The Second Screen Landscape: Exploring the Motivations of Using Second Screen Devices While Watching TV

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ABSTRACT

Today, technology has made profound transformations in the way people consume media. Since the advent of the Internet, traditional forms of mass media, such as print and television, have converged with the digital technologies of personal computers, smartphones, and tablets, altering the exposure patterns of today’s media consumers. The latest trend that has fused digital technology with a traditional form of media – television – is what television industry strategists and thinkers call “the second screen.” The second screen is any Internet-connected visual media device. With the rapid development of mobile media technologies, there has been an increase in concurrent media consumption practices. By applying the media effects theories of narrative involvement, parasocial relationships, and uses and gratifications, this capstone project explored TV viewers second screen behaviors and their motivations for second screen usage by conducting an online survey. Results show participants used second screen devices while watching TV to seek out more information on their favorite media characters, and gratify the need to socially interact with others about their favorite TV shows.
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INTRODUCTION

As fans tune in live to AMC network’s hit television series “The Walking Dead,” they are told to sync up their smartphones, tablets, or laptops to “The Walking Dead” Story Sync, a custom app and Web experience designed to provide fans of “The Walking Dead” a more immersive experience with the show. “The Walking Dead” is a popular post-apocalyptic drama that follows police officer Rick Grimes and a band of survivors in a world overrun by zombies. Once fans are synced up with the app, they can engage in a live, interactive experience with other fans. They can take part in snap polls, answer trivia questions, re-live tense moments of the show via video clips, rank gruesome zombie kills on the “Gore Gauge,” weigh in on the app’s “Threat Level Meter” when they think a character is in dire trouble, and take part in live chat rooms, all while watching the premiere broadcast of a new episode of “The Walking Dead” (Neuman, 2013). After the show airs, fans can stay tuned to AMC and watch “The Walking Dead” complementary show “Talking Dead,” a live talk show in which fans can join in on the conversation about the show via Twitter.

AMC Network’s method of inviting viewers to synchronize their smartphones, tablets, or laptops to the shows they broadcast on television follows the latest trend among television broadcasters. This trend, termed as second screen programming, occurs when any Internet-connected visual media device is used in conjunction with traditional broadcast television, or first screen. With the rapid development of mobile media technologies, there has been an increase in concurrent media consumption practices. In the U.S. and many other countries around the world, many individuals are interacting online while watching television. According to Nielson’s latest Social Media Report (2012), 88
percent of television viewers in the U.S. are using a second screen while watching. They are checking emails, talking or texting, visiting social networking sites, or browsing the web. While this shows that the second screen can divert viewers away from television programs, it can also enhance viewers’ television watching experiences. For example, the Nielsen study stated that 38 percent of those viewers surveyed that used second screen devices browsed the Internet while watching television to enhance their television viewing experience. They used a second screen to get more information on a show, look up an actor, and even purchase items used by actors in the show. They also used a second screen to use social media outlets like Facebook, Twitter, and other chat rooms to share their viewing experiences with others online and create a sort of co-viewing experience (Nielsen’s Social Media Report, 2012).

It can be seen that the proliferation of second screen technologies are altering the way people view television, so much so that Nielsen is considering to expand its definition of television by including broadband, video game consoles, and tablets into their construct of video viewing (Block, 2013). Most television consumers today are experiencing television through a second window, and television broadcasters are seeing this change. AMC’s “The Walking Dead,” for example, had a total of 1,240,100 show-related tweets that were seen by an audience of 7,494,000 people during its mid-season premiere in February 2014, according to Nielsen’s Twitter TV Ratings; and AMC’s Story Sync app has over one million users, according AMC’s senior vice president of digital media, Mike McKean (Bishop, 2014).

AMC isn’t the only company chiming in to second screen programming. ABC, CBS, HBO, and companion app companies like GetGlue, ConnectTV, Shazam, and Zeebox are all
currently pushing for greater social media presence via Facebook and Twitter, and pushing for major companion app expansions to further engage their audiences and create social buzz around their entertainment programs (Howarth, 2012; Winslow, 2012; Winslow, 2013). Advertisers are also making use of second screen programing. Second screen devices provide them a second platform to place their advertisements. While a show is on the air, advertisers are placing ads simultaneously within that television show and that show's complementary second screen program hoping to further engage viewers (Moses, 2013a; Moses, 2013b). With the use of second screens, the future of the television viewing experience is changing for television viewers, broadcasters, and advertisers.

The purpose of this study is to examine the nature of the second screen landscape, what motivates viewers to adopt second screen practices, and the common habits of second screen users. By seeking what motivates viewers to use second screens, and the common habits of second screen usage, this body of work aims to demonstrate to television broadcasters how to best utilize the second screen to attract viewers, build a larger audience base, and further enhance the television viewing experience. The study may also demonstrate to advertisers how they can utilize second screen programs to enhance their advertisements. Having ads in both the television show and the second screen program that complements that show may increase the power of their advertising.

When examining the nature of the second screen landscape, this study will apply the theories of narrative involvement, parasocial relationships, and uses and gratifications in order to find what motivates viewers to use second screen programs. Thus, in examining second screen motivations and consumer habits, the following key research questions will be asked:
• How are media effects, such as narrative involvement and parasocial relationships, associated with the use of second screen programs?

• How do second screen programs contribute to a sense of community with other individuals viewing the same shows?

• Does narrative involvement and parasocial relationships with celebrities/TV characters reduce resistance to advertisements when they are placed in both TV and second screen devices?

First, literature regarding narrative involvement will be reviewed to illustrate the strength of the narrative and its importance in weighing in on the reasons for second screen usage. The effect of narrative involvement – and the effects of the narrative’s dramatic elements – can help explain what draws viewers to use second screen devices. Those who want deeper immersion into the narrative may participate in a show’s complementary second screen program. Those who want to share their cognitive and emotional experiences with a show with others may use a second screen to share their experiences on social media sites like Twitter or Facebook.

Second, literature reviewing parasocial relationships (PSR) will be covered. PSR is a media effects theory that occurs when viewers form an apparent face-to-face relationship with a media character. These relationships that viewers develop with media characters may help explain adoption of second screen practices. Those who want deeper relations with a show’s celebrity/character may adopt that show’s complementary second screen program. With regard to advertisements placed within second screen programs, those who
have strong parasocial relationships with a media character/celebrity may reduce resistance to an advertisement featuring the character/celebrity they are in relations with.

Finally, the uses and gratifications research (U&G) will be discussed. U&G is an audience-centered approach to understanding mass communication. Rather than focusing on what the media does to individuals, U&G centers on what individuals do with the media (Haridakis, 2013). U&G puts emphasis on why and how people actively seek out specific media to satisfy specific needs. These needs emanate from people’s social and psychological characteristics, which in turn mediate peoples’ communication behaviors and media exposure habits, resulting in the needs gratifications and media effects to vary among each individual (Katz, Blumler, & Gurevitch, 1974). U&G states that individuals seek out media for relaxation, companionship, habit, to pass the time, entertainment, social interaction, to seek information, arousal, and escape (Rubin, 1983). The U&G model is often used to examine whether new media communication technologies are used to satisfy the same needs that traditional forms of communication media are theorized to satisfy (Haridakis, 2013). Thus, U&G sets a solid framework in examining why people use second screen technologies.

The study conducted an online survey in order to examine individuals second screen motivations and consumer habits. The survey was targeted to the demographic of Millennials aged 18 – 35 years old. Participants were given a list of shows to think about and asked which shows they watched the most. The questions that followed were geared toward effects of narrative involvement, parasocial relationships, concepts of U&G, and the survey also asked questions about second screen usage with these shows.
This study concludes with a discussion of the nature of second screen programs and their impact on viewers and the television viewing experience. Limitations and suggestions for further research are also discussed.

**LITERATURE REVIEW**

In today’s society, technology has made profound transformations in the way people consume media. Since the advent of the Internet, traditional forms of mass media, such as print and television, have converged with the digital technologies of personal computers, smartphones, and tablets, altering the exposure patterns of today’s media consumers. The second screen is the latest trend that has fused a traditional form of media – television – with digital technology. Before examining the nature of the second screen landscape and how it is evolving the way individuals view television, this study will review briefly the evolution of TV viewing in the American household, and how the rise of the Internet led to the latest form of TV viewing, where viewers multitask with their Internet connected devices while watching television.

**Evolution of Television Viewing**

Television became prominent in post WWII America. According to the Early Television Foundation, in 1953, 50 percent of American homes had television. By 1956, most cities were linked to network programing (Early Television Foundation, n.d.). At this time, television served as a hearth for most viewers; television viewing was a group experience where friends and families would gather in one place to watch their favorite TV programs.
Fast-forward to the 1980s: cable television expanded greatly, and the concept of video-on-demand (VOD) was born with the advent of VCRs. With VCRs, people could buy or rent videos on VHS tapes and watch them whenever they wanted; in addition, people were able to record TV programs on their home video systems and view them at a later time. With the expansion of cable television and the boom of VCR technology, individuals at this time experienced more depth and breadth in their television programming.

It wasn’t until the 2000s that the television landscape began to see great changes. During this decade three technological revolutions occurred that altered the way people view television: broadband high speed Internet, mobile connectivity, and social media and social networking. First, the Internet impacted the way people received and shared information with each other, and over the years has become a major part of people’s everyday lives. In a recent report marking the 25th anniversary of the Internet, the a survey by the Pew Research Center (2014) reported that 87 percent of American adults today use the Internet, up from 14 percent when it began widespread in 1995. The report found near-saturation usage (97 percent) among young adults ages 18 to 29. With the rise of high-speed Internet, more and more people are watching videos online. With VOD sites like Netflix and Hulu, people can watch shows online whenever they want instead of on live broadcast television. In a recent survey measuring online video use, the Pew Research Center (Purcell, 2013) found that those who watch or download videos online increased from 69 percent in 2009 to 78 percent today, with those aged 18 and 49 had the highest rates of online video watching (Purcell, 2013).

Second, mobile connectivity through smartphones, laptops, and tablets changed the way people accessed information and entertainment. Mobile-connected devices
allowed people to access information and entertainment anywhere, anytime; and mobile connectivity has grown significantly within the past several years. When the Pew Research Center first polled cellphone ownership in 2000, 53 percent of adults owned cellphones (Fox & Rainie, 2014). Today, 91 percent of adults in the U.S. own cellphones (Pew Research Center, 2014); and nearly two-thirds (63%) of cellphone owners go online when using their cellphones, double the amount of those who did so in 2009 (Duggan & Smith, 2013). Tablet ownership has also grown, with ownership at 3 percent in 2010 to 42 percent today (Pew Research Center, 2013). From these statistics, it is clear that mobile connectivity has become an essential part of people lives. Having a mobile device on-hand has been integrated into many peoples’ daily tasks and routines, including television viewing.

According to Nielson’s 2012 Social Media Report, 38 percent of cellphone owners and 41 percent of tablet owners used their device daily while in front of their television screen (Nielson, 2012). While connected online as they watch television, the individuals are either interacting with others on social networking sites, shopping, looking up information related to the television program, or looking up product information for an ad they seen on television (Nielson, 2012). Mobile connectivity brought the act of using a second screen while viewing television.

Finally, the rise of social media has changed the way people communicate -- and ultimately watch -- television. Social media gave people the opportunity to expand their social networks and make them bigger and more diverse. According to the Pew Research Center (2013), social media use overtime among adults has grown from 3 percent in 2005 to 73 percent in 2013. 42 percent of social media users use multiple social networking sites (Pew Research Center, 2013). The rapid growth of social media use among consumers is
changing the way people view television by transforming television viewing into a more immediate and shared experience. Those who access social media sites via their mobile-connected devices while they watch television do so to engage with others while watching their favorite television programs, bringing the concept of social TV (Nielson, 2012).

Nielson (2012) reported that social TV is on the rise, with 44 percent of U.S. tablet owners and 38 percent of U.S. smartphone owners using their mobile devices daily to access social media while watching television. Twitter has emerged as a driver of social TV interaction, so much so that Twitter has been found to affect TV show ratings and TV tune-in. In measuring the two-way causal influence between Twitter activity and TV viewership, Nielson found that live TV ratings had a meaningful impact in show-related tweets, and the volume of tweets caused significant changes in live TV ratings (Nielson, 2013). Today, Nielson has a social analytics service called SocialGuide that measures Twitter TV ratings of television shows. Each week, Nielson ranks the top shows that garner the most tweets. Broadcasters, show-runners, and advertisers have seen the impact Twitter has on TV ratings and TV tune-in, and they have been using Twitter to promote their shows or brand. Network executives and show-runners promote their shows through their twitter feeds to gauge viewers to tune in (Manly, 2013), and advertisers target the ads they placed in a show’s broadcast to Twitter users who tweeted about that show drive further engagement to their advertisement (Fleischman, 2013). Given all of this evidence, it can be seen that social media has greatly revolutionized the television viewing experience, so much so that it has become an integral part of it.
Narrative Involvement

There are numerous studies by media effects scholars that examine the effects narrative involvement has on entertainment consumers. For example, media effects scholars have examined how narrative involvement can reduce resistance to persuasive messages when placed within dramatic storylines (Green & Brock, 2000; Moyer-Guse, 2008; Moyer-Guse, Mahood, & Brookes, 2011). Narrative involvement is a media effects theory that states that viewers are primarily engaged in the storyline, rather than one’s immediate environment, and they experience cognitive and emotional responses to the narrative as it unfolds (Moyer-Guse, 2008). One of the main concepts of narrative involvement is transportation into the narrative. Green and Brock (2000) defined transportation as “a convergent process, where all mental systems and capacities become focused on events occurring in the narrative” (p. 701). In their study examining the role of transportation in narrative persuasion, Green and Brock (2000) stated that transportation into a narrative consists of three consequences. The first is that when a viewer is transported into the narrative “parts of the world of origin become inaccessible” (Green & Brock, 2000, p. 702), meaning while the viewer is immersed in the narrative, he or she may be less aware of the contradictions the story-world has with the real world. The second is that, when viewers are transported, they “experience strong emotions and motivations, even when they know the story is not real” (Green & Brock, 2000, p. 702). For example, the authors stated that if the story has an unhappy ending, viewers would constantly think about what else could have happened to change the outcome (as cited in Gerrig, 1993). The third consequence of transportation is that after people are transported from the story-world back to the real world, viewers are somewhat changed by the experience.
The next aspect of narrative involvement and transportation is that researchers have shown it that the transportation experience positively correlates with enjoyment among viewers (Bilandzic & Busselle, 2011; Busselle & Bilandzic, 2008). Bilandzic & Busselle (2011) analyzed the narrative experiences of transportation, immersion, identification, external realism (perceived match to real world), and narrative realism (perception of story coherence) to see how they positively contributed to narrative enjoyment. They found that transportation, and another related concept, immersion, were prevalent aspects of the narrative experience connected to narrative enjoyment. In their view of transportation Bilandzic & Busselles liken it to the concept of flow, saying it “involves full attention to an activity, tuning out the actual world, and ignoring time’s passage...If this process goes smoothly...they perceive flow, which may be measured as transportation into the narrative” (p. 31). With immersion, they state it as a sense of “being there” by assuming the perspective of the narrative’s characters, identifying with them, and making sense of the narrative’s events and emotional structure. Participants in their study that experienced high rates of transportation and immersion were found to experience the most enjoyment. Enjoyment can be a motivator of second screen usage. Given the information gleaned from the Bilandzic & Busselles (2011) study, enjoyment can result from individuals’ escape from the real world into the narrative world. The second screen provides an additional window to go deeper into the narrative world.

The last aspect of transportation is thought to be connected to belief or attitude change. Green and Brock’s study aimed to examine how transportation might cause a belief or attitudinal change once exposed to a persuasive message within the narrative. Green and Brock’s (2000) key finding from their study found that “transportation is associated with
story-consistent beliefs” (p. 707). Viewers who were highly transported showed beliefs in agreement with the story and the story’s characters. This demonstrates that transportation reduces counter-arguing to story’s claims, and that transportation creates strong feelings toward the story’s characters; thus, beliefs of those characters can influence the viewers’ beliefs.

These elements of transportation into the narrative: that it immerses viewers into the narrative world, creates enjoyment, and reduces counter-arguing are important to consider when examining second screen programs, why people use them, and how broadcasters and advertisers can best utilize them. The nature of the narrative, with its dramatic elements like action, drama, suspense, and excitement are what draw audiences into the narrative, which creates enjoyment out of the transportation experience. Complementary second screen programs that are synced with viewers’ devices as they watch their favorite programs may add an additional boost to the transportation experience. They may add a deeper experiential, immersive component when viewers are transported into their favorite shows. Thus, those who want deeper immersion into the narrative may participate in a show’s complementary second screen program.

The knowledge that transportation has ability to reduce counter-arguing among some viewers can be useful in examining how second screen programs can best utilized by advertisers. Transportation can lead to an attachment with the story and the story’s characters, which both can play a critical role in the viewers’ beliefs. If a transported viewer sees a brand that is centered around the story’s plot, or sees a character using a specific product or wearing a specific brand of clothing, the viewer may be more engaged with the ad for that product placed within the show’s second screen program.
Parasocial Relationships

Parasocial relationships (PSR) are another media effects theory important to consider when examining second screen motivations and consumer habits. PSR is a media effects theory that occurs when viewers form a pseudo-relationship with a media character. These relationships have similar characteristics to interpersonal relationships except that the relationships are not reciprocal; they are one-sided (Rubin & McHugh, 1987). The most common form of parasocial relationships are those that occur between celebrities/TV characters and audience/fans. These relationships are a type of intimate, friend-like relationship that occurs between celebrities/TV characters and audience/fans (Wilson, Weisner, & Cho, 2007). Identification with celebrities/characters, likeability of them, perceived similarities with them, and social attraction to them are all positively associated in the formation of parasocial relationships (Rubin & McHugh, 1987).

In studying the development of parasocial relationships, Rubin and McHugh (1987) applied principles of uses and gratifications theory and uncertainty reduction theory. Both theories view people as active and goal-oriented in their media exposure patterns. The researchers tested whether amount of television exposure related positively to parasocial interaction with a TV character, degree of attraction to the TV character, and finally whether attraction was related positively to the perceived importance of a relationship with a TV character. Rubin and McHugh found that parasocial relationships are strongly related to social/physical attraction to a media personality, and to importance of relationship development with that personality.

Beyond social/physical attraction; identification, affinity, homophily are other concepts found to surround parasocial relationships (Wilson, Weisner, & Cho, 2007).
Identification occurs when viewers perceive media personalities to be similar to them, both the viewer and the media personality share similar characteristics or personalities. Affinity refers to the liking of media personalities by viewers, and homophily refers to when viewers feel they have a mutually shared likeness with a media personality; both the viewer and the media character like the same things.

Viewers who have or develop strong relationships with media characters may help explain adoption of second screen practices. Those who want deeper relations with a show’s celebrity/character may adopt that show’s complementary second screen program to attain a more deep relationship and involvement with their favorite TV personalities. Fans are already making use of second screen devices to connect with their favorite celebrities via Twitter. Stever and Lawson (2013) looked at Twitter and its implications for parasocial interaction. Twitter is the major social networking site where fans can follow their favorite celebrities and actually interact with them. Stever and Lawson conducted a content analysis of celebrity Twitter feeds and found that most celebrities use Twitter to communicate with their fans about their work, and their personal likes and dislikes. They also found that celebrities were reading tweets from friends and selectively replying to them. This shows that celebrities’ use of Twitter can make their relationships with their fans more “real,” and can give fans a sense of actually “being there” with their favorite celebrities (Stever & Laswon, 2013). In a way, Twitter breaks the aspect that parasocial relationships are one-sided. With Twitter fans can actually communicate with their favorite celebrities and enhance the enjoyment of parasocial relationships.

Finally, like transportation, parasocial relationships have been studied to see how they may persuade viewers and change their beliefs (Moyer-Guse, 2008). Those who have
strong parasocial relationships with a TV personality may reduce resistance to messages such as advertisements if they featuring the TV personality they are in relations with. In Russell, Norman, and Heckler’s (2004) study, they developed the construct of TV connectedness, a concept similar to parasocial relationships. They define connectedness as “the level of intensity of the relationship(s) that a viewer develops with the characters and contextual settings of a program in the parasocial television environment” (p. 152). Part of their study focused on relationship between connectedness and product placement, connectedness and brand imagination (imagining brands their favorite characters might use in real life), and connectedness and social interactions within the viewer’s social network of co-consumers. Researchers found that highly connected viewers recalled product placements, showed strong correlation to brand imagination, and are more likely to socially interact with other co-consumers about their favorite shows. Russell, Norman, and Heckler’s demonstrate that ads placed in second screen programs that include viewers’ favorite TV characters may enhance the advertisements power.

**Uses and Gratifications**

When examining second screen devices and the motivations for using them, the uses and gratifications model (U&G) sets a solid framework by which to study this new form of media consumption and its effects. It has been suggested by U&G researchers that U&G sets a solid base for examining new media communication technologies (Haridakis, 2013; Papacharissi & Rubin, 2000; Newhagen & Rafaeli, 1996; Rubin & Bantz, 1987).

The U&G theory is an audience-centered approach to understanding mass communication. Rather than focusing on what the media does to individuals, U&G centers
on what individuals do with the media (Haridakis, 2013). An often-cited model of the U&G approach comes from Katz, Blumler, and Gurevich, which posits that U&G puts emphasis on why and how people actively seek out specific media to satisfy specific needs. These needs emanate from people’s social and psychological characteristics, which in turn mediate peoples’ communication behaviors and media exposure habits, resulting in the needs gratifications and media effects to vary among each individual. U&G researchers found that individuals commonly seek out media for relaxation, companionship, habit, to pass the time, entertainment, social interaction, to seek information, arousal, and escape (Rubin, 1983).

When examining U&G, U&G scholars have found audience activity to be central to the U&G model. As stated earlier, individuals are typically seen as goal-directed, purposive, and motivated in seeking to satisfy their needs and desires. This shows that people are active media users and that their activity level is influenced by their motives for using media. Rubin (1993) explains that audience activity refers to the utility, intentionality, selectivity, and involvement of the audience with the media. He then clarifies there are two specific types of media orientation: ritualized, such as using media to pass the time, and instrumental, such as using media purposively for informational purposes. He states a ritualized orientation reflects utility, but less intentionality, selectivity, and involvement. The ritual orientation is a “more habitual use of the media primarily for diversion or to occupy time. It means greater exposure to -- and affinity with -- the medium rather than specific content” (Rubin, 1993, p. 100). It is a less active or less goal-directed state. The instrumental orientation reflects more utility (i.e. motivation), intentionality, and selectivity. It is a “more active media use” that “seeks media content or messages for
information reasons” (Rubin, 1993, p.100). The second screen is the new wave of audience activity. Second screen devices combined with customized content, interactive apps and companion programs fuel greater interactivity with the television medium, and ultimately with other individuals. Thus, the instrumental orientation described can be applied to second screen motivations since it can be instrumental in gratifying viewers’ needs for more information into a show, and the need to connect with others.

Adoption of second screen programs can be seen as moving from one form of media to another. When using second screen programs, viewers move simultaneously between the television and their mobile devices. In the article “Are You Not Entertained...”(2012), the researchers explored, using the U&G model, what motivates audiences to migrate from one form of media technology to the next as they consume entertainment. With television as the starting point, the researchers found that one of the common migrations occurred between television and the Internet. The four key motivations for the migration process that the researchers found were for entertainment, escape, enlightenment, and for more content-related exposure. These motivations can be used to help determine why viewers adopt second screen programs.

Social interaction is one of the key motivations that lead people to seek out media, and the second screen can provide avenues for social interaction with other viewers to create a sort of co-viewing experience. Twitter is one of the major social networking sites that individuals use to communicate with others. Chen (2010) applied the U&G perspective to examine Twitter. In his report, he found that spending a lot of time using Twitter gratifies people’s need to connect with others. While watching their favorite shows, viewers use Twitter to interact with other fans online. Nielson tracks Twitter weekly to
track the success rate of television shows. In one report, Nielson analyzed minute-to-minute tweets of 221 broadcast primetime television shows, and they found that the volume of show related tweets caused significant changes in TV ratings among 29 percent of the episodes.

**METHODS**

To measure individuals’ second screen motivations and consumer habits, this study conducted a survey to explore what leads individuals to use second screen devices while watching television. The survey centered on the premises of narrative involvement, parasocial relationships, and uses and gratifications theories to see how they associated with the motivations of second screen usage.

- **Narrative involvement**: The media effect that occurs when audiences become primarily engaged with the storyline; they are transported into the story and experience cognitive and emotional responses to the narrative as it unfolds.
- **Parasocial relationships**: An effect that occurs when audiences form a pseudo-relationship with a favorite media character.
- **Uses and gratifications**: Puts emphasis on why and how people actively seek out specific media to satisfy specific needs.

Has intense involvement with the narrative made participants use second screen programs in order to attain a more immersive experience with the narrative? Have the participants adopted second screen programs in order to have a closer relationship with their favorite media characters? And do these participants seek out second screen programs to seek more information, be more entertained, or socially interact with others online while they
watch television?

To explore the ideas mentioned above, an online survey was conducted and distributed via email and social networking sites Facebook and LinkedIn. A professional online survey software program was used to design the survey and collect data. By way of convenient network sampling, invitations to complete the survey were sent out to undergraduate and graduate communication students at universities in Maryland and Washington, D.C. through their email database and Facebook pages. Invitations were also sent out through the networking site LinkedIn to groups of entertainment and media communication professionals.

Upon entering the survey website, the respondents completed an initial set of questions on their general television viewing habits. Major components of the survey included:

- **Amount of TV Consumed**: Amount of TV viewing was measured by asking participants how many hours of television they watched the day before taking the survey.

- **Primary Viewing Platform**: The type of TV viewing was measured by asking participants whether they regularly watched TV via live broadcast, Video-On-Demand (VOD) through their cable or satellite service provider, through their Digital Video Recorder (DVR) device, VOD through subscriptions services such as Netflix, Hulu, or Amazon, or a combination of all of them.

- **Computer and smartphone ownership**: Participants were asked if they owned an Internet-connected visual media device, such as a laptop, smartphone, or tablet, and whether they used these devices while watching television to look up information
about what they're watching, whether they text or instant message someone about what they're watching.

Respondents were then presented with a list of top-rated primetime television shows according to Nielson and TV Guide rankings, and were asked to choose three of their top favorite TV shows. The respondents were then informed that the remainder of the survey would focus on the favorite programs they had chosen, and were asked to think about those shows when answering the following survey questions.

**Narrative Involvement**

Thinking about their three favorite television shows, the respondents were first asked a series of statements to assess their involvement with those shows. Adapting from Green and Brock's (2000) transportation scale and Busselle and Bilandzic's (2009) narrative engagement scale, participants were asked to respond to a set of statements, ranging their answers on a five-point Likert scale (strongly disagree/strongly agree; very often/never).

**Transportation**

To assess transportation into the narrative, participants were asked to respond to statements that were adapted from Green and Brock’s (2000) transportation scale. For example, participants were asked to respond to statements like “While viewing the show, I’m completely immersed into the story,” “The story affects me emotionally,” “I can picture myself in the scene of events shown in the show,” and “After viewing the show, I found it easy to put it out of my mind.”
Narrative Engagement

To assess narrative engagement, participants were asked to respond to statements adapted from Brusselle and Bilandzic's (2009) narrative engagement scale. Statements posed to participants regarding narrative engagement included items like “At key moments in the show, I feel exactly what the characters are going through emotionally,” and “During the show, when the main character succeeds, I feel happy. When they fail or suffer, I feel sad.”

Narrative Involvement & Second Screen Usage

These transportation and narrative engagement items were then adapted to items designed to assess their possible correlations with second screen usage. For example, participants were asked to respond to statements like “When I’m viewing the show, I share my thoughts about it online via Twitter or Facebook, “When I’m viewing the show, I visit the show’s website or mobile app to access story content and deeper immerse myself into the story world,” and “When the show is not on air, I visit the show’s website or mobile app to relive the show’s intense moments.”

Parasocial Relationships

When assessing parasocial relationships (PSR), items from Rubin, Perse, & Powell (1985) and Rubin & McHugh (1989) PSR studies were adapted to examine the correlation between PSR and second screen usage. In Rubin, Perse, & Powel’s (1985) study, the
researchers examined viewers’ relationships with their favorite news anchors. When adapting this study’s PSR items, news anchors were changed fictional TV characters or actors. For example, participants responded to five-point scale items like “My favorite character/actor keeps me company when they are on television,” “I look forward to watching my favorite character/actor on television,” and “I sometimes talk to my favorite character/actor during the show.”

Social and Physical Attraction

Rubin & McHugh (1989) elaborated further on PSR by examining how social and physical attraction correlated with the formation of PSR. Adapting from their items of social attraction, participants were asked to respond to statements like “I think my favorite actor/character could be friends of mine,” “I think my favorite character/actor is just like me,” and “I get ideas from my favorite character/actor about how to interact in my own life.” With regard to physical attraction, respondents were posed with the statement “I find my favorite character/actor to be physically attractive.”

PSR and Product Placement and Brand Imagination

Russell, Norman, & Heckler (2004) examined the relationship between viewers’ connectedness to their favorite characters and product placement and brand imagination (imagining brands their favorite characters might use in real life). To satisfy this study’s objective of examining whether viewers are open to advertisements with their favorite characters within them, items were adapted from Russell, Norman, & Heckler’s study, and participants were asked to respond to items like “If my favorite character/actor were in an
advertisement, I would pay more attention to the advertisement.” For product placement and brand imagination, respondents were given statements like “I like the clothes my favorite character/actor wears on the show,” and “I often buy clothes or products used by my favorite character/actor on the show.”

**PSR and Second Screen Usage**

The above PSR items mentioned were then adapted to items designed to assess their possible correlations with second screen usage. For example, participants were asked to respond to statements such as “While watching the show, I look up information about my favorite character/actor online to find out more about them,” While watching the show, I express my feelings toward my favorite character/actor with others online,” and “While watching the show, I look up products or clothing my favorite character/actor uses in the show.”

**Uses and Gratifications**

The last part of the survey asked participants to respond to statements grounded in the uses and gratifications (U&G) model. Rubin’s (1983) television viewing scale lists the most common ways why people watch television. Rubin’s TV motivations scale includes relaxation, companionship, habit, to pass the time, entertainment, social interaction, to seek information, arousal, and escape as common motivators to view television programming. This scale was adapted to examine people’s motivations to use second screen devices while watching television. Participants responded to statements like “I use my mobile device while watching the show to pass time during commercials,” “I use my mobile device while
watching television to seek out more information about the show,” “I use my mobile device while watching the show so I can interact with others online who are viewing the show,” and “I use my mobile device to seek out show related content online because it is entertaining.”

**RESULTS**

A total of 285 individuals completed the online survey. Of those respondents, 211 (77 %) were females, and 61 (22%) were males. 226 respondents (79%) fell within the study’s targeted age group of 18 to 35 year-olds, while the remaining 59 respondents (21%) were 35 and older.

**TV Consumption**

In terms of hours of TV consumed, 48 percent (n = 137) of the respondents watched 1 to 3 hours of television the day prior to taking the survey. 17 percent (n = 48) watched 3 to 5 hours, and 5 percent (n = 13) watched more than 5 hours of television the day prior to taking the survey. See Table 1.1.

Examining ways television content was viewed the day prior to taking the survey, 24 percent of respondents (n = 66) watched television content during a live broadcast; 10 percent (n = 27) watched television content on VOD/DVR through their cable/satellite service provider; 36 percent (n = 97) watched television content through an online subscription service such as Netflix, Hulu, and Amazon; and 30 percent (n = 82) watched television through a combination of all of the ways previously mentioned. Participants aged 18 to 35 more commonly watched TV through a combination of live broadcast, VOD/DVR,
and Netflix, Hulu, or Amazon, whereas those aged 35 and over preferred one way of viewing. Refer to Table 1.2.

![Table 1.1](chart1.png)  ![Table 1.2](chart2.png)

**Computer and Smartphone Ownership and Usage**

Next, participants were asked if they owned an Internet-connected mobile media device, such as a laptop, smartphone, or tablet. Computer and smartphone ownership was at near saturation; 99 percent \( n = 278 \) responded to owning a mobile Internet device. Respondents were then asked how often they use their mobile devices while watching television on a four-point scale (always/never). 70 percent \( n = 197 \) of respondents said they use their mobile device while watching television; 25 percent \( n = 72 \) replied “occasionally”; and 5 percent \( n = 15 \) replied “never.” Respondents who watched more than five hours of TV \( n = 13 \) more commonly used their mobile devices while watching TV; 93 percent of these respondents reported using their mobile device while watching TV. Of the majority of respondents who said they watched 1 to 3 hours of TV \( n = 137 \), 71 percent of them used their mobile device while watching TV. Following this question, respondents were asked how often, if ever, did they do each of the following activities
while watching television: look up information online about what they’re watching, text someone about what they were watching, instant message someone about what they were watching, and text, go online, or make a call to vote in a poll or contest about the show they were watching. Participants responded to each item on a four-point scale (often/never). Results to these items in percentages of the total participants (n = 285) are shown in Table 1.3.

<table>
<thead>
<tr>
<th>Table 1.3</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="chart.png" alt="Bar chart showing participation in various activities while watching TV" /></td>
</tr>
</tbody>
</table>

### Narrative Involvement

Participants responded to items measuring their involvement with their favorite show's narrative by responding to items measuring their level of engagement and how the shows affected them emotionally. Table 1.4 displays items of narrative involvement in percentage of respondents. Overall, participants said they were involved with the shows narrative. 85 percent (n = 236) respondents agreed to being completely immersed with the shows narrative. Measuring if the show's narrative affected participants emotionally, 75
percent (n = 206) said they agreed. 59 percent (n = 163) agreed to feeling the same emotions the shows characters were going through. Measuring respondents’ involvement with the show after viewing, 37 percent (n = 103) found it hard to put the show out of their mind, and 54 percent (n = 150) found themselves thinking of how the story could have ended differently.

Table 1.4

<table>
<thead>
<tr>
<th>Statement</th>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>Immersion</td>
<td>90</td>
<td>0</td>
</tr>
<tr>
<td>Emotionally Affected</td>
<td>80</td>
<td>10</td>
</tr>
<tr>
<td>Empathized with characters</td>
<td>70</td>
<td>30</td>
</tr>
<tr>
<td>Hard to Put Out Of Mind</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>How Show Could Have Ended</td>
<td>40</td>
<td>60</td>
</tr>
</tbody>
</table>

Narrative Involvement & Second Screen Usage

Respondents were then posed with statements that measured how narrative involvement carried over into the adoption of second screen usage. Participants were first asked whether they shared their thoughts online about the show via their Twitter or Facebook account. The most common response from all participants was that they never shared their thoughts online via Twitter and Facebook (66%; n = 180). 23 percent (n = 62) said they sometimes posted their thoughts on Twitter or Facebook, only 10 percent (n = 28) said they always shared their thoughts on Twitter or Facebook. Similar results were
given when asked if they shared their thoughts to their friends on Twitter or Facebook. 181 respondents (68 percent) said they never shared their thoughts with friends on Twitter or Facebook; 22 percent (n = 58) replied sometimes; and only 12 percent (n = 30) said they always post their thoughts to their friends on Twitter or Facebook.

Table 1.5

<table>
<thead>
<tr>
<th></th>
<th>Twitter/Facebook Account</th>
<th>Twitter/Facebook w/friends</th>
</tr>
</thead>
<tbody>
<tr>
<td>Never</td>
<td>60</td>
<td>70</td>
</tr>
<tr>
<td>Sometimes</td>
<td>30</td>
<td>20</td>
</tr>
<tr>
<td>Always</td>
<td>0</td>
<td>10</td>
</tr>
</tbody>
</table>

When assessing the relationship between items of narrative involvement and Twitter/Facebook usage, those who were involved with their favorite shows generally did not post on Twitter or Facebook. Only 12 percent of those who were immersed into the show posted show-related content on their Twitter/Facebook accounts; 65 percent of those immersed did not post on Twitter/Facebook (p = .062). Those emotionally affected by the show, 11 percent, said they posted on Twitter/Facebook; 65 percent did not (p = .096). Assessing respondents who empathized with characters, 18 percent posted show-related content on Twitter/Facebook; 60 percent did not post (p = .19). Finally, those who continued to think about the show after viewing, 14 percent, posted show-related content on Twitter/Facebook; 58 percent did not (p = .082). Narrative involvement is weakly related to posting on Twitter or Facebook.
Examining whether respondents viewed the shows website or complementary app while watching the show to be more immersed into the show’s story, most respondents reported they did not use a show’s second screen program. Seventy-nine percent of respondents (n = 213) said they never viewed the show’s website or complementary app; 17 percent (n = 46) said sometimes; and only 5 percent (n = 12) said they viewed the shows website or app program. When assessing the relationship between immersion into the show and using the show’s complementary app to become more immersed into the show, results show no relationship ($p > .05$). Most participants that agreed to being immersed into the show (76%) did not use the show’s app to deeper immerse themselves in the show.

Participants were then asked to respond to items examining if they visited their favorite shows website or complementary app after the show aired. After the show aired, 70 percent (n = 121) said they did not visit the show’s website or app to find out what may happen next time the show aired; 23 percent (n = 61) said they sometimes did; and only 7 percent (n = 19) said they did. Next, examining whether participants visited their favorite shows website/app after the show aired to relive the show’s intense moments, 81 percent (n = 143) said they did not; 15 percent (n = 41) replied sometimes; and only 4 percent (n = 9) said they did. Similar results were given when examining if participants tried to relive the show’s intense moments with others online after the show aired. 63 percent (n = 171) said they did not; 17 percent (n = 46) said sometimes; and 20 percent (n = 53) said they did (See Table 1.6).
When assessing relationship between elements of narrative involvement and using the show's app after the show aired, immersion, being emotionally affected, empathizing with characters, and thinking about the show after it aired all showed little to no relationship to using the show's app after viewing the show (all p values were greater than the 0.05 significance level).

**Parasocial Relationships**

In assessing whether participants had parasocial relationships with their favorite TV personalities, participants were asked to respond to social attraction items (I think my favorite characters/actors in the show could friends of mine); physical attraction items (I think my favorite character/actor is attractive); attachment items (My favorite character/actor keeps me company when they are on TV); and identification items (I think
my favorite character/actor is just like me). Assessing social attraction, 40 percent (n = 106) agreed that their favorite characters could be friends of theirs, and 29 percent (n = 77) disagreed. Examining physical attraction, when responding to whether they found they favorite TV characters/actor physically attractive, 55 percent (n = 143) agreed, and 15 percent (n = 37) disagreed. Examining participant’s identification with their favorite characters, to the item asking if participants thought their favorite characters were just like them, 64 percent (n = 167) disagreed, and 10 percent (n = 27) agreed.

To the items regarding advertisements, clothing/products that feature participants’ favorite characters, for advertisements, 62 percent (n = 161) agreed they would pay more attention to an ad if their one of their favorite character/actors were placed within it, 15 percent (n = 38) disagreed. Examining participants’ favorite characters/actors and clothes, 52 percent (n = 135) agreed they liked the clothes their favorite characters/actors wore. To the item asking if respondents bought clothes/products their favorite characters/actors used, most respondents (86%; n = 225) said never do; 13 percent (n = 35) said they sometimes do. Refer to table 1.7
Parasocial Relationships & Second Screen Usage

The following items then tied in parasocial relationships to second screen usage. While watching the show, most respondents (47%; n = 122) said they do not look up information on the favorite character/actor with their second screen device; 39 percent (n = 99) said they sometimes look up information online about their favorite character/actor; and 15 percent (n = 39) said they did. Social attraction items such as “I think my favorite character/actor could be my friend,” (p = .003) and “I would like to meet my favorite character/actor in person” (p = .001) were moderately related to looking up information about their favorite characters on their mobile device; most respondents replied that they sometimes look up more information on their favorite character. Those who said they found their favorite character/actor to physically attractive were also more likely to look more information about their favorite character/actor on their mobile device (p < .001). Identification items such as “I think my favorite character/actor is just like me,” (p = .007)
and "I relate to what happens to my favorite character/actor to my own life" (p = .01) were also moderately related to participants looking up information online about their favorite characters. Those who identified with their favorite character/actor (40%) were more likely to look up more information online about their favorite characters.

To looking up information online about clothes their favorite character/actor are wearing or products they use, 92 percent of respondents (n = 227) said they do not; 7 percent (n = 18) said sometimes. If an ad featuring their favorite character/actor appeared on their mobile device as they watched the show, 85 percent (n = 221) said they would not look up the ad to find out more about it; 13 percent (n = 34) replied that they possibly would. Next item of note, while watching the show, 72 percent (n = 189) said they never express their feelings online toward their favorite character; 21 percent (n = 55) said sometimes; and only 15 respondents (6%) said they did. Those who agreed to the item that they liked the clothes of their favorite character/actor (52%) more likely would not look up information online regarding clothing their favorite character/actor wore, and most likely would not respond to an add on their mobile device featuring their favorite character/actor.

Finally, participants were asked to respond to items declaring they followed or communicated with their favorite actors on Twitter or Facebook, or went to the show’s website/app to continue interaction with their favorite character. Fifty percent (n = 129) said they don’t follow their favorite actors on Twitter or Facebook; 26 percent (n= 70) said sometimes, and only 23 percent (n = 61) said they follow their favorite actors on Twitter or Facebook. For those who said they followed their favorite media personality on Twitter or Facebook, PSR items of social attraction, physical attraction, and identification were
moderately related (p < .05). To actually posting comments and interacting with their favorite actors online via Twitter or Facebook, most respondents (87 percent; n = 177) said they do not, and 27 respondents (11%) replied they sometimes did. Similar results were given when respondents were asked how often they visit the show’s website/app to continue interaction with their favorite media personality; 75 percent (n = 187) said they never did, and 8 percent (n = 20) said sometimes.

**Uses & Gratifications**

Finally, participants were asked respond to a series of statements grounded in uses and gratifications (U&G) theory. Participants were given statements declaring whether they used their mobile devices to pass the time, seek out more information, to be entertained, and to socially interact with others. When examining whether participants use second screens to pass the time during commercials, i.e. check email, Facebook, or Twitter, 59 percent of respondents (n = 150) said they did; 25 percent (n = 64) said sometimes; and only 16 percent (n = 41) said do not. To seek out information about the show on their mobile devices while watching, 10 percent (n = 27) said they did; 34 percent (n = 88) said they sometimes seek out information; 55 percent (n = 141) said did not. Examining whether respondents used the show’s website/app to seek out more information about the show’s story and its characters, 76 percent (n = 194) said they never used their favorite shows website/app to seek out more story/character information; 21 percent (n = 53) replied sometimes, and only 4 percent (n = 8) replied they visited the shows website/app for more story information. In assessing whether or not respondents use second screen devices and access shows complementary app programs because it’s entertaining, 60
percent (n = 152) disagreed; and 19 percent (n = 48) said they used the show’s app for entertainment. Lastly, measuring if respondents used second screen to socially interact with friends online that watch the same shows, 48 percent (n = 122) disagreed, and 37 percent (n = 94) agreed. To see whether interacting with others online while watching the show creates a co-viewing experience for them, 59 percent (n = 147) disagreed, and 27 percent (n = 67) agreed. Social interaction items such as “I use my mobile device while watching my favorite show to interact with my friends who are also watching,” and “I use my mobile device while watching TV to create a co-viewing experience with others online” showed moderate relationship (p < .001). Those who used their mobile device while watching TV would more likely socially interact online with people they knew who were also watching the same program.

**DISCUSSION**

The purpose of this study was to explore the motivations of second screen usage and how the habits of TV consumers have evolved. This study was also conducted in order to contribute generalizable knowledge to the entertainment and broadcasting industries on why people use second screens, and possibly show those industries how they may utilize second screen programs to increase show viewership, and bring additional promotion and ad revenue.

This study first assessed individuals’ TV consumption habits, and how these contemporary habits may tie in to second screen usage. Then, to examine motivations for second screen usage, this study applied the theoretical frameworks of the media effect theories of narrative involvement, parasocial relationships, and uses and gratifications.
These theories have widely been used in the social sciences to examine traditional forms of media and their effect on media consumers’ behaviors. This study set out to see if the foundations of those theories held true to a newer form of media – the second screen – and whether they were associated with the usage of second screen programs.

**TV Consumption and Second Screen Usage**

Results show it was common for participants to use their mobile devices while watching television. Second screen usage was most common among the age group of 18 to 35 year olds, as this study predicted, based on the Pew Research Center’s findings that Internet usage was at a near saturation among this age group. Respondents in the 18-to-35 year-old age group reported in the study that they watched TV content through various forms, i.e. live broadcast, VOD/DVR, or online, rather than just one viewing platform. The heavy TV viewers among this age group - those who reported watching more than 5 hours of television the day prior to taking the survey – used their mobile devices while watching television and partook in second screen programs more than lighter TV viewers. Thus, those who view more television are more likely use their mobile devices while watching TV and participate in a show’s second screen program. Overall, looking at participants as a whole, regardless of age, most participants viewed 1 to 3 hours of television the day prior to taking the survey, and about a third of them (71%) used their mobile device while watching TV.

**Narrative Involvement**

This investigation first examined variables of narrative involvement, focusing on
concepts of transportation and narrative engagement and their possible association to second screen usage. Overall, participants agreed to being transported into their favorite show's narrative, becoming emotionally engaged, and thinking about the show after viewing. When examining whether narrative involvement was tied to second screen usage, there was no clear connection among participants' narrative involvement and usage of their mobile devices while watching television. In general, participants did not express their immersion and their emotional engagement while watching their favorite shows on Twitter or Facebook, nor did not use the show's complimentary app to become more immersed into the show's narrative, or use the show's app after viewing to relive the show's intense moments or find out more information about what may happen next in the show's story. This finding helps support Green & Brock's (2000) and Bilandzic & Busselle's (2011) views on transportation. Green & Brock (2000) stated that when viewers are transported into the narrative, all mental systems become solely focused on the events occurring in that narrative, and Bilandzic & Busselle stated that transported viewers devote full attention to the narrative and tune out the actual world around them. Based on these concepts of transportation, if viewers use their mobile devices to go online while watching their favorite show, they are not being fully transported into the show because they are simultaneously focusing their attention on something else outside the show's narrative. In regards to this study's sample, participants were mostly transported into their favorite shows and not likely to divert their attention to a show's second screen program.

Parasocial Relationships

Parasocial Relationships comprised the second group of variables that were tested
to measure motivations of second screen usage. As Rubin & McHugh (1987) stated, parasocial relationships are similar to interpersonal relationships that are intimate and friend-like; those who experience parasocial relationships with media personalities are socially and physically attracted to them, and often identify with them. Overall, participants in this investigation agreed to be socially and physically attracted to their favorite media characters, and believed they identified with them. Social attraction, physical attraction, and identification showed significant relationship to second screen usage. Those participants who were attracted to and identified with their favorite media characters said they occasionally used their mobile devices to look up more information about them. These participants also used their mobile devices to follow their favorite media characters on Twitter or Facebook; however, they did not use Twitter or Facebook to communicate with their favorite media personalities, or express the feelings they felt for them. They also did not use a show’s second screen program to interact with their favorite media character during or after viewing the show. Participants merely used their mobile devices and second screen programs to get more information and updates about their favorite media characters. The finding that social and physical attraction, and identification with media characters, is associated with second screen usage supports Rubin & McHugh’s (1987) finding that parasocial relationships are strongly related to social and physical attraction, and that those concepts are significant to parasocial relationship development.

The last group of parasocial relationship variables assessed Russell, Norman, and Heckler’s (2004) construct of TV connectedness, a concept similar to parasocial relationships in which they state connectedness is “the level of intensity of the relationship(s) that a viewer develops with the characters and contextual settings of a
program in the parasocial television environment” (p. 152). In their study, they examined the relationships between connectedness, product placement, and brand imagination (imagining brands their favorite characters might use in real life). Parasocial relationships, like narrative involvement, are a media effect that has been studied to see how they may persuade viewers and change their beliefs (Moyer-Guse, 2008). Those who have strong parasocial relationships with a media personality may reduce resistance to messages such as advertisements that feature the media personality. Given that the second screen serves as a second window for advertisements and may possibly bring additional revenue for broadcasters, this investigation included variables that assessed participants’ parasocial relationships with their favorite media characters and how participants would respond to ads featuring their favorite media characters placed within second screen programs.

Overall, participants said they would pay attention to an ad featuring their favorite media character on their mobile device, but they would not follow through with the ad by responding to it and purchasing items advertised by their favorite media characters. Thus, shopping online via a show’s second screen app is an innovative second screen feature that still needs consumer adoption and further exploration.

**Uses & Gratifications**

The final group of variables focused on the uses and gratifications model, which puts emphasis on why and how people actively seek out specific media to satisfy specific needs. Participants were asked whether they used their mobile devices to pass the time, seek out more information, to be entertained, and to socially interact with others while watching television. Overall, the main motivators for second screen usage found among participants
were “to pass the time” and “to socially interact with others online” while watching television. Slightly more than half of the study’s total participants said they used their mobile devices to pass the time during commercials, mostly checking their email, or social media accounts. The next main motivator among participants for second screen usage was social interaction. Participants in this study were more likely socially interact online with people they knew who were also watching the same program and not with people they didn’t know. While socially interacting with others, participants overall did not use a show’s second screen program or a chat-room made specifically for fans to communicate while viewing the show. When examining whether participants used second screen programs to seek out more information or to be entertained, results were insignificant and showed no relationship. A third of the total participants did not seek out a show’s second screen program to be more entertained or to seek additional information on a show. This shows that among participants of this study, complementary second screen programs are not widely used.

**CONCLUSION**

The 21st century technological advances of high speed Internet, mobile connectivity, and social media have become so much of an essential part of people's lives that they have become integrated into many people’s daily tasks and routines. This study focused on the latest technological integration – the second screen – where television watching has become fused with people’s mobile Internet devices. People are watching television while they use their mobile devices, altering the television viewing landscape and making broadcasters compete for their viewers’ attention. As a result, broadcasters have made
complementory second screen programs in hope to drive more viewership and further immerse viewers into their shows, and they’ve also joined forces with social media outlets so viewers can talk with other fans online to further enhance the viewing experience with others.

This study aimed to examine the nature of the second screen landscape, what motivated viewers to adopt second screen behaviors, and the common habits of second screen users in hope to demonstrate how broadcasters can best utilize second screen programs to build viewership, enhance the television viewing experience, and further enhance show promotion and revenue. By applying media effects theories of narrative involvement, parasocial relationships, and uses and gratifications, this study aimed to show how engagement with the story, the liking of characters, and the need for deeper entertainment can be utilized to enhance second screen programs to ultimately meet broadcasters’ objectives of building audience enjoyment and viewership.

In this investigation, participants’ parasocial relationships with their favorite media characters were the media effects most associated with second screen usage. Individuals used their mobile devices to get more information on their favorite media personality, and followed them on Twitter or Facebook to get updates on them. This may demonstrate to broadcasters that to build viewership and better promote their TV shows through second screen programs, viewers should be given more interaction with their favorite media characters. Some networks are already beginning to grant viewers enhanced interactions with their favorite TV personalities. For example, CBS’ second screen program CBS Connect has actors, directors, producers, and writers participate in interactive live chats, where they answer questions from CBS Connect users (Hernandez, 2013). Another example is
with FOX and its second screen program FOX NOW. Users of FOX NOW are able to tweet with the cast of FOX shows as they watch the shows live (Hof, 2013). Being able to interact with a show’s character/actor through a second screen program definitely allows for a more immersive experience and deeper relationship with the show's characters.

The other finding of this study was that people use their mobile devices to pass the time during commercials by checking their email, Facebook, or Twitter. This provides evidence that broadcasters are competing for their viewers’ attention when they air advertisements on their networks. Placing an ad within a second screen program that is synced to display during the ad’s airing on television may increase engagement and response to the ad. This can be an area of future research to see the effectiveness of ads placed within second screen programs synched to a show’s broadcast.

The last significant finding was that participant’s engaged in conversation online via Twitter or Facebook with people within their social network who were also fans of the same show. Broadcasters have already utilized this common habit by synching Twitter and Facebook with their second screen apps, allowing users to socially interact with others all in one program rather than moving back and forth between applications.

This study’s sample used their mobile devices while watching TV, but a small percentage participated in a show’s second screen program. To better analyze motivations for second screen usage, and common behaviors of second screen users, future research should be conducted on users who have accounts or memberships with a network’s second screen program in order to better generalize and assess individuals second screen motivations and behaviors. Also, a qualitative approach such as conducting focus groups of members who participate in a network’s online community could give a more in depth
approach to motivations for second screen usage, and how avid second screen users may use them for deeper involvement, entertainment, and social interaction.

Despite the small percentage of participants in this study who reported using a show’s second screen program, second screen programs are becoming commonplace within the television viewing landscape. As shown throughout this study, major networks have developed second screen programs and are expanding them to provide a more deep viewing experience into their shows, changing the way people view television.
REFERENCES


Howarth, B. Second Screen, Second Opportunity. Inside Film, 143, p. 34.


APPENDIX

Survey Instrument

Q1 How old are you?
- 18-25 (1)
- 26-34 (2)
- 35-54 (3)
- 55-64 (4)
- 64 and over (5)

Q2 What is your gender
- Male (1)
- Female (2)

Q3 Thinking about yesterday, how many hours of TV did you watch?
- 0 to 1 (1)
- 1 to 3 (2)
- 3 to 5 (3)
- More than 5 (4)

Q4 Did you watch TV through...
- Cable/Satellite Service Provider (1)
- Internet Video Streaming Device (2)
- Both (3)

Q5 Did you watch TV content...
- On air/live broadcast (1)
- Video-On-Demand/DVR through your cable service provider (2)
- Video-On-Demand through an online subscription service such as Netflix, Hulu, or Amazon (3)
- A combination of all the above (4)

Q6 Do you own an internet-connected visual media device, such as a laptop, smartphone, or tablet?
- Yes (1)
- No (2)
Q10 When you watch TV, how often do you use a laptop, smartphone, or tablet at the same time?
- Always (1)
- Very Often (2)
- Occasionally (3)
- Never (4)

Q11 How often, if ever, do you do each of the following activities while watching TV?

<table>
<thead>
<tr>
<th>Activity</th>
<th>Often (1)</th>
<th>Sometimes (2)</th>
<th>Rarely (3)</th>
<th>Never (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Look up information online about what you’re watching (such as going to a show’s website or reading a blog)</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Text someone about what you are watching</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Instant message someone about what you are watching</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>Text, go online, or make a call to vote in a poll or contest about the show you are watching</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
</tr>
</tbody>
</table>
Q12 Of the shows listed below, which 3 would you say are your most favorite (the 3 shows that you watch most often)?

- Desperate Housewives (ABC) (1)
- Grey's Anatomy (ABC) (2)
- Modern Family (ABC) (3)
- Nashville (ABC) (4)
- Once Upon A Time (ABC) (5)
- Scandal (ABC) (6)
- Pretty Little Liars (ABC) (7)
- Duck Dynasty (A&E) (8)
- Breaking Bad (AMC) (9)
- Mad Men (AMC) (10)
- The Walking Dead (AMC) (11)
- Talking Dead (AMC) (12)
- Downton Abbey (BBC) (13)
- Sherlock (BBC) (14)
- Real Housewives of Atlanta (Bravo) (15)
- Real Housewives of Beverly Hills (Bravo) (16)
- Real Housewives of New Jersey (Bravo) (17)
- The Big Bang Theory (CBS) (18)
- Blue Bloods (CBS) (19)
- CSI: Crime Scene Investigation (CBS) (20)
- Criminal Minds (CBS) (21)
- Criminal Minds (CBS) (22)
- How I Met Your Mother (CBS) (23)
- NCIS (CBS) (24)
- NICS: Los Angeles (CBS) (25)
- Person Of Interest (CBS) (26)
- Survivor (CBS) (27)
- Supernatural (CW) (28)
- Vampire Diaries (CW) (29)
- American Idol (FOX) (30)
- Bones (FOX) (31)
- Brooklyn 99 (FOX) (32)
- Family Guy (FOX) (33)
- The Following (FOX) (34)
- Glee (FOX) (35)
- New Girl (FOX) (36)
- The Simpsons (FOX) (37)
- The Blacklist (NBC) (38)
- Grimm (NBC) (39)
- Law & Order (NBC) (40)
- Parks & Recreation (NBC) (41)
- The Voice (NBC) (42)
Q13 For the remainder of the survey, think about your favorite show you mentioned above when answering the following questions.

Q15 While I am viewing the show I am completely immersed into the story.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q16 The story affects me emotionally.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q17 I can picture myself in the scene of the events shown in the show.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q18 After finishing the show, I find it easy to put it out of my mind.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)
Q19 I find myself thinking of ways the story could have turned out differently.
   ○ Strongly Agree (1)
   ○ Agree (2)
   ○ Neutral (3)
   ○ Disagree (4)
   ○ Strongly Disagree (5)

Q20 The events in the story are relevant to my everyday life.
   ○ Strongly Agree (1)
   ○ Agree (2)
   ○ Neutral (3)
   ○ Disagree (4)
   ○ Strongly Disagree (5)

Q21 The events in the story have changed my life.
   ○ Strongly Agree (1)
   ○ Agree (2)
   ○ Neutral (3)
   ○ Disagree (4)
   ○ Strongly Disagree (5)

Q22 At key moments in the show, I feel exactly what the characters are going through emotionally.
   ○ Strongly Agree (1)
   ○ Agree (2)
   ○ Neutral (3)
   ○ Disagree (4)
   ○ Strongly Disagree (5)

Q23 During the show, when the main character succeeds, I feel happy. When they fail or suffer, I feel sad.
   ○ Strongly Agree (1)
   ○ Agree (2)
   ○ Neutral (3)
   ○ Disagree (4)
   ○ Strongly Disagree (5)
Q24 When I am watching the show, I share my thoughts online via my Twitter feed or Facebook account.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q25 When I am watching the show, I share my thoughts with my friends on Twitter or Facebook.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q26 While I am watching the show, I share my thoughts with people I don’t know online.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q27 When I’m viewing the show, I visit the show’s website or mobile app to access story content and deeper immerse myself into the story world.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q28 After viewing the show, I visit the show’s website or mobile app to seek out what may happen next time it airs.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)
Q29 When the show is not on air, I visit the show’s website or mobile app to try to relive the story’s intense moments.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q30 When the show is not on air, I try to relive and share the intense moments of the show with others online.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)

Q31 I think my favorite characters/actors in the show could be friends of mine.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)

Q32 My favorite character/actor keeps me company when they are on television.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)

Q33 I look forward to watching my favorite character/actor when they are on television.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)
Q34 I sometimes talk to my favorite character/actor during the show.
- Always (1)
- Most of the Time (2)
- Sometimes (3)
- Rarely (4)
- Never (5)

Q35 I miss my favorite character/actor when he/she is not on television.
- Always (1)
- Most of the Time (2)
- Sometimes (3)
- Rarely (4)
- Never (5)

Q36 I would like to meet my favorite character/actor in person.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q37 I find my favorite character/actor to be physically attractive.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q38 I think my favorite character/actor is just like me.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q39 I feel the same emotions my favorite character/actor feels.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)
Q40 If my favorite character/actor were in an advertisement, I would pay attention and consider what they are saying.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q41 I like the clothes my favorite character/actor wears on the show.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q42 I often buy clothes or products used by my favorite character/actor on the show.
- Always (1)
- Most of the Time (2)
- Sometimes (3)
- Rarely (4)
- Never (5)

Q43 I learn how to handle real life situations by watching how my favorite character/actor handles things.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q44 I get ideas from my favorite character/actor about how to interact in my own life.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)

Q45 I relate to what happens to my favorite character/actor to my own life.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)
Q46 While watching the show, I look up information about my favorite character/actor on my mobile device to find out more about them.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q47 While watching the show, I use my mobile device to look up information on clothing/products my favorite character/actor uses in the show.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q48 If an advertisement featuring my favorite character/actor from the show appears online on my mobile device as I watch the show, I look up the ad to find out more about it.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q49 If an advertisement featuring my favorite character/actor from the show appears online on my mobile device as I watch the show, I remember the ad and find out more about it later.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q50 While watching the show, I express my feelings toward my favorite character/actor with others online.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)
Q51 While watching the show, I express online my concern for my favorite character/actor when they are sad or in trouble, and my happiness for them when they succeed.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Most of the Time (4)
- Always (5)

Q53 I follow my favorite actor, or actor who plays my favorite character, on Twitter or Facebook.
- Never (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- All of the Time (5)

Q54 While watching the show with my favorite character/actor, I post comments on their Twitter feed about the show.
- All of the Time (1)
- Often (2)
- Sometimes (3)
- Rarely (4)
- Never (5)

Q55 After the show airs, I go to the shows website or app to continue to have interaction with my favorite character/actor.
- All of the Time (1)
- Often (2)
- Sometimes (3)
- Rarely (4)
- Never (5)

Q56 I use my mobile device while watching the show to occupy time during commercials, i.e. I check my email, Facebook, Twitter, or browse the web.
- Always (1)
- Most of the Time (2)
- Sometimes (3)
- Rarely (4)
- Never (5)
Q57 I use my mobile device while watching the show to look up more information about the show online.
- Always (1)
- Most of the Time (2)
- Sometimes (3)
- Rarely (4)
- Never (5)

Q58 While watching the show, I use my mobile device to access the show's website or app program to learn more about the story and its characters.
- Always (1)
- Most of the Time (2)
- Sometimes (3)
- Rarely (4)
- Never (5)

Q59 While watching the show, I use my mobile device to access the show's website or app program to get a better understanding/comprehension of the show's story and its characters.
- Always (1)
- Most of the Time (2)
- Sometimes (3)
- Rarely (4)
- Never (5)

Q60 While watching the show, I use my mobile device to access show related content online because it entertains me.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)

Q62 While watching the show, I use my mobile device to access show related content online because it is exciting.
- Strongly Agree (1)
- Agree (2)
- Neutral (3)
- Disagree (4)
- Strongly Disagree (5)
Q64 I use my mobile device while watching the show to interact with other viewers online that are watching.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)

Q65 I use my mobile device while watching the show so I can talk with my friends who are also watching.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)

Q67 I use my mobile device to interact with others while watching the show because it creates a co-viewing experience for me.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)

Q68 I interact with others online while watching the show so I don’t have to watch the show alone.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)

Q69 I interact with others online while I watch the show when there is no one else to talk to or be with when I watch it.
- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)
Q70 I interact with others online while watching because it makes me feel less lonely.

- Strongly Disagree (1)
- Disagree (2)
- Neutral (3)
- Agree (4)
- Strongly Agree (5)