [Accessed 2 March 2017].

Yang, B. & Zisiadis, M. (2014). Transmedia marketing: strengthening multiplatform user participation through storytelling, MSc thesis, Department of Informatics, Umeå University, Available online: http://www.diva-portal.org/smash/get/diva2:727294/FULLTEXT03 [Accessed 10 April 2017].

Zaluczkowska, A. (2011). Story world: The Bigger Picture, investigating the world of multi-platform/ transmedia production and its effect on storytelling processes. *Journal of Screenwriting*, vol. 3, no. 1, pp. 83-101. Available through: LUSEM Library website http://www.lusem.lu.se/library [Accessed 25 March 2017].

20 Minutos. (2016). Así es 'Skam', la serie interactiva mediante redes sociales que está triunfando en Noruega (English translation; *Here is Skam, The social media networking interactive series triumphing in Norway*). Available online: http://www.20minutos.es/noticia/2924154/0/skam-serie-interactiva-redes-sociales-triunfando-noruega/#xtor=AD-15&xts=467263 [Accessed 1 March 2017].

Appendix A – Real-time Marketing by Norwegian

(Borke, 2016)

Appendix B – Seven Social Media User Types

Creators
- Publish a blog
- Publish your own Web pages
- Upload video you created
- Upload audio/music you created
- Write articles or stories and post them

Conversationalists
- Update status on a social networking site*
- Post updates on Twitter*

Critics
- Post ratings/reviews of products or services
- Comment on someone else's blog
- Contribute to online forums
- Contribute to/edit articles in a wiki

Collectors
- Use RSS feeds
- "Vote" for Web sites online
- Add "tags" to Web pages or photos

Joiners
- Maintain profile on a social networking site
- Visit social networking sites

Spectators
- Read blogs
- Listen to podcasts
- Watch video from other users
- Read online forums
- Read customer ratings/reviews
- Read tweets

Inactives
- None of the above

(Li & Bernoff, 2008; 2011)

Appendix C - COBRA

Table 1: COBRA typology as a continuum of three usage types – consuming, contributing and creating

COBRA type	Examples of brand-related social media use
Consuming	• Viewing brand-related video • Listening to brand-related audio • Watching brand-related pictures • Following threads on online brand community forums • Reading comments on brand profiles on social network sites • Reading product reviews • Playing branded online videogames • Downloading branded widgets • Sending branded virtual gifts/cards
Contributing	• Rating products and/or brands • Joining a brand profile on a social network site • Engaging in branded conversations, e.g. on online brand community forums or social network sites • Commenting on brand-related weblogs, video, audio, pictures, etc.
Creating	• Publishing a brand-related weblog • Uploading brand-related video, audio, pictures or images • Writing brand-related articles • Writing product reviews

Level of brand related-activeness (indicated by downward arrow along left side of table)

Note: this list of examples of brand-related social media use is not exhaustive – COBRAs come in countless forms. The examples mentioned are both literature (e.g. Li & Bernoff 2008) and author generated.

(Muntinga, Moorman and Smit, 2011)

Survey

We are two Marketing students at Lund's University (Sweden) who currently are writing our master thesis about SKAM and Social Media.

We would truly appreciate if you could help us by filling out this survey. It will approximately take 2 minutes and all answers are anonymous.

If you have any questions, please do not hesitate to contact us:

Amanda Bjursten: am6522bj@student.lu.se
Felicia Norman Sylvendahl: fe7873sy@student.lu.se

Thanks for your participation!

*Required

1. **Gender** *
   Mark only one oval.

   ◯ Male

   ◯ Female

   ◯ Other

2. **Age** *
   Mark only one oval.

   ◯ 16-19

   ◯ 20-25

   ◯ 26+

3. **Nationality** *
   Mark only one oval.

   ◯ Swedish

   ◯ Norwegian

   ◯ Other: _____

4. **Have you watched the TV series SKAM?** *
   Mark only one oval.

   ◯ Yes

   ◯ No   *Stop filling out this form.*

5. **Through what medium have you mostly watched SKAM?** *
   Mark only one oval.

   ◯ SVT-play   *Skip to question 7.*

   ◯ NRK TV   *Skip to question 6.*

   ◯ Other: _____   *Skip to question 7.*

NRK TV
Please chose one of the following expressions

6. **How do you watch SKAM?** *
   Mark only one oval.

   ⬭ "I try my best to stay up to date and watch the episodes when they are released"

   ⬭ "I watch it when I have time, to be up to date with the episodes isn't that important for me"

Please rate how strongly you agree or disagree with each of the following statements

jonas9000

21.9 k gilla-markeringar   297 kommentarer

Attitude9000

7. **1. I read written-posts related to SKAM on Social Media [e.g articles, status-updates, news]** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

8. **2. I have joined fan page(s) related to SKAM on Social Media, e.g. Facebook groups** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

9. **3. I watch pictures/videos related to SKAM** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

10. **4. I read blogs/blog posts related to SKAM** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

11. **5. I follow SKAM characters [e.g Noora, Isak, Vilde] on Social Media** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

Please rate how strongly you agree or disagree with each of the following statements

12. **6. I share written-posts/pictures/videos related to SKAM** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

13. **7. I tag/comment on written-posts related to SKAM** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

14. **8. I tag/comment on pictures/videos related to SKAM** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

15. **9. I "like" written-posts related to SKAM** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

16. **10. I "like" pictures/videos related to SKAM** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

Please rate how strongly you agree or disagree with each of the following statements

17. **11. I write posts related to SKAM on Social Media** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

18. **12. I create pictures/videos related to SKAM and post it on Social Media** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

19. **13. I write reviews related to SKAM** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

20. **14. I start discussions related to SKAM on Social Media** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

21. **15. I actively contribute with written-posts/pictures/videos in SKAM forums on Social Media [e.g. Facebook groups]** *
Mark only one oval.

	1	2	3	4	5	6	7	
Totally disagree	◯	◯	◯	◯	◯	◯	◯	Totally agree

Appendix E - Consumption

Descriptives

Cons.1.mean

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Non-exposed	274	3,7686	1,86913	,11292	3,5463	3,9909	1,00	7,00
Exposed	222	4,4919	1,61773	,10857	4,2779	4,7059	1,00	7,00
Total	496	4,0923	1,79578	,08063	3,9339	4,2508	1,00	7,00

Test of Homogeneity of Variances

Cons.1.mean

Levene Statistic	df1	df2	Sig.
13,153	1	494	,000

ANOVA

Cons.1.mean

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	64,155	1	64,155	20,685	,000
Within Groups	1532,135	494	3,101		
Total	1596,291	495			

Descriptives

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
Cons1.I.read. written.posts	Non-exposed	274	4,28	2,102	,127	4,03	4,53	1	7
	Exposed	222	4,88	1,923	,129	4,63	5,14	1	7
	Total	496	4,55	2,043	,092	4,37	4,73	1	7
Cons2.I.have. joined.fanpages	Non-exposed	274	3,91	2,606	,157	3,60	4,22	1	7
	Exposed	222	4,96	2,357	,158	4,65	5,28	1	7
	Total	496	4,38	2,550	,114	4,15	4,60	1	7
Cons3.I.watch. pictures.videos	Non-exposed	274	4,35	2,174	,131	4,09	4,61	1	7
	Exposed	222	4,92	1,938	,130	4,67	5,18	1	7
	Total	496	4,61	2,089	,094	4,42	4,79	1	7
Cons4.I.read. blogs.blogposts	Non-exposed	274	2,54	2,180	,132	2,28	2,80	1	7
	Exposed	222	2,77	1,960	,132	2,51	3,03	1	7
	Total	496	2,65	2,086	,094	2,46	2,83	1	7
Cons5.I.follow. SKAM.characters	Non-exposed	274	3,76	2,602	,157	3,45	4,07	1	7
	Exposed	222	4,92	2,369	,159	4,61	5,23	1	7
	Total	496	4,28	2,564	,115	4,05	4,50	1	7

Test of Homogeneity of Variances

	Levene Statistic	df1	df2	Sig.
Cons1.I.read. written.posts	6,986	1	494	,008
Cons2.I.have. joined.fanpages	15,013	1	494	,000
Cons3.I.watch. pictures.videos	10,669	1	494	,001
Cons4.I.read. blogs.blogposts	4,983	1	494	,026
Cons5.I.follow. SKAM.characters	13,610	1	494	,000

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Cons1.I.read. written.posts	Between Groups	43,887	1	43,887	10,718	,001
	Within Groups	2022,751	494	4,095		
	Total	2066,637	495			
Cons2.I.have. joined.fanpages	Between Groups	137,497	1	137,497	22,044	,000
	Within Groups	3081,245	494	6,237		
	Total	3218,742	495			
Cons3.I.watch. pictures.videos	Between Groups	40,274	1	40,274	9,384	,002
	Within Groups	2120,063	494	4,292		
	Total	2160,337	495			
Cons4.I.read. blogs.blogposts	Between Groups	6,290	1	6,290	1,447	,230
	Within Groups	2147,258	494	4,347		
	Total	2153,548	495			
Cons5.I.follow. SKAM.characters	Between Groups	164,962	1	164,962	26,384	,000
	Within Groups	3088,643	494	6,252		
	Total	3253,605	495			

88

Appendix F - Contribution

Descriptives

Cont.2.mean

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Non-exposed	274	2,8606	1,83989	,11115	2,6418	3,0794	1,00	7,00
Exposed	222	2,9135	1,69698	,11389	2,6891	3,1380	1,00	7,00
Total	496	2,8843	1,77577	,07973	2,7276	3,0409	1,00	7,00

Test of Homogeneity of Variances

Cont.2.mean

Levene Statistic	df1	df2	Sig.
3,228	1	494	,073

ANOVA

Cont.2.mean

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	,344	1	,344	,109	,742
Within Groups	1560,574	494	3,159		
Total	1560,917	495			

Descriptives

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
Cont1.I.share. written.posts. pictures.videos	Non-exposed	274	2,01	1,826	,110	1,79	2,22	1	7
	Exposed	222	2,04	1,801	,121	1,80	2,28	1	7
	Total	496	2,02	1,813	,081	1,86	2,18	1	7
Cont2.I.tag. comment.on. written.posts	Non-exposed	274	2,49	2,020	,122	2,25	2,73	1	7
	Exposed	222	2,37	1,886	,127	2,12	2,62	1	7
	Total	496	2,44	1,960	,088	2,27	2,61	1	7
Cont3.I.tag. comment.on. pictures.videos	Non-exposed	274	2,60	2,009	,121	2,36	2,84	1	7
	Exposed	222	2,48	1,933	,130	2,23	2,74	1	7
	Total	496	2,55	1,974	,089	2,37	2,72	1	7
Cont4.I.like. written.posts	Non-exposed	274	3,46	2,346	,142	3,18	3,74	1	7
	Exposed	222	3,66	2,279	,153	3,36	3,96	1	7
	Total	496	3,55	2,316	,104	3,35	3,76	1	7
Cont5.I.like. pictures.videos	Non-exposed	274	3,74	2,359	,143	3,46	4,02	1	7
	Exposed	222	4,01	2,293	,154	3,71	4,31	1	7
	Total	496	3,86	2,331	,105	3,65	4,06	1	7

Test of Homogeneity of Variances

	Levene Statistic	df1	df2	Sig.
Cont1.I.share.written.posts.pictures.videos	,208	1	494	,649
Cont2.I.tag.comment.on.written.posts	2,579	1	494	,109
Cont3.I.tag.comment.on.pictures.videos	,933	1	494	,335
Cont4.I.like.written.posts	,689	1	494	,407
Cont5.I.like.pictures.videos	1,612	1	494	,205

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Cont1.I.share.written.posts.pictures.videos	Between Groups	,136	1	,136	,041	,839
	Within Groups	1626,621	494	3,293		
	Total	1626,756	495			
Cont2.I.tag.comment.on.written.posts	Between Groups	1,732	1	1,732	,450	,503
	Within Groups	1900,454	494	3,847		
	Total	1902,185	495			
Cont3.I.tag.comment.on.pictures.videos	Between Groups	1,772	1	1,772	,454	,501
	Within Groups	1927,067	494	3,901		
	Total	1928,839	495			
Cont4.I.like.written.posts	Between Groups	4,840	1	4,840	,902	,343
	Within Groups	2649,797	494	5,364		
	Total	2654,637	495			
Cont5.I.like.pictures.videos	Between Groups	9,059	1	9,059	1,669	,197
	Within Groups	2681,062	494	5,427		
	Total	2690,121	495			

Appendix G - Creation

Descriptives

Crea.3.mean

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Non-exposed	274	1,6715	1,29981	,07852	1,5169	1,8261	1,00	7,00
Exposed	222	1,6568	1,21567	,08159	1,4960	1,8176	1,00	7,00
Total	496	1,6649	1,26161	,05665	1,5536	1,7762	1,00	7,00

Test of Homogeneity of Variances

Crea.3.mean

Levene Statistic	df1	df2	Sig.
,464	1	494	,496

ANOVA

Crea.3.mean

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	,027	1	,027	,017	,897
Within Groups	787,843	494	1,595		
Total	787,870	495			

Descriptives

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
Creat1.l.write. posts	Non-exposed	274	1,75	1,642	,099	1,55	1,94	1	7
	Exposed	222	1,74	1,601	,107	1,53	1,95	1	7
	Total	496	1,75	1,622	,073	1,60	1,89	1	7
Creat2.l.create. pictures.videos	Non-exposed	274	1,51	1,397	,084	1,34	1,67	1	7
	Exposed	222	1,35	1,098	,074	1,21	1,50	1	7
	Total	496	1,44	1,273	,057	1,33	1,55	1	7
Creat3.l.write. reviews	Non-exposed	274	1,51	1,318	,080	1,36	1,67	1	7
	Exposed	222	1,49	1,265	,085	1,32	1,66	1	7
	Total	496	1,50	1,293	,058	1,39	1,62	1	7
Creat4.l.start. discussions	Non-exposed	274	1,79	1,589	,096	1,60	1,98	1	7
	Exposed	222	1,95	1,730	,116	1,73	2,18	1	7
	Total	496	1,86	1,654	,074	1,72	2,01	1	7
Creat5.l.actively. contribute.with. written.posts	Non-exposed	274	1,80	1,579	,095	1,61	1,98	1	7
	Exposed	222	1,74	1,490	,100	1,55	1,94	1	7
	Total	496	1,77	1,538	,069	1,64	1,91	1	7

Test of Homogeneity of Variances

	Levene Statistic	df1	df2	Sig.
Creat1.l.write.posts	,113	1	494	,737
Creat2.l.create.pictures.videos	6,786	1	494	,009
Creat3.l.write.reviews	,409	1	494	,523
Creat4.l.start.discussions	3,043	1	494	,082
Creat5.l.actively.contribute.with.written.posts	,470	1	494	,493

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Creat1.l.write.posts	Between Groups	,003	1	,003	,001	,973
	Within Groups	1301,989	494	2,636		
	Total	1301,992	495			
Creat2.l.create.pictures.videos	Between Groups	2,983	1	2,983	1,844	,175
	Within Groups	799,080	494	1,618		
	Total	802,063	495			
Creat3.l.write.reviews	Between Groups	,068	1	,068	,041	,840
	Within Groups	827,924	494	1,676		
	Total	827,992	495			
Creat4.l.start.discussions	Between Groups	3,258	1	3,258	1,191	,276
	Within Groups	1350,692	494	2,734		
	Total	1353,950	495			
Creat5.l.actively.contribute.with.written.posts	Between Groups	,336	1	,336	,142	,707
	Within Groups	1170,920	494	2,370		
	Total	1171,256	495			

Appendix H – Overall Social Media Engagement

Descriptives

Overall.mean

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
Non–exposed	274	2,7669	1,48016	,08942	2,5909	2,9429	1,00	7,00
Exposed	222	3,0207	1,30371	,08750	2,8483	3,1932	1,00	7,00
Total	496	2,8805	1,40823	,06323	2,7563	3,0047	1,00	7,00

Test of Homogeneity of Variances

Overall.mean

Levene Statistic	df1	df2	Sig.
7,495	1	494	,006

ANOVA

Overall.mean

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	7,900	1	7,900	4,008	,046
Within Groups	973,734	494	1,971		
Total	981,634	495			