Brand Post Popularity on Cinemas' Facebook Fan Pages

A Content and Response Analysis of two Norwegian Cinema Companies' Posts on

Facebook Fan Pages

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ABSTRACT

Social networking sites have become an important part of companies' marketing. On the most used social network in the world, Facebook, brands can do marketing through brand fan pages where they can reach out to potential customers through interactivities on their published content.

This master thesis investigates which content characteristics mainstream cinemas use in their marketing on Facebook, and analyses the amount of 400 posts on two different cinema Facebook fan pages in Norway. The method used is a quantitative and qualitative content and response analysis in an embedded explanatory and exploratory case study. The amounts of the response activities «likes», «comments» and «shares» are counted per post, and 7 different criteria are measured in the quantitative content and response analysis. Video posts and photo posts are separately collected in the amount of 100 per page. The qualitative content and response analysis is divided into two parts. The first part is exploring the ten most popular photo and video posts and the ten least popular photo and video posts on each page, and measuring the occurrence of the criteria used in the quantitative content and response analysis. The second part of the qualitative content and response analysis is exploring cinema specific details of the content. For example, it analyses whether the content is cinema related or not, what genre the promoted movies are, and whether the message of the post is «conversational» or «sales and marketing».

The main results in this thesis show that when a question is placed in the text part of a photo or video post, this content characteristic enhances the number of likes and comments, and the characteristics «quiz» and «contest» generates high levels of likes and comments when included in photo posts. The findings also show that photo posts that are shared from other Facebook pages or external websites influence a lower level of response than photo posts that are published directly on the brands' fan page. The amount of likes, comments and shares are different towards photo posts and video posts depending on which content characteristic is occurring in the post. The results found in this research may guide companies in their Facebook marketing strategy in general and cinema companies in particular.

SAMMENDRAG

Sosiale nettverkssider har blitt en viktig del av bedrifters markedsføring. På den mest brukte sosiale nettverkssiden i verden, Facebook, kan bedrifter gjøre markedsføring gjennom såkalte fansider. På fansider kan bedrifter nå ut til potensielle kunder gjennom interaktiviteter på det publiserte innholdet sitt.

Denne masteroppgaven undersøker hvilke innholdsdetaljer kinoer bruker i markedsføringen sin på Facebook, og analyserer 400 innlegg på to forskjellige kinoers Facebook-fansider i Norge. Oppgaven bruker en kvantitativ og kvalitativ innholds- og responsanalyse i et eksplanatorisk og eksplorerende casestudie. Antall «likerklikk», «kommentarer» og «delinger» er funnet per innlegg, og syv ulike innholdskriterier er målt i den kvantitative innholds- og responsanalysen. Respons til videoinnlegg og bildeinnlegg er analysert separat. Hundre videoinnlegg og hundre bildeinnlegg er analysert på hver av de to fansidene. Den kvalitative innholds- og responsanalysen er todelt. Den første delen utforsker de ti mest populære og de ti minst populære video- og bildeinnleggene på hver av de to fansidene, og måler hvilke av de syv innholdskriteriene fra den kvantitative analysen som befinner seg i disse innleggene. Den andre delen av den kvalitative innholds- og responsanalysen utforsker kinospesifikke detaljer ved innholdet. Den analyserer for eksempel om innholdet er kinorelatert eller ikke, hvilken sjanger de promoterte filmene er, og om kommunikasjonen i innlegget er «konversasjonell» eller «salg og markedsføring».

Hovedfunnene i oppgaven viser at video- og bildeinnlegg som inkluderer spørsmål i teksten påvirker et høyere antall likerklikk og kommentarer, og innholdsdetaljene «quiz» og «konkurranse» påvirker et høyere antall likerklikk og kommentarer i bildeinnlegg. Resultatene viser også at bildeinnlegg som er delt fra andre Facebook-sider eller delt fra eksterne nettsider får mindre respons fra Facebook-brukere enn bildeinnlegg som er opprettet og publisert direkte på fansiden til bedriften. Mengden likerklikk, kommentarer og delinger på videoinnlegg og på bildeinnlegg er ulik avhengig av hvilke innholdsdetaljer som er inkludert i innleggene. Forskningsresultatene i denne oppgaven kan være til generell veiledning for bedrifter i deres markedsføring på Facebook, og spesielt for kinorelaterte bedrifter.

FOREWORD

Working with this master thesis has been a dominant part of my life the last two years. I am humbly proud to have completed this research paper, as it has been the most challenging project of my life. It has taught me priceless knowledge about my own limits and personal characteristics, as well as expertise knowledge about the topic under investigation. I hope it can bring guidance to researchers and marketers, as well as joy to other curious souls.

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CONTENT

1. INTRODUCTION

The use of social media is growing rapidly, and social networks like Facebook have millions of users. Social media has become a popular marketing platform, as this is where consumers increasingly are. Knowing how to use social media and social networks properly in order to benefit from it as a business is still a complex issue. There is an increasing call for research in social media and social networks. Businesses seek to find the right way for their company to do marketing in the most beneficial way on these platforms, and there is still no definite or right answer to how to do this successfully.

Facebook is the social network with the highest amount of users in the world, with a number of 1.86 billion monthly users in the fourth quarter of 2016 (Statista, 2017a). This is an amount of 86 million more users than the user amount of the two second most used social networks in the world, WhatsApp and Facebook Messenger, that both have 1 billion users. Facebook's high amount of users is the reason why it is the social network under investigation in this thesis. Among its many complex capabilities, Facebook users' response to content on brand fan pages is in focus.

This thesis seeks to look into details of posts on brand fan pages on Facebook, in order to find out which content characteristics are more successful than other characteristics when it comes to marketing on this platform. In order to seek out the most successful content, the popularity levels of the posts are measured. By popularity in this context, I refer to the social media terms «likes», «comments» and «shares». The amount of these interactions per post might paint a picture of how Facebook users respond to the different content characteristics. For example, the response activity «like» creates «I like this» links between users and fan pages and captures the users' reaction and relationship to a page (Cho et al., 2014, pp. 566). The goal of this thesis is to identify the main causes of user response in order to indicate a strategy for businesses using Facebook brand fan pages in general, and for cinemas using Facebook brand fan pages in particular.

The research method in this thesis is a case study consisting of both a quantitative and a qualitative content and response analysis. The Facebook fan pages of two competing cinema companies in Norway are used as the subjects in the analysis. These companies are Nordisk Film Kino AS and SF Kino AS. These particular cinemas were chosen because they are the

biggest in Norway (when it comes to the amount of audience per year, and the amount of screens and seats in their theatres), and because their Facebook fan pages are among the biggest cinema related Facebook pages in Norway (when it comes to the amount of registered fans of their pages).

The cinema business has existed since the 1890s. Cinema companies are dependent on audiences coming to their cinemas to see their movies. As there are several cinemas competing for the same audiences, they have to do marketing. In addition to the competition from other cinemas, new technologies are competing for attention. In Norway today, there are multiple ways for people to watch movies at home at any time they like, for example by using the streaming sites Netflix and HBO Nordic, or even online video sites like YouTube. In addition, the television screens and the sound systems in people's homes are increasingly becoming larger and better. Going to the cinema is only one of the many options for watching a movie. It is even possible to watch the newest cinema releases at home, as torrent sites often offer illegally obtained camera footage from movie theatres that are downloadable via the internet.

According to Ipsos, close to 3.3 million people use Facebook in Norway, over the age of 18. Approximately 2.7 million people use Facebook on a daily basis (Ipsos, 2017). 69% of people over the age of 60 in Norway have a Facebook profile (Ipsos, 2017). Both of the cinema companies under investigation in this thesis provide movies suitable for children and families, teenagers, adults, and seniors. Knowing how to reach out to potential audience on Facebook is relevant in both of the cinemas' marketing.

1.1 Background

For many decades, advertisers have used a variety of print and broadcast media to reach their customers (Fortin and Dholakia, 2005, pp. 387), such as radio, magazines and television (Turow, 2011, pp. 4). Advertisement is a promotional marketing mix used by brands to inform and/or persuade their target audience about their products or services, and has commonly been defined as «(…)paid, one-way promotional communication in any mass media» (Tuten, 2008, pp. 1-2).

> The promotional arm of the marketing mix is tasked with ensuring customers understand the brand's value proposition, recall the brand at the point-of-purchase, prefer the brand to competing brands (…), and know why they should by the brand, where they can buy it, and what they can expect to pay. (Tuten, 2008, pp. 2)

In the 1990s, the Internet opened for new advertising possibilities such as ad banners on websites (Winer, 2009, pp. 108). Advertisers want to go where consumers go, and with the increasing amount of consumers using computers and spending time online, the advertising industry started following the consumers online (Tuten, 2008, pp. 1). At the onset of the 21st century, there was an explosion in the number of media that marketers could use to reach their customers (Winer, 2009, pp. 108). Advertising in an online environment required a new paradigm with its «(…) contextual differences in its capabilities, functions and the medium's nuances» (Tuten, 2008, pp. 2). Online advertising is not only one-way communication like traditional forms of mass media. The new technological developments rising with Web 2.0 enabled two-way or multi-way communication between consumers and brands (Tuten, 2008, pp. 3). One-way advertising online can for example be to display an ad on a website or a search engine like Google, or sending targeted messages to consumers through e-mails (Tuten, 2008, pp. 3). Web 2.0 is the Web we have today that upgraded from the «first generation web» or «Web 1.0». Web 1.0 was a «read-only» web that transitioned into the «read-and-write» Web 2.0 (Greenhow et al., 2009, pp. 247: McManus, 2005). Web 2.0 is characterized as to include «participatory media» and «social digital technologies» (Greenhow, 2009, pp. 247: Bull et al. 2008 and Palfrey & Grasser, 2008). Web 2.0 enables technologies where consumers can interact and respond to advertisement online, for example through social media environments (Tuten, 2008, pp. 3). Social media has in the recent years been embraced by marketers for being a platform where they can manage customer relationships, do branding and make sales promotions (Ashley and Tuten, 2015, pp. 15).

The definition of advertising quoted by Tuten earlier in this chapter, stated that advertising is paid communication. This is not inherently the same with online advertising in the world of Web 2.0. «(S)ome of the most valuable advertising may be unpaid, or indirectly paid as in the case of CGM (consumer-generated media), some aspects of social-network advertising, end the viral spread of brand messages» (Tuten, 2008, pp. 3). The trick is to know how to make the brand messages spread.

1.1.1 Social media and marketing

Social media has increasingly become an important channel for brands to share information and tempt their target group with their products and services (Sabate et al., 2014, pp. 1002). Social media platforms have introduced new ways for brands to interact with customers.

Some of the most popular social media platforms are Facebook, Instagram, YouTube, Blogs and Twitter (Hanna et al., 2011, pp. 266).

Brands must invite consumers to participate and encourage them to engage with their brand on social networking sites such as Facebook. Creating fan pages on social networking sites is one of the most popular ways for companies to do marketing on social media (Hu et al., 2014). The consumers take part in the social networks by creating their own personal profile, which enables them to see the content of other users and brands. In the profiles or pages on the social networking sites, the users or companies can share text, photos, links, videos and more, for other members of the network to see (Lin and Lu, 2011, pp. 1152). Social networking sites create a platform where users can present themselves and connect with others in the network, and develop relationships (Lin and Lu, 2011, pp. 1152).

1.1.2 Facebook profiles and Facebook fan pages

As established earlier in the introduction, Facebook had 1.87 billion monthly active users by the end of 2016 (Statista, 2017b), and is the most used social network in the world. After Facebook's popularity ranking follows WhatsApp with 1 billion, Facebook Messenger with 1 million, and QQ (a social networking site used mostly in China) with 877 million users (Statista, 2017b). The social networks provide a platform for people to interact with each other as well as offer a customary personal space to individual users. These virtual communities provide a space where people can fulfill their desire for interpersonal relationships beyond the limit of time and place, and more and more people have become addicted to these platforms (Zhu et al., 2012, pp. 362). According to Zhu, Kuo and Lee, in their research «Cohesiveness and Sense of Community of Fan Club Members at Facebook Pages», the average Facebook user easily stays on Facebook for a long time, as well as revisits the community several times during the same day. This may have a high commercial value for brands on Facebook (2012, pp. 362). In 2007, Facebook presented the feature Pages, where businesses could create a «profile» for their brand. Facebook write on their website that a "page gives your business a voice and presence on Facebook, and is designed to help you connect with customers and reach your goals" (Facebook, 2016). On the page, businesses can promote their brand, products and/or services.

A fan page is different from a personal profile, but has similar features. A Facebook fan page is public and mostly used for product, service and brand promotion, when a Facebook profile may be either public or private and used primarily for social and personal reasons (Hu et al.,

2014, pp. 126). A Facebook profile cannot be applied to have the name of an organization, and is meant to represent a single individual. There is also a limit to the amount of Facebook users a profile can be connected to in the network. A company can create their own page for their brand which looks similar to Facebook profiles, however, in practice, they are different.

A user with a profile can connect with other users by inviting them to become a «friend», adding them to their friends list (Zhu et al., 2012, pp. 362). This happens by sending a user a «friend request». A fan page does not have friends in this way, but they have what is called "fans". A fan page adds fans to their fan list when a user chooses to become a fan, by clicking on the like button on the brands fan page. A fan page may invite users to become fans. Once a user is a fan, they are added to the pages «fan list», and connected with the company in their network, and they have «approved» to receive updates from the company's page.

Content published by connections (fan pages or friends) on Facebook is presented on the home page feature called the News Feed. In the News Feed, users can see a constantly updated list of their connections activities on Facebook. When a private user or a company publishes content on their profile page or fan page, this content becomes what is called a «post». This term will be used repeatedly throughout this thesis. «Post» is commonly used both as a verb, which means to publish the content online, and as a noun, denoting the published content. The post published on a profile page or a fan page is posted on what is called the Timeline (which was previously called the Wall). On the Timeline, the updates on a user's profile or a company's fan page are categorized according to the time the post was published.

The content published is the instrument that stimulates interactions with consumers in the network (Sabate, 2014, pp. 1002). Companies want as many of their fans as possible to see their published content. When their fans interact with the content, it increases the chances of friends of the fans to see their content in their News Feed as well.

> A post with many likes and shares may indicate that its content is of interest, increasing its probability of being liked by someone, and thereby leading to a dissemination of the brand message to additional potential customers through the Facebook algorithm. (Luarn et al., 2015, pp. 510: Moore and McElroy, 2012: Ruiz-Mafe et al., 2014).

Worth noting, even when a Facebook user is a registered fan of their brand fan page, it is not guaranteed that they will see the brands posts in their News Feed. This is because of the Facebook algorithms. With more than a billion users in the Network, and multiple fan pages and friends publishing content competing for the attention of the users in their network, there

are algorithms deciding what will be visible in the News Feed for each and every user. A Facebook user may have hundreds of friends in their network as well as be a fan of hundreds of brand pages. Any of these friends or brand pages may post content at all times, and the post from one specific company may drown in the amount of other posts.

In 2013, Liao et al. wrote in a study that there are 700.000 businesses maintaining Facebook fan pages (pp. 306). In a survey among more than 2.800 marketers in 2014, 97 % of business to consumer marketers stated that they use Facebook professionally (Statista, 2014). In a report from Statista, 93 % of marketers worldwide use Facebook to market their business, 76 % use Twitter, and 67 % use LinkedIn (Statista, 2014). A report from SSB in 2015 stated that the number of Norwegian companies using social media in their marketing have increased by 20 % from 31 % in 2013 to 51 % in 2015, and that six out of ten companies use social networking sites (Statistisk Sentralbyrå, 2015). In a research by YouGov, 45 % of social media users were fans of brand pages, and 33 % were estimated to be current customers (Hu et al., 2014, pp. 129: Burgess, 2013). An article published on Facebook with the title "Organic Reach on Facebook: Your Questions Answered" stated in 2014 the number of brand pages liked by Facebook users grew more than 50 percent the previous year (Facebook, 2014). Competition in the News Feed is increasing and it is becoming harder to be seen. «With each new Page like, competition in News Feed increases even further» (Facebook, 2014).

Increasingly more companies recognize the importance of being active in social media, and increasingly more companies are competing for users' attention, but not all companies understand how to use social media effectively. They do not know what factors of their activities to measure, and how to measure them (Hanna et al., 2011, pp. 265), which is important to know in order to improve their marketing strategies. Understanding fans activities and how their fan pages work, is significant in order to understanding marketing communications online (Hu et al. 2014). What is the formula for creating interesting and appealing content that will help the posts of a brand fan page to spread? What content characteristics are more likely to get user response?

1.2 Research question

There is an increasing call for research into marketing on social media, and several studies imply the need for research on the matter (de Vries et al., 2012; Kwok and Yu, 2013; Sabate et al., 2014; Luarn et al., 2015). Facebook is as explained the most popular social networking site in the world, and it is the most commonly used social media platform among marketers

(Statista, 2017a). The goal of this thesis is to identify which content characteristics are better for businesses to use in their posts on Facebook in order to do strategic marketing. The results from existing research on Facebook marketing (de Vries et al., 2012, Kwok and Yu, 2013, Sabate et al., 2014, and Luarn et al., 2015) creates the basis for the hypotheses in this study. These results will be presented in the theory chapter. Existing research suggestions for future research are presented in the following paragraphs, before the presentation of the research question.

de Vries, Gentler and Leeflang conducted a research in 2012 with the title «Popularity of Brand Posts in Brand Fan Pages: An Investigation of the Effect of Social Media Marketing.». They analyzed 355 brand posts from 11 international brands in six different product categories. They wanted to determine what characteristics of posts drove brand post popularity in the form of likes and comments. They analyzed the product categories food, accessories, leisure wear, alcoholic beverages, cosmetics and mobile phones. They suggested that future research should investigate other product categories, as they may enrich their initial findings about the factors influencing brand post popularity (2012, pp. 87). They stated that the brands they investigated did not often post a quiz or an event. Therefore they excluded these characteristics of posts as variables from their analysis, and proposed that future research should use these variables in their dataset (2012, pp. 89-90).

Kwok and Yu published an article in 2013 where they analyzed the user response to 982 Facebook messages initiated by twelve restaurant brands. "Messages" in the context of their article meant posts. The article was titled «Spreading Social Media Messages on Facebook: An analysis of Restaurant Business-to-Consumer Communication», and the user response activities measured were likes and comments. Kwok and Yu divided the messages (posts) into four media types: status (text only), video, photo, and link (posts containing a URL). They also categorized the post messages into two types: sales and marketing, and conversational messages. The details of the results of Kwok and Yu's study will also be presented in the theory chapter. Their results also take part in creating the basis for the hypotheses. They suggested future research should further validate these two classifications of Facebook messages. Kwok and Yu argued that analyzing Facebook is analyzing a moving target. «(…) Facebook and social media constitute an evolving phenomenon, their interfaces are frequently updated and new applications are created.» (2013, pp. 92). They noted that they did not examine the response activity «share», as the «share» button was not an application on

Facebook when they conducted their study. They suggested that future research should investigate this response activity.

Sabate, Berbegal, Mirabent, Cañabate and Lebherz published an article in 2014 titled «Factors influencing popularity of branded content in Facebook fan pages». They did an empirical analysis of 164 posts gathered from five different Facebook fan pages of Spanish travel agencies. They analyzed factors that influence the popularity of published Facebook brand posts, and aimed to find what levels of content's richness or vividness (videos, images and text) influence the number of comments and likes. They argued that given the increasing importance social networking sites have as a marketing tool, further research in this direction is necessary (Sabate et al., 2014, pp. 1009).

Luarn, Lin and Chiu wrote a study in 2015 where the purpose was to «(…) examine how various characteristics of brand posts influence online engagement on Facebook brand pages.» (2015, pp. 505). They studied a total of 1.030 posts of ten popular official brand pages, and they studied the details of «the message, media type of the post, number of likes, comments and shares and creation time» (2015, pp. 509). Luarn et al. investigated various product categories. The Facebook brand fan pages they investigated were Dove, Adidas, Visa, Pampers, Nissan, Johnnie Walker, Knorr, Starbucks, PAZZO and CWbook (2015, pp. 509). They noted that understanding user motivations in the context of various brand pages is critical and requires further investigation, as «(…) different brand pages might elicit various user motivations for participation and result in unique engagement with the content» (2015, pp. 515).

There are multiple businesses using Facebook fan pages. Among these businesses, any could have been chosen as subjects of analysis in this study. None of the studies mentioned above investigated brand fan pages of cinemas, and both de Vries et al.(2012) and Luarn et al. (2015) suggested that future research should investigate other brands. Hu et al. proposed that «(…) for different product categories, different information sources may generate distinct persuasion effects.» (2014, pp. 130).

This thesis investigates Norway's two largest cinema companies' main Facebook fan pages as subjects of investigation. The cinema companies are Nordisk Film Kino AS and SF Kino AS. The titles of their Facebook fan pages are Nordisk Film Kino and SF Studios Norge.

The research question is the following:

RQ: *What content characteristics influence brand post popularity on Facebook fan pages of mainstream cinemas?*

As previously stated, brand post popularity in this context refers to the amount of user response in the form of likes, comments and shares on the posts on the two Facebook fan pages receive.

The hypotheses and the arguments for the choice of hypotheses will be presented in the end of the theory chapter, after the presentation of the results from existing research on Facebook marketing.

1.3 Outline

This chapter introduced the background for the thesis. It introduced the concept of social media in relation to marketing, explained what a Facebook fan page is, and proposed why cinemas should do marketing on Facebook. Existing research suggestions for future research on Facebook marketing were presented, proposing the need for more and enriching research on Facebook fan pages and user response. The last part of this chapter presented the research question.

The upcoming second chapter presents the theoretical framework and terms relevant to the subsequent analysis. The first part of the chapter presents theorists' definition of new media, followed by theories on user motivation in the second part. The third part explains new media and social media terms, followed by a section about new media marketing measurement in the fourth part. In the fifth part, results from similar studies are presented, followed by the explanation of choice of hypotheses. These similar studies are the ones introduced previously in this chapter, by de Vries et al. (2012), Kwok and Yu (2013), Sabate et al. (2014) and Luarn et al. (2015).

The third chapter explains the methodological approach and presents the sample, the variables, and the operationalization. It also discusses the generalizability, reliability and validity of the thesis. In the fourth chapter, the results are presented, and the approach of the analysis is explained. The fifth chapter discusses the results of the analysis, and the last chapter is the conclusion of the thesis.

2. THEORY

The purpose of this chapter is to make a framework for the analysis and pinpoint the most central terms and theories on the concept of social media marketing in general and Facebook marketing in particular. The chapter presents theories about communication and marketing on new media platforms, psychological theory on user behavior, and presents results from similar studies followed by an explanation of the hypotheses.

New media such as social media networks are considered necessary platforms for doing brand, product and service marketing. In the first part of this chapter, theories about how new media works in marketing is presented.

2.1 What is new media?

In modern media and marketing studies, researchers often refer to the term «new media» (Fortin and Dholakia, 2005, Coyle and Thorson, 2001, Winer, 2009, Shankar and Hollinger, 2007 and Logan, 2010). In his article «New Communication Approaches in Marketing: Issues and Research Directions», Russel S. Winer proposed that there are two defining characteristics of new media, namely that it is interactive and that it is digital (2009, pp. 110). David R. Fortin and Ruby Roy Dholakia also argue that one of the key characteristics of the new media in contrast to traditional media is that they are interactive. In their article «Interactivity and vividness effects on social presence and involvement with a web-based advertisement», they write that «Interactivity (…) is expected to not only transform the way advertising is designed and implemented but also the manner in which it affects consumers' opinions and attitudes.» (2005, pp. 387). Coyle and Thorson argue that «New media can incorporate levels of vividness and interactivity that traditional media cannot.» (2001, pp. 65). In 1996, the interactive nature of new media was said to change the traditional parameters of mass communication and create a totally new environment within computer-mediated environments (CMEs), as it was said to have ability for users to respond and react in contrast to traditional mass media (Fortin and Dholakia, 2005: Hoffman and Novak, 1996). In Robert K. Logans book *Understanding New Media* (2010), he presents Marshall McLuhan's theories about what media would become in the future. Logan uses the ideas of McLuhan (presented in McLuhans book *Understanding Media*, published in 1964). In Logans book, when he uses the term "new media" with quotation marks, he refers to « (…) those digital media that are interactive, incorporate two-way communication, and involve some form of computing as

opposed to «old media» such as telephone, radio, and TV. » (pp. 4). He argues that «new media» is a relative term, and does not define it, because he argues that telephone, radio and TV may use computer technology today. He distinguishes new media from old media in order to be able to discuss media today in contrast to media in the past, and uses the term «old media» when he refers to mass media (pp. 4-5). Logan proposes that the most important of all the features of the Internet and other «new media» might be the way they create community. He argues that the community is created through «(…)the four messages of the Internet; namely, two-way communication (which makes people feel involved), the ease of the access and dissemination of information (which provides a medium for dialogue and a common body for information and knowledge upon which to build common cognitive structures), continuous learning (which allows people to grow together), and alignment (which integrates the needs of those communicating with each other through the "new media")» (pp. 56). Henry Jenkins, in his book *Convergence culture: where old and new media collide* (2008), writes that old media never die. The tools we use to access media content are what die. Delivery technologies gets replaced, media evolves (2008, pp. 13). He writes that old media are not being replaced. Rather their functions and status are shifted by the introduction of new technologies (2008, pp. 14). Jenkins also explains interaction in the context of media today («new media»), and he introduces a second similar term: participatory culture. He distinguishes between the terms and proposes that «Interactivity refers to the ways that new technologies have been designed to be more responsive to consumers' feedback. One can imagine degrees of interactivity enabled by different communication technologies.» (2008, pp. 137). He proposes that participation, on the other hand, is shaped by the cultural and social protocols and is more under the control of media consumers than media producers (2008, pp. 137). When he explains participatory culture, he uses both the concept interactivity and the concept participation, and argues that producers who fail to make peace with the new participatory culture will face declining goodwill and diminished revenues (2008, pp. 24).

> Increasingly, advertisers and networks are coming to more or less the same conclusion. Marketers seek to shape brand reputations, not through individual transactions but through the sum total of interactions with the consumer's emotional, social and intellectual investments, with the goal of shaping consumption patterns. (Jenkins, 2008, pp. 63).

Jenkins uses the example of brand communities online in explaining how marketers can interact with consumers and make a community where consumers can communicate about the brand and its products and services. «Brand communities carry out important functions on

behalf of the brand, such as sharing information, perpetuating the history and culture of the brands, and providing assistance [to other users]. They provide social structure to the relationship between marketers and consumers." When the brand communities move online, «(…) they expand the number of potential consumers who interact with the community and help to move casual consumers into a more intense engagement with the product.» (2008, pp. 79). Jenkins writes that media producers used to speak of «impressions» when they talked about marketing, and now they are exploring the concept of audience «expressions». In the participatory culture we live in today, marketers try to understand how and why audience respond and react to the content. «(B)uilding a committed «brand community» may be the surest means of expanding consumer loyalty and that product placements will allow brands to tap some of the affective force of the affiliated entertainment properties.» (2008, pp. 64). Both Jenkins (2008) and Logan (2010) argued that building brand communities online are significant features of «new media». Jenkins proposed that «For the moment, the marketing industry still has a long way to go if it wants to understand the complexity of audiences' emotional investments in entertainment properties and brands.» (2008, pp. 93).

In the following section, theories about user motivations for participating in social networking sites are presented.

2.2 Why consumers use social media

Motivation theory has been widely used to explain individual's behavior of accepting information technology (Lin and Lu, 2011). In social media networks, consumers are not passive receivers of information like in one-to-many channels such as traditional television. On social media networks, the consumers participate. Thus, Ashley and Tuten argue that psychological engagement is important in the context of social media (Ashley and Tuten, 2015, pp. 16).

Birke wrote that users of social networks typically behave similarly to the other users they interact with in the network, because they receive similar information, and because of psychological factors like group pressure (Birke, 2013, pp. 2). For example, when marketers want to promote a product or a brand on Facebook, identifying the main causes of response is the key to pursuing the right marketing strategy (Birke, 2013, pp. 2). It is relevant to know what details of content in a post makes the audiences want to recommend it to their network,

and respond and interact with the post for their friends to see.

2.2.1 Usefulness

In their study «Why people use social networking sites: An empirical study integrating network externalities and motivation theory», Lin and Lu found that usefulness plays an important role in why people join and use social networking sites (2011, pp. 1157). They explain that social networks are considered useful to consumers in the way they provide the users with a platform where they can build and maintain relationships with friends and strangers, providing them the possibility of creating profiles where they can reach out to one another and get to know more people (2011, pp. 1154 and 1159).

2.2.2 Information seeking

An important reason why people consume brand-related content, and become and remain fans of fan pages, is information-seeking (de Vries et al. 2012, pp. 85). Researchers ague that companies should publish information of value to the consumers, in order for the consumer to want to interact with the content (Ashley and Tuten, 2015, Manthiou et al., 2014, Sabate et al., 2014, de Vries et al., 2012 and Bagozzi and Dholakia, 2002). Ashley and Tuten argue that in order to make the consumer engage with a brand, the information about the brand must be relevant to them. Fans of brand pages on Facebook may be less positive to posts that are non-informative compared to informative posts where the fans motivations for being involved in a page is met (de Vries et al. 2012, pp. 85). In their study «Reason and reaction: the dual route of the decision-making process on Facebook fan pages», Manthiou et al. found that the second most important determinant of attitude on Facebook (after social interaction ties, as the primary purpose for people to join a virtual community is to build relationships and engage in interactions with other users), is information source, which describes the functional usefulness of Facebook fan pages (2014, pp. 304). One of the mutual goals of the users of social network communities is the exchange of useful information. In this case, the sharing and interaction with information in content is between consumers as well as between marketers and consumers (Bagozzi and Dholakia, 2002, pp. 3). Marketers may benefit from both types of interactions, for example, when a consumer chooses to share informational brand post content with their friends.

2.2.3 «Product-involvement», «self-enhancement» and «altruistic» motivation

Moe and Schweidel presents a theory in their book «Social Media Intelligence» (2014), that there are three motivations for users to want to post an opinion on social media. They draw a line to earlier research into the psychological foundations for word-of-mouth and the reasons why we choose to talk to others about products or services (Moe and Schweidel, 2014, pp.41). They identify three general motivations, namely «product-involvement», «self'-enhancement» and «altruistic» motivation. Their theory about the motivation «product-involvement» is that if a consumer has invested time on doing research about a product or service before they purchase it, they often «(…) have a high level of involvement and enthusiasm that causes them to take every opportunity they can find to talk about their new purchase and its benefits» (pp. 41). Also, if the product or service exceeds their expectations, their motivation to want to express their delight and share their opinion to other consumers may increase (pp. 41). The second motivation, «self-enhancement», is according to Moe and Schweidel when a consumer want to share their opinion because they want to be perceived as the knowledgeable go-to-person in their network. «The information they share is designed to demonstrate their expertise and not necessarily to provide insight that help others formulate their own opinions.» (pp. 41). The last motivation they identify, the «altruistic» motivation, is the individuals who «(…) express their opinion and provide insight into their own experiences with the objective of helping others make better decisions.» (pp. 41). The individuals driven by the «altruistic» motivation may be less likely to share their opinion about a product or service when their opinion is already shared and commented by others, as they are driven by the motivation to help rather than to express expertise (pp. 42-43). The social media users driven by the «self-enhanced» motivation are predicted to spread more critical and negative opinions. An example of this is if there is a positive agreement about a product or service, they may want to express their critical and negative opinion in order to add additional insight and show expertise and not agree and show the same opinion as everyone else (pp. 45). Moe and Schweidel argue that consumers driven by the «product-involvement» motivation are more likely to share their opinion when they are highly satisfied or highly dissatisfied than when they are moderately satisfied with a product or service (pp. 46). «Although the customer base may hold a variety of opinions about the product, on social media we hear mainly from those with extreme opinions. More moderate opinions are often not represented at all.» (pp. 46). In the case of the cinema, if a consumer driven by the «product-involvement» motivation see information about an upcoming movie, for example by seeing a trailer, this may be

considered «doing research» on the product before experiencing it. If the movie outperforms their expectations, this may increase their motivation to share their opinion about it to other consumers after watching the movie. On the other hand, if the movie underperforms their expectations after seeing a trailer beforehand, the fact that they invested time «doing research» may be a motivation for them to want to express their negative opinion, as they were more involved in the product before experiencing it than consumers who did not watch the trailer.

2.2.4 Privacy concerns

Liu and Shrum argue that consumers may not all want to be a part of communicating with a company, and one of the reasons for this may be because they are concerned about privacy (Liu and Shrum, 2002, pp. 56). Brand fan pages on Facebook are public, and any other user of the network may see the actions of how users respond to public brand posts. Other users can see what you write in the comment area, and see what you choose to «click like on». Posting an opinion on Facebook is not only when a user writes words in a comment, but also when a user for example presses the like button.

2.2.5 Self-representation

Theory on self-representation can be used in making inferences about user behavior in social networking sites. Erving Goffman, the author of «The presentation of self in everyday life» published in 1959, looks into what makes us behave the way we do in different social contexts. We behave differently when we are with our closest friends and family than we do when someone we barely know is listening in on our conversation, or watches our behavior. Goffman also propose that we are more honest when we have an unconscious response. When we make an «unplanned performance», we are more honest than when we have the time to plan our response in a conversation (1959, pp. 77). On Facebook, a user has the time to plan how they want to respond to content. When a user see the content, they have the time to consider whether they want to respond or not, and they have plenty of time to plan and think before they act by liking, commenting or sharing. Goffman explains how when we get to know someone, in the beginning, we might not let our guard down and be honest about our opinion. The better we get to know the other person, we might drop a few guards down, beginning to express what we truly feel about certain topics, and feel out what the other person think of this, step by step, until we let our guard down completely (Goffman, 1959, pp. 189). Among «friends» on Facebook, users may not know everyone as well as their closest

friends and family. Users have different amounts of friends (connections) on Facebook. Some have 20 friends, which may be their closest friends and their family, and others have 2000 friends. Their «friends» on Facebook may be people they barely know, working colleagues, people they have only met once, as well as their actual friends. When users take their time and chooses to respond to content, they may bear in mind that people they barely know may see their response activity in their News Feed. This may affect whether they respond truthfully or not, and whether they respond at all. As mentioned in section 2.2.4, Privacy concerns, posts published by fan pages are public, which means that potentially anyone could see their response to these posts. Again, this may influence the users who are aware of this, to think twice before they make a response, and they may not let their guard down.

2.3 Facebook algorithms and user interactions

Taina Bucher wrote an article in 2012 about the algorithmic power and the threat of invisibility on Facebook. Her findings show differences in what posts published by friends and fan pages showed up in her News Feed based on which setting she chose for her News Feed. These settings are in constant change in the metrics of the Facebook system. By quoting Facebook help center in 2011, Bucher wrote that the Most Recent filter show you the real-time actions your friends are making, and that the Top News filter displays the most interesting and relevant content that your friends are posting (Bucher, 2012, pp. 1167). In 2011, Facebook changed the default setting «Most Recent» to have two implemented settings. These were «friends and pages you interact most with», and «All of your friends and pages». The former of the two was the setting users automatically had unless they actively chose to edit the standard setting. This caused many updates to be «hidden away» (pp. 1168). The users would mainly see the content from friends and pages they interacted with the most and not every post from their network in real time without knowing about this change. Facebook did not notify the users of this change, meaning users might have thought that they saw updates from everyone in their Network in real time, when in fact they did not. In march 2016, users could choose to set the News Feed in a «most recent» setting, but one would have to update it every time one logged into Facebook, or the setting would automatically be «top news» (Quora). Today, there is a «News Feed Preferences» alternative in the private page menu where one can choose to «prioritize who to see first», and there is no option for choosing to prioritize the most recent posts (2017, Facebook). Bucher explained how the algorithmic editorial voice of Facebook, which is referred to as the EdgeRank, is ranking every interaction in Facebook and «decides» which posts will be prioritized in users News Feeds. Every

interaction such as a «like» or a «comment» is considered being an «edge» and is prioritized by the level of how interesting it is perceived to be or by its «rank» of interactions (Bucher, 2012, pp. 1167).

> Becoming visible on the News Feed, appearing in that semi-public space, depends on a set of inscribed assumptions on what constitutes relevant or newsworthy stories. How many friends are commenting on a certain piece of content, who posted the content, and what type of content it is (e.g. photo, video, or status update) are just some of the factors at work in determining the rank of an Edge. The higher the rank, the more likely it will be that an Object appears in the user's feed.
> (Bucher, 2012, pp. 1168: Kincaid, 2010)

The fact that there is no option for choosing to prioritize the most recent posts makes it difficult for a fan page to compete in the EdgeRank with friends of their registered fans. If the algorithms do not count the fan page as relevant to a user, their post may not make it to the top news or as one of the prioritized posts to be visible among the first posts in the News Feed of the user. Bucher's results show that posts from fan pages she «liked» (or were «a registered fan of»), did also show up in her News Feed, but much less than friends' posts. Also, when several friends in her Network had interacted with a post from a fan page, she could see it in her News Feed, even when she had not «liked" the fan page. She proposed that this was probably because the algorithms (or the EdgeRank) considered the post to be of «relevance» to her. She found that when she chose the «Top News» setting in her private Facebook account, a low percentage of the posts from friends and pages she had little interactions with showed up in her News Feed. When she changed the setting to «Most Recent», and the alternative setting «All of your friends and pages» within this setting, a higher percentage of «less close» friends and pages occurred since the posts published from her Network were presented in the News Feed in real time. In this context, she wrote «(…) power arises from its interrelationships with users. How EdgeRank will process the data that I provide, therefore fundamentally also depends on *me*, and my relationship with my «friends». (…) EdgeRank, acting as a gatekeeper of user-generated content, demarcates visibility as something that cannot be taken for granted.» (Bucher, 2012, pp. 1172-1173).

Even though a company is not guaranteed their post will be seen by all of their fans, brands need to make their content as interesting or appealing as possible to those who do see it. For a company to benefit from using the network as a marketing platform, they must encourage users to engage with their content, by liking, commenting or sharing, and in that way it becomes two-way (or multi-way) communication (Tuten, 2008, pp. 2-4). Making it a two-way communication is part of making the brand message spread.

Facebook has made it possible for users to interact with posts by letting them either click on a like button connected to the post, comment on the post in the comment area below it, or click on the share button attached (Sabate et al., 2014, pp. 102). These response activities may make the content spread, as friends of the user who interacted may see their activity in their own News Feed. The popularity of the user among its friends in the network is also affecting the amount of friends of the user who sees their activity. When content is not deemed interesting enough to make any user interact with it, the communication remains one-way. Successful content is attracting the attention of the users, motivating them to interact with the content, and making it spread through peer-to-peer interactions in the network (Sabate et al., 2014, pp. 1002).

2.4 Social media marketing terms

There are several characteristics about new media that are good for marketing. Researchers use the terms interactivity and vividness when they write about content characteristics in social media marketing (de Vries et al., 2012, Fortin and Dholakia, 2005, Sabate et al., 2014, Luarn et al. 2015). In this section, these terms are explained.

2.4.1 Interactivity

One of the most important words describing social media networks in marketing is interactivity. According to Fortin and Dholakia, interactivity is a key word, and a «buzzword of the day», when it comes to the characteristics of new media (2005, pp. 387-388). In the context of media, they define the word interactivity as «(…) the degree to which a communication system can allow one or more end users to communicate alternatively as senders or receivers with one or many other users or communication devices (…)» (2005, pp. 338). de Vries et al. write that «Interactivity is characterized by two-way communication between companies and customers, as well as between customers themselves; put differently, it characterizes many-to-many communication.» (2012, pp. 85: Goldfarb and Tucker, 2011: Hoffman and Novak, 1996). Winer argues that new media's ability to communicate with targeted segments and engage customers through interactivity delivers benefits that the traditional media cannot, and thus are valuable additions to the set of traditional media marketers have used for many years (2009, pp. 11). Traditional media are less interactive than new media as they cannot in the same way transmit messages from consumers to companies. Traditional media are argued to only communicate one way, from company to consumer, and not in a two-way communication like new media (Liu and Shrum, 2002, pp.

55: Hoffman and Novak, 1996). Internet communication gives marketers the opportunity to receive instant feedback from consumers (Liu and Shrum, 2002, pp. 55), and in this way be able to improve their products, services and their marketing strategy. The many-to-many channel, as opposed to the one-to-many channel works as a perfect platform for creating the word of mouth effect (Fortin and Dholakia, 2005, pp. 388). Creating content that leads to interactivity is important as it leads to the many-to-many effect, which makes the content spread.

2.4.2 Vividness and media richness

Researchers argue how the content on social networking sites should catch the attention of the consumer in order to influence popularity, and they use the words vividness, media richness, and experiential content (de Vries et al., 2012; Coyle and Thorson, 2001; Fortin and Dholakia, 2005; Ashley and Turen, 2015). de Vries et al. wrote that «Vividness reflects the richness of a brand post's formal features; in other words, it is the extent to which a brand post stimulates the different senses.» (2012, pp.84: Steuer, 1992). Different media can display different levels of interactivity, as some media channels are more interactive than others. Where computer-mediated environments started out being text-based, it is now possible on social media networks to for example post images and videos (Fortin and Dholakia, 2005, pp. 388-389). Fortin and Dholakia quotes Steers' definition of vividness, writing «Vividness relates to the breadth and depth of the message: breadth being the number of sensory dimensions, cues, and senses presented (colors, graphics, etc.) and depth being quality and resolution of the presentation (band width) (…)» (2005, pp. 389: Steuer, 1992). They propose that vividness and interactivity sometimes are mistaken for one another, but highly vivid content can be non-interactive, and highly interactive content can be non-vivid (2005, pp. 389). Therefore, it can be relevant to divide these two content characteristics when investigating the user response to content in new media studies.

2.5 Measuring «new media» marketing success and audience reach

In contrast to traditional marketing, online marketing gives a clearer picture of how a company's marketing strategy works. Advertisers have traditionally used media such as magazines, newspapers, radio, billboards and television, as a platform for commercial content. The advertisers' way of knowing how their marketing reached or influenced the audience, was typically by looking at results from surveys and panel research, and in some cases advertisers also contacted consumers by e-mail or phone (Turow, 2011, pp. 4). They had

no way of knowing how many people saw or heard their advertisement, whether it was on a page in a magazine, or in a radio commercial (Turow, 2011, pp. 36). On the internet, marketers can for example track the amount of clicks on a banner ad, or track the amount of time consumers spend on their page. In that way the marketers can see more clearly the effectiveness of their marketing in contrast to the control they have of their marketing in traditional media (Liu and Shrum, 2002, pp. 5). In this way, marketers can have a better control and understanding of what content consumers like or not like, which help them make improvements on future marketing strategies. Marketers can measure more specifically how their advertising strategy works by looking at measurable activities online, such as audiences' clicks or «hover overs». For example, by looking at the number of clicks on content online, it is possible to see more clearly the consumers' response to their advertisement, and see whether a persuasive message is ignored or noticed (Turow, 2011, pp. 36).

2.5.1 Facebook Insight Tool

There is a way for marketers to see users' response to their posts on Facebook. Facebook provides a tool called Facebook insight tool. This is a tool for administrators of fan pages to look into details about the engagement level and user response to the posts provided on their page. On Facebook's Help Center, they write «Insights provide information about your Page's performance such as demographic data about your audience and how people are responding to your posts.» (Facebook, 2017). Social Media Examiner, a free social media guide online, provides a guide page on their website, to help companies to use Facebook Insight in the correct way. They write on this site that with Facebook Insight, you can receive a lot of information about how your content is performing, guiding you to know what content works best for your brand, and help you avoid the things that don't work. Hothi et al. wrote in their article in 2015 that Facebook Insight data provide valuable and rich information on the performance of a page (Hohti et al., 2015, pp. 434). You can find information about for example engagement level in the form of likes per post, and how many people were reached per post, and on your page in total. The Insight tool can also show you what type of post each of them were, for example if it was a shared post from another page, or if it was a photo or a video (Kissmetrics, 2016). Still, there are details in your posts that Insight does not present to you. Firstly, Insight only provides you with information about the posts from the last 90 days (Social Media Examiner, 2015). Secondly, it does not show you how many of the posts asked a question or not, or whether a link was added in the description part of the post. Nor does it provide a statistical overview of which content details to stay clear of, or which to use. Even

though Facebook Insight does not provide all details, it is possible to achieve business intelligence. Business Intelligence is broadly defined in Milolidakis et al.'s study, as «(…) the process of taking items of data, analyzing them, and condensing their essence into the basis of business actions, enabling management to gain new insight and thereby contributing to their business decisions» (2013, pp. 66). Using Facebook Insight, you can get an overview of the most popular posts. Social Media Examiner guides you to look at the posts with the most engagement and re-share these, and to use the popular content as a guide for creating similar posts on your page in the future (Social Media Examiner, 2015).

There are multiple details possible to incorporate in each post. Knowing which of the details made the post popular, is difficult and time consuming to figure out by testing to repeat the details of previous posts. You cannot know for sure whether it was because the post contained a video and not a photo, or if it was because a question was asked in the text, or, for example, if it was because of the celebrity in the video. Facebook Insight provides you with information about what was engaged with and to what extent, how many fans you have gained on the page in the past (within a limited time period), the amount of likes, comments and shares per post (within a limited time period), how many people saw the posts, and how many people clicked on them. This is a lot of information, but knowing exactly why these posts got the response they did, is a different question, and cannot be answered by the numbers provided by Facebook Insight.

2.5.2 Organic or paid reach

It has been possible on the internet for many years to pay money for advertisements online, like banners on websites. On Facebook, administrators of a fan pages can pay money to make a post more visible in the News Feed. By paying to make a post spread, the post is not only dependent on the EdgeRank (algorithms) or by users spreading the post by interacting with it. When posts spread through the EdgeRank and through user response, it is called organic. Facebook divides organic reach and paid reach: «Organic reach is the total number of unique people who were shown your post through unpaid distribution », and «Paid reach is the total number of unique people who were shown your post as a result of ads.» (Facebook, 2014). When using Facebook Insight tool, a page administrator can choose what type of Facebook users to reach: whether it is females or males; specific age groups; geographical areas the users live in, and so on. Companies have to prioritize whether they want to pay for the increased reach or make sure their content is good enough to reach users organically. Not all

companies have the money to pay for advertisement on Facebook. The website FitSmallBusinesses presents an overview of the costs for ads on Facebook, published on September 1, 2016. They show that ads cost differently depending on the industry of the brand. For example Entertainment brands' ads cost $0.16 per one click to their website (Cost Per Click – CPC), and $3.90 per 1.000 impressions, or views of the ad (Cost Per Mille – CPM), where Technology brands' ads costs $0.4 CPC and $9.66 CPM, and Retail brands' ads cost $0.25 CPC and $5.21 CPM (FitSmallBusinesses, 2016). Facebook is a platform where companies are given the opportunity to do marketing free of charge. The advantage is to know what content characteristics influence users to interact with their posts and in that way improve organic reach. Even when a company pays for ads, they are not guaranteed that their post will be interacted with. Whether marketers choose to pay for ads or not, they should get knowledge about what content influence more response from users in order for the content to spread even further and reach even more users than those presented to the post in their News Feed.

When a post is an ad (paid reach), it looks exactly like a regular post (organic reach). The difference is that the paid post is labeled «Sponsored". On the fan pages Nordisk Film Kino and SF Studios Norway, none of the posts included a «Sponsored» label. All the posts in the analysis in this thesis are organic posts.

2.6 Existing research results

In this section, results from existing similar research are presented. These results create a basis for the hypotheses in this thesis.

Through Facebook pages, users can interact with brands' posts with different engagement tools (Cho et al., 2014, pp. 566). Facebook allows for «channeling social dynamics into technicity based and countable activities such as (…) liking, sharing or commenting» (Gerlitz and Helmond, 2011, pp. 21). Counting these activities can be used to measure engagement (pp. 8). Liking, sharing and commenting has been proposed to have different levels of public engagement, where «like» is the lowest level of engagement, «share» is a higher level, and «comment» is the highest level of engagement of the three (Cho et al., 2014, pp. 565).

de Vries et al. wrote «(…) vivid and interactive brand post characteristics enhance the number of likes.» (2012, pp. 83). In their research they wanted to investigate whether this was true or

not. They categorized video as a high level of vividness, an event as a medium level of vividness, and an image or text as a low level of vividness (pp. 86). They categorized a link to an external website as a low level of interactivity, contests as a medium level, and a quiz or a question as a high level of interactivity as fans are urged to actively answer. They also categorized the level of informative post characteristics. «Brand posts are regarded as informative when the brand post contains information about the company/brand and/or its products. On the other hand, entertaining brand posts contain content that is unrelated to the brand, such as funny movies or anecdotes.» (pp. 87).

de Vries et al.'s results show that the posts with a high level of vividness, videos, were positively related to the number of *likes,* and posts with what they defined as a low level of vividness, images, were not (2012, pp. 88). The level of vividness of the brand posts were not significantly related to the number of *comments*. They found that the low-level interactivity characteristics, such as a «link to an external website», were not significantly related to the number of *likes*, but the medium-level characteristics of interactivity, for example posts that included a contest, were significantly and positively related to the number of likes. Asking a question, which they categorized as a high level of interactivity, was negatively related to the number of likes, but enhanced the number of *comments*. Low-level of interactivity posts, like the characteristic «a link to an external website», were significantly and negatively related to the number of comments. Their results showed that content characteristics of brand posts that enhance the number of comments do not necessarily enhance the number of likes, and the other way around (pp. 89).

Kwok and Yu found that conversational messages seem to be more popular than sales and marketing messages as they influenced a higher amount of likes and comments, and they proposed that traditional marketing messages are not popular on restaurants Facebook fan pages (2013, pp. 89). They noted that other researchers have foreshowed this in their studies, and argued that marketing communications have been changed forever. «(Y)oung consumers rely on the Internet and social media for information», and «(…) the traditional way of yielding sales or the promotional-focus strategies may not work on social media.» (Kwok and Yu, 2013, pp. 89: Kaplan and Haenlein, 2010: Mangold and Faulds, 2009). Consumers on social media may not want advertisements «shouted» at them, but rather have conversational messages and stable relationships with the companies (Kwok and Yu, 2013: Qualman, 2010: Safko, 2010). Kwok and Yu found that photos and status updates received more reactions in

the form of likes and comments than videos and links (messages containing a URL). Their theory in response to this result was that «(…) Facebook users may feel more attracted to those more straightforward (and common) messages that contain photos and status updates, rather than those that require clicking on a link or require the time to view a video.» (2013, pp. 91).

Sabate et al.'s results show that the vivid level of videos influence positively the number of likes, but not the amount of comments (2014, pp. 1008). Their theory is that it is easier to take the time to write a comment on an image rather than a video, as it takes only a few seconds to digest an image as well as writing a short comment about their opinion or feeling about it. Watching a video may take up more time, not leaving the user with enough patience to do more than simply clicking on the like button afterwards. «Undoubtedly, commenting requires an additional effort in comparison with liking (only one click is needed).» (2014, pp. 1008). They found that photos caused the greatest level of engagement in the form of both likes and comments. According to their study, links are negatively influencing the number of comments and they argue that «(…) clicking on the link implies navigating away from Facebook to the destination page, increasing the risk of users not coming back and commenting.» (pp. 1008).

Luarn et al. divided the types of media into different levels of vividness, similar to the way de Vries et al. did in their study. They categorized images as low vividness, links as medium, and videos as high vividness. Consistent with the study of de Vries et al., they assigned links to web sites to be a low level of interactivity, requests for users to interact (like for instance inviting users to participate in a contest where they can win prizes) as medium level of interactivity, and questions and quizzes as high level of interactivity. They categorized statuses (text without photo or video) and photos as «no interactivity» and argued for this by saying that these characteristics «(…) contain static content that can only be seen or read.» (2015, pp. 510). The variables they chose to operationalize online engagement on the Facebook brand pages were likes, comments and shares. While de Vries et al.(2012) found that high levels of vividness (videos) were positively related to the number of likes, Luarn et al. found that people were more likely to both share, comment and like posts with a medium level of vividness (status and photos) than high levels (videos) (2015, pp. 511). Similar to the results of de Vries et al. (2012), Luarn et al. found that content with high levels of interactivity (asking a question and quiz) influenced a higher response in the form of both likes, comments and shares, than what they proposed are lower levels of interactivity

(contests, links to websites, statuses and photos) (2015, pp. 512). Luarn et al. found that what they called social posts (posts where for example users were asked a question) and what they called entertainment posts (posts that were not informative about the products or the brand, but rather for example funny videos unrelated to the brand) influenced a significantly higher engagement of comments than information posts (posts that for example described the brand or the products and services). Social posts also exhibited a higher number of comments than entertainment and information posts, but the opposite when it came to the number of users sharing the posts. They proposed the reason for this was that «(…) social posts were related to the topic of brand pages, which may not motivate people to share this type of information.» (Luarn et al., 2015, pp. 513).

2.7 Hypotheses

Both de Vries et al. (2012) and Sabate et al. (2014) argue that due to their findings, the response activities «likes» and «comments» should be examined separately. «Writing a comment is a much more time-consuming process than liking and is related to different motivations triggered by the meaning of the content.» (Sabate et al., 2014, pp. 1009). The «share button» was not introduced before 2013. Only one of the existing similar research studies presented in this thesis investigated this response activity. Kwok and Yu suggested future research should investigate the response activity «share» as they had already conducted their study when this button appeared. This thesis will investigate all the three response activities liking, commenting and sharing separately for each of the content characteristics investigated on the two cinemas' Facebook brand pages. This thesis will investigate similar content characteristics as the existing similar research studies, to see how users respond to the content characteristics on cinemas brand pages, which may differ from the results on user response on other types of brands. Additionally, as Facebook is constantly changing, it is interesting to see whether the response to the same characteristics change over time.

2.7.1 Videos versus photos

Because several researchers divided videos and photos as different levels of vividness (de Vries et al., 2012 and Luarn et al., 2015) and different media types (Kwok and Yu, 2013), and they all found different response levels towards them, photos and videos were divided into two separate variables in this study.

Kwok and Yu (2013), Sabate et al. (2014) and Luarn et al. (2015) agree that photos influence a higher level of both likes and comments than the more vivid video format. de Vries et al. found that videos were positively influencing the number of likes compared to photos. It is interesting to see what the result is on the difference between response levels on photos versus videos when it comes to cinemas brand pages. The existing studies hypothesized that content with higher level of vividness (videos) would influence higher levels of engagement (de Vries et al., 2012, Sabate et al., 2014 and Luarn et al., 2015). Due to existing research studies' results, I phrase my hypothesis on videos versus photos the other way around:

H1a: Posts including photos result in a higher amount of comments than posts including videos.

H1b: Posts including photos result in a higher amount of likes than posts including videos.

H1c: Posts including photos result in a higher amount of shares than posts including videos.

2.7.2 Link to websites and shared content

When it comes to the characteristic of including a link to a website in a post, researchers have proposed a theory that the user navigates to a different page, and they may not return to the previous page to respond (Sabate et al., 2014). Researchers agree that this content characteristic does not exhibit a significantly higher level of engagement than other characteristics (de Vries et al., 2012, Kwok and Yu, 2013, Sabate et al., 2014 and Luarn et al., 2015). Based on existing research studies' results, my hypotheses in the context of this characteristic is the following:

H2: Posts that include a link result in a lower level of response (in the form of likes, comments and shares) than posts that do not include a link.

In addition to links to websites displayed in the description part of the post, a brand page can share articles or content from external websites which includes for example a video or a photo. The shared article or content will be presented as a post on the brand pages timeline, and may be seen by their fans in their News Feeds. Whether the user navigates to the external website or not, depends on whether the user clicks on the content or not, and whether the post is a photo post or a video post. This is because there are different rules of metrics for what happens when a user clicks on the video or the photo in these types of posts. When a user clicks on a photo in a post with content shared from an external website, the user navigates to the website. When a user clicks on the video in a post with content shared from an external website, the video is only more clearly presented on the same page. The video is expanded, or

«highlighted», on the page, increasing the size of the video, and the sound of the video is turned on. When the user exits the «highlighted» video, the user is still on the same page and has not navigated to the external website. Because of this, this content characteristic, when a post is shared from a different Facebook page, has a two part hypothesis:

H3a: Photo posts shared from an external website result in a lower level of response (in the form of likes, comments and shares).

H3b: Video posts shared from an external website result in a lower level of response (in the form of likes, comments and shares).

Hypotheses H3b which concerns video posts are included as a hypothesis even though the user does not navigate to the other website when clicking on the video, because the video post includes a link to the external website below the video (when it is expanded or «highlighted). This makes this content characteristic similar to the characteristic «link in the text».

In addition to links to websites in the description part of the post, and shared content from external websites, it is possible to share posts from other Facebook pages. In the case of these posts, there is no difference between video posts and photo posts when it comes to the rules of the metrics. Whether the user clicks on the photo or the video in a post that is shared from a different Facebook page, both the photo and the video is «highlighted» on the current page, and the user does not navigate to the other Facebook page of the contents origin. Still, this content characteristic is similar to the «link in the text» as the shared posts are «covered» in links to the other Facebook page of the contents origin. The title of the other Facebook page is written next to the title of the current Facebook page and marked in blue letters as a link. If the user clicks on the title of the other Facebook page, the user navigates to that page. There is also text below the photo or the video in the post, which also displays the title of the other Facebook page, as well as displaying a «Like page» button, for liking the other page. Video posts and photo posts are not divided in the following hypotheses, which propose the following:

H4: Posts that are shared from another Facebook page result in a lower level of response (in the form of likes, comments and shares) than posts that are not.

2.7.3 Quizzes and questions

de Vries et al. found that asking a question resulted in a low number of likes, but enhanced the number of comments (2012). Luarn et al. found that content with what they call high level of

interactivity, like the characteristic «asking a question» or quizzes, influenced higher amount of all the three of the activity responses: likes, comments and shares (2015). Since these two existing studies did not have the same results, this thesis seeks to investigates the two characteristics «quiz» and «question asked» separately (and separately for the three response activities). The following hypotheses are chosen in this thesis for these characteristics:

H5a: Posts asking a question result in a higher number of likes than posts not asking a question.

H5b: Posts asking a question result in a higher number of comments than posts not asking a question.

H5c: Posts asking a question result in a higher number of shares than posts not asking a question.

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H6a: Posts including a quiz result in higher number of likes than posts with no quiz.

H6b: Posts including a quiz result in higher number of comments than posts with no quiz.

H6c: Posts including a quiz result in higher number of shares than posts with no quiz.

2.7.4 Contest

de Vries et al. (2012) found that contests, which also Luarn et al. categorized as a medium level of interactivity, resulted in a significant and positive number of likes. de Vries et al. suggested brand managers should place the characteristic «contest» in their posts in order to enhance likes. Luarn et al. (2015) on the other hand found that contests influenced a lower level of response than the higher levels of interactivity «quiz» and «asking a question». This thesis seeks to find out which level of response the content characteristic «contest» influence on cinemas Facebook pages, and propose the following hypotheses:

H7a: Posts including a contest result in higher number of likes than posts with no contest.

H7b: Posts including a contest result in higher number of comments than posts with no contest.

H7c: Posts including a contest result in higher number of shares than posts with no contest.

2.7.5 Events

de Vries et al. (2012) suggested future research should investigate the characteristic «event», since the brands they investigated barely posted events or a quizzes. They therefore excluded these from their analysis. de Vries et al. categorize «event» as containing a medium level of vividness as they argue it is less vivid than a video and more vivid than an image. An Event is

something any user can create on Facebook, inviting other users to attend. An «event» post is always displaying a photo, never a video. When a user clicks on the photo in an event post, the user navigates to the page of the Event. Thus, the following hypothesis:

H8: Event posts result in a lower level of response (in the form of likes, comments and shares).

2.7.6 Conversational messages and sales and marketing messages

Kwok and Yu (2013) divided post messages into the categories «sales and marketing» and «conversational». They found that conversational messages seemed more popular than sales and marketing messages, and they suggested that future research should further validate these two classifications of Facebook messages. Additionally they did not analyze the response activity «share» in the context of these two classifications, since the «share button» did not yet exist when they conducted their study. Thus, this study presents the following hypotheses:

H9a: Conversational messages result in a higher amount of likes than sales and marketing messages.

H9b: Conversational messages result in a higher amount of comments than sales and marketing messages.

H9c: Conversational messages result in a higher amount of shares than sales and marketing messages.

2.7.7 Entertainment versus information

Both de Vries et al. (2012) and Luarn et al. (2015) divided posts into characteristics of being either informative or entertaining. Luarn et al. explained that what they characterize as an informational post is those that inform the users and fans about for example dates of new releases or descriptions of products and services the companies provide. «Entertainment posts» do not refer to the brand or its products or services, but are typically humorous videos, slogans or anecdotes (Luarn et al., 2015, pp. 508: Cvijikj and Michahelles, 2011 and 2013). Posts on a cinemas' brand page that are informative may also be categorized as entertaining by the definition of de Vries et al. and Luarn et al. in the way that a video often is an entertaining movie trailer which is also informing users about an upcoming product related to the cinema. Because of this, I will not investigate these two types of characteristics as previous researchers have done in the context of Facebook fan page marketing. Results on information value of the posts will still be discussed in the discussion chapter.

2.8 Summary

This chapter presented relevant theory about digital media today and presented what researchers mean by «new media» in contrast to traditional media, and terms in the context of marketing in «new media» and on social networking sites were presented. Theory about user motivation and psychological reasons for why consumers take part in online social networks was presented, as well as theory about why users may choose to share their opinion on the networking sites and/or why not. Results from similar research studies were presented followed by the reasons for the formulations of the hypotheses. The theories and the existing research results presented in this chapter will be used later in the thesis when discussing the results from the quantitative and qualitative content and response analysis. In the next chapter, the methodology is presented.

3. METHODOLOGY

This thesis seeks to find out what content characteristics cinemas should use or avoid in order to boost response to their posts on their brand pages on Facebook. The goal is to add knowledge to how marketers of cinema companies can do marketing successfully on Facebook. As presented in the first chapter, the research question asks: *What content characteristics influence brand post popularity on Facebook fan pages of mainstream cinemas?*

The hypotheses were thoroughly presented in the last part of the previous chapter. Depending on the characteristics investigated, some of the hypotheses are divided into video and photo posts, some are divided into the response actions «likes», «shares» and «comments», and they seek to find the response level to the following content characteristics:

- The post includes a video
- The post includes a photo
- A link is included in the description part of the post
- The post is a shared article, photo or video from an external website
- The post is shared from a different Facebook page
- A question is asked in the description part of the post
- A quiz is included in the post
- A contest is included in the post, where the users are told they can win something
- The post is an Event
- The post has a conversational message, or a sales and marketing message

This study conducts a qualitative and quantitative content and response analysis in an embedded exploratory (and explanatory) case study. The first part of this chapter presents the concept of case study, followed by a description of the two chosen fan pages under investigation in the second part. The third part explains the concept of qualitative and quantitative content and response analysis to show how these methods are suitable for what this study seeks to investigate. The fourth and the fifth part present the collection of data, the sample, the operationalization and the variables in the quantitative content and response analysis. The sixth section presents the operationalization and the variables in the qualitative content and response analysis. The last part of this chapter presents the challenges of the data

collection, and discusses the validity of the study.

3.1 Embedded exploratory and explanatory case study

Feagin, Orum and Sjoberg defined a «case study» as an in-depth, multifaceted investigation, of a single social phenomenon, using qualitative research methods. The study often relies on the use of several data sources and is conducted in a great detail (1991, pp. 2). The study is usually seen as an instance of a broader phenomenon, as part of a larger set of parallel instances, and they argued that some case studies have made use of both qualitative and quantitative methods (Feagin et al., 1991, pp. 2). Yin also proposed that a case study may consist of both qualitative and quantitative methods, and he defined the case study as: «An empirical inquiry that investigates contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident.» (Yin, 2009, pp. 18). Stake proposed that «When explanation, propositional knowledge, and law are the aims of an inquiry, the case study will often be at a disadvantage. When the aims are understanding, extension of experience, and increase in conviction in that which is known, the disadvantage disappears.» (1978, pp. 6). Stake explained that a case study has been thought of as a method with poor basis for generalization as it studies a single object or a single case, because «A case is often thought of as a constituent member of a target population» (1978, pp. 7). He defended this critique towards the method and argued that:

> Often, however, the situation is one in which there is need for generalization about that particular case or generalization to a similar case rather than generalization to a population of cases. Then the demands for typicality and representativeness yield to needs for assurance that the target case is properly described. As readers recognize essential similarities to cases of interest to them, they establish the basis for naturalistic generalization. The case need not be a person or enterprise. It can be whatever "bounded system" (to use Louis Smith's term) is of interest. (Stake, 1978, pp. 7)

As argued earlier in this thesis, Facebook is constantly changing, and may be considered a contemporary phenomenon. The rules of the metrics and the algorithms of Facebook today are not the same as it was last year, and may not be the same tomorrow as it is today. Facebook pages of cinemas in Norway may be defined as a single social phenomenon. The results from this study may be representative for Norwegian cinemas using Facebook pages, though readers may recognize essential similarities to their own situation. This thesis conducts a combination of qualitative and quantitative content and response analysis embedded in an exploratory case study. Scholz and Tietje stated that «Exploratory case

studies help to gain insight into the structure of a phenomenon in order to develop hypotheses, models, and theories.» (Scholz and Tietje, 2002, pp. 11). The case study in this thesis may also be called explanatory, as explanatory case studies can serve to test cause-and-effect relationships (pp. 12), and this thesis tests what causes the response to characteristics of content published on the chosen fan pages. This study conducts what Scholtz and Tietje calls an embedded case study, as an embedded case study «(…) involve more than one unit, or object, of analysis and usually are not limited to qualitative analysis alone. The multiplicity of evidence is investigated at least partly in subunits, which focus on different salient aspects of the case.» (2002, pp. 10). This study investigates two units, the two fan pages, in the same context.

3.2 The units in the case: the two Facebook fan pages

As proposed in the introduction chapter, cinemas are in need of marketing. They are challenged by other types of media and entertainment, in addition to cinema companies that are competing with one another for the same audience. As presented in the introduction chapter, there are multiple businesses on Facebook, and rules for successful use of Facebook fan pages may differ depending on the brand and the industry. If the research question had asked what characteristics of content on Facebook fan pages influence brand post popularity, leaving out the part about mainstream cinemas, it would be relevant to investigate several businesses in the study. This study seeks to find results on how cinemas in particular should use Facebook brand pages in a successful way, and the results will hopefully be of guidance to cinema marketers. The results may also be of guidance to other businesses, which will be up to marketers and researchers to evaluate and decide. Since there is an increasing call for research on Social Media, since Facebook is the biggest social media networking site, and since it is increasingly being used by marketers, this thesis will hopefully add more knowledge to the mystery of successful marketing on Facebook brand fan pages.

3.2.1 Nordisk Film Kino and SF Kino

The fan pages under investigation in this thesis are related to the cinema companies Nordisk Film Kino AS and SF Kino AS. These cinema companies are chosen because they are the largest in Norway, and their fan pages are among the largest Norwegian cinema related brand pages on Facebook.

SF Kino AS is the second largest cinema chain in Norway, and has 47 screens in 8 cinemas in

8 cities around the country, and it also has 4 municipally-owned cinemas (Nordic Cinema Group, 2017). Its cinemas are located in Lillestrøm, Moss, Sarpsborg, Sandnes, Sandvika, Ski, Skien, Slottsparken, Sotra, Stavanger, Storo and Tønsberg. SF Kino is a company within the Nordic Cinema Group. The Nordic Cinema Group also has SF Bio, which is Sweden's largest cinema chain, Finnkino in Finland, and Forum Cinemas in Estonia, Lithuania and Latvia (SF Bio, 2017). SF Bio in Sweden writes on their website that they are the oldest cinema company in the world which is still operational, showing their first movie in their cinema in 1905.

Nordisk Film Kino AS, is the largest cinema chain in Norway with 17 cinemas around the country (Nordisk Film Kino, 2017), and is also the leading cinema chain in Denmark with 20 cinemas (Nordisk Film Egmont, 2017a). In Norway, the cinemas are in Oslo, Arendal, Asker, Askim, Drammen, Farsund, Halden, Horten, Hønefoss, Kristiansand, Kristiansund, Tønsberg, Verdal and Ålesund. Nordisk Film Kino is part of the media group Egmont, which the film company Nordisk Film is a part of. Nordisk Film write on their website that they are the oldest film company in the world that is still operational, established in 1906. Nordisk Film Kino is a cinema chain operated by Nordisk Film (Nordisk Film Egmont, 2017b).

Looking at both cinema companies' websites and program, they seem similar in the types of movies they show and services they provide. Both cinemas show movies for children, young adults, adults and seniors, and both show blockbuster movies, family friendly movies, documentaries, dramas, comedies, animation movies, action movies, horrors, adventure movies, as well as movies for kids. They both show Hollywood productions, European or Scandinavian productions, Eastern or what they call «foreign» movies, Oscar nominated or Oscar winner movies, Norwegian movies and so on. Services they both provide are for example: red carpet events related to premiers; screens may be rented out to companies; «baby cinema», where parents can bring their infant and the sound is customized (lower than usual); or «senior cinema», where the sound is customized (higher than usual) and coffee and baked goods are provided.

3.2.2 The cinemas' Facebook fan pages

Most of the cinemas in the two cinema chains have a fan page on Facebook (Facebook, 18/03/2017). These fan pages are for example «Nordisk Film Kino Colosseum» with a total of 5.467 registered fans on their page (Facebook, 2017); and «SF Kino Lillestrøm» with 10.618

fans (Facebook, 2017).

Table 1: Amount of fans of the cinemas' Facebook fan pages

SF Kino Cinemas	FB fans	Nordisk Film Kino	FB fans
SF Kino Ski	5087	Nordisk Film Kino Saga	2685
SF Kino Storo	408	Nordisk Film Kino Colosseum	5467
SF Kino Sandvika	5916	Nordisk Film Kino Klingenberg	1226
SF Kino Lillestrøm	10618	Nordisk Film Kino Gimle	1540
SF Kino Moss	7696	Nordisk Film Kino Symra	1481
SF Kino Skien	6023	Nordisk Film Kino Ringen	3747
SF Kino Sarpsborg	2563	Nordisk Film Kino Asker	3245
SF Kino Sotra	7185	Nordisk Film Kino Horten	4161
		Nordisk Film Kino Kilden	13076
		Nordisk Film Kino Vika	1702
		Nordisk Film Kino Verdal	4767
		Nordisk Film Kino Halden	2542
		Nordisk Film Kino Askim	4756
		Nordisk Film Kino Kristiansund	2537
		Nordisk Film Kino Ålesund	1869
		Nordisk Film Kino Hønefoss	3886

(Numbers retrieved from Facebook 18/03/2017)

Additionally, the two chains have a «main» fan page, which publishes information regarding all of the cinemas in their company and the products and services they provide. Their main Facebook fan pages are called Nordisk Film Kino (Facebook, 2016 and 2017a) and SF Studios Norge (Facebook, 2016 and 2017b).

Table 2: Amount of fans of the cinemas' main Facebook fan pages

Cinema Facebook fan page	FB fans (05/07/2016)	FB fans (18/03/2017)
Nordisk Film Kino	76.059	78292
SF Studios Norge	138.235	153373

(The numbers from June 5, 2016 are presented in this table 2.0 because this was the amount of fans on the pages the date when the data was collected for the quantitative and qualitative content and response analysis. The numbers from march 2017 are presented in the table because this was the same date as the numbers were retrieved for the tablet showing the amount of fans on all their different cinemas' fan pages in tablet 1.0)

The reason for choosing these two cinema fan pages is because the companies Nordisk Film Kino and SF Kino are the two biggest cinema chains in Norway. Also, because these fan pages are among the largest cinema related fan pages in Norway when it comes to the amount of registered fans of their pages (as shown in the tables above). In the process of choosing the pages to investigate in this study, the smaller fan pages of the cinemas were considered (smaller in the amount of fans on the page). For example, the pages Colosseum and Lillestrøm were considered. The reason why these or any of the other cinemas' pages were not chosen, is that they had significantly smaller amounts of likes, comments and shares on their posts than the chosen pages. Thus, the largest pages were chosen in order to have more numbers to measure in the content and response analysis.

The Facebook pages Nordisk Film Kino and SF Studios Norge are different. Nordisk Film Kino is a brand page for the cinemas, while SF Studios Norge is not only a brand page for the cinemas, it is also a brand page for other services in the company SF Norge. SF Norge is Norway's largest film distributor and delivers movies to video stores and streaming services in addition the cinemas. SF Kino does not have a main cinema page like the one Nordisk Film Kino has that only represents the cinemas. It could have been interesting to compare the two cinema companies and conduct a comparative content and response analysis additionally, but since the two pages under investigation are not representing the exact same services, a comparative study was not additionally conducted. Still, their difference in what content characteristics they use and the difference in user response to these content characteristics on their pages will be briefly analyzed.

3.3 Content and response analysis

A content analysis may briefly be defined as «the systematic, objective, quantitative analysis of message characteristics" (Neuendorf, 2002, pp. 1). Content analysis is a technique based on measuring the amount of something in a sampling of some mass-mediated art form (Neuendorf, 2002, pp. 10: Berger, 1991). The technique involves using statistical methods to

draw inferences from the communication in a context (Neuendorf, 2002, pp. 10: Riffe, Lacy and Fico, 1998), and objectively identify specific characteristics within a text (Neuendorf, 2002, pp. 10: Stone, Dunphy, Smith and Ogilvie, 1966). According to Grønmo, a content analysis can be either quantitative or qualitative. Qualitative research is based on critical analysis or individual observation, and not scientific procedures or numerical analysis like in quantitative research.

3.3.1 Quantitative content and response analysis

Quantitative research is based on a numeric description of the material analyzed, where one of the criteria is to be able to count the appearance of characteristics in the content (Østbye et al., 2013, pp. 208). Evidence from the numeric investigation of this sort may be operated in the same way more than once, and be applicable for other content in a similar context. The registration of data in a quantitative content analysis is more structured than in a qualitative content analysis (Grønmo, 2004, pp. 193). It attempts to meet the standards of the scientific method (Neuendorf, 2002, pp. 10: Bird, 1998: Klee, 1997), and attend to criteria such as objectivity, reliability, validity and generalizability (Neuendorf, 2002, pp. 11-12).

With the increased competition for attention from consumers, as the media landscape has expanded in the recent years, the need to do systematic and quantitative audience research has increased in order to learn more about their behavior and attitudes (Davies and Mosdell, 2006, pp. 15). Knowing what content influences popularity on Facebook fan pages is relevant for companies in order to compete for the audiences' attention. Counting the number of likes, comments and shares on the posts on a Facebook fan page, is a measurable way of providing evidence on what content influences popularity among users on Facebook. A quantitative content analysis can be used for several purposes, like to describe a pattern in a communication context (Østbye et al., 2013, pp. 209). The results from the research in this thesis, using a quantitative content and response analysis, might show a pattern of user response to different content characteristics on Facebook fan pages. These are the reasons why a quantitative content and response analysis is chosen as the main method in this study.

3.3.2 Qualitative content and response analysis

Miles and Huberman stated that «(…) qualitative data are useful when one needs to supplement, validate, explain, illuminate, or reinterpret *quantitative* data gathered from the same setting» (1994, pp. 10). Qualitative data has a strong potential for revealing complexity

by looking not only at «how many», but why and how things happen the way they do (Miles and Huberman, 1994, pp. 10). Additionally it has a «(…) strong potential for testing hypotheses, seeing whether specific predictions hold up» (Miles and Huberman, 1994, pp. 10). According to Hsieh and Shannon, a qualitative content analysis may be a systematic classification process of coding and identifying themes or patterns (2005, pp. 1278). I have chosen to call the second method in my content and response analysis a "qualitative content and response analysis". In this method I look closer into a smaller amount of the posts from the quantitative content and response analysis. The qualitative content and response analysis in this thesis is systematically classifying and coding the content that I identify. This is in order to find patterns, like in the quantitative approach, but the coded content is of less quantity. It may be argued to be less scientific, and more qualitative. Hsieh and Shannon divide qualitative content analysis into three different approaches. One of the approaches is called a «summative approach" (Hsieh and Shannon, 2005, pp. 1285). «In a summative approach to qualitative content analysis, data analysis begins with searches for occurrences of the identified words by hand or by computer. Word frequency counts for each identified term are calculated, with source or speaker also identified." (Hsieh and Shannon, 2005, pp. 1285). In the qualitative content and response analysis in this thesis, the occurrences of the identified content characteristics are researched, and the frequency counts for each of the content characteristics (or the criteria) are calculated in relation to the response from the Facebook users. The results from the qualitative content and response analysis may be less representative for the general response to the posts two fan pages. The content analyzed is a smaller amount, but the findings may contribute to evaluating the quality of the results found in the quantitative content and response analysis.

3.3.3 Combining qualitative and quantitative content and response analysis

The content and response analysis conducted in this thesis started with a quantitative analysis followed by a qualitative content and response analysis. According to Grønmo, a qualitative analysis following a quantitative analysis may be used to cover general patterns (2004, pp. 211). Combining the two modes of analysis provides both an overview of the general patterns of user response, and also an in-depth insight into concrete content and response. The quantitative analysis may provide a basis for what details to study more in detail in a qualitative analysis (Grønmo, 2004, pp. 211). Choosing only one of the methods is not as thorough for the research as choosing both. Miles and Huberman argued that both methods

are needed in order to «understand the world» (1994, pp. 40). Some data needs to be counted, and some data is difficult to count in order to figure out how something works. These are the reasons why these two methods are combined, as together they will provide answers to what content characteristics influence user response on mainstream cinemas' fan pages.

3.4 Data collection - quantitative content and response analysis

The subject in a study is called the unit, and the element on which each variable is measured in the study is called the unit of data collection (Neuendrof, 2002, pp. 13). In a content analysis, the unit must be a message unit which includes communication content as a primary subject of investigation (Neuendorf, 2002, pp. 14). Davies and Mosdell explains the unit of analysis as your text, «where you will find the information you are interested in – and what specific part of the text you will be analyzing» (2006, pp. 99). In this study, the unit of data collection is Facebook, and the unit of analysis, which is «the element on which data are analyzed and for which findings are reported» (Neuendorf, 2002, pp. 13), is the two Facebook fan pages Nordisk Film Kino and SF Studios Norge. On each unit of analysis, a sample is chosen, within which the variables are measured (Neuendorf, 2002, pp. 13).

3.4.1 Sample - quantitative content and response analysis

The sample chosen in this thesis is a total of 400 Facebook posts published on the two Facebook fan pages Nordisk Film Kino and SF Studios Norge. 200 posts were collected from each of the fan pages. As argued in the theory chapter, videos and photos have different influence on the level of user response as resulted in existing research studies, and researchers argue the reason is their different level of vividness (de Vries et al., 2012, Sabate et al., 2014, and Luarn et al., 2015). Because of this, the posts collected on each of the fan pages were divided into 100 video posts and 100 photo posts. Both de Vries et al. (2012) and Sabate et al. (2014) argued that the response activities likes and comments should be examined separately based on their findings, and Cho et al. proposed that liking, sharing and commenting have different levels of engagement value (2014, pp. 565). They proposed that commenting is a higher level than sharing and liking, and that sharing is a higher engagement level than liking. Due to other researchers' arguments, the three response activities liking, sharing and commenting were separated in the data collection. They were measured separately for every content characteristic under investigation.

The 100 video posts and the 100 photo posts on each of the fan pages were chronologically

selected in time, backwards in time from the selected date. They were collected from a start point of one randomly chosen date, approximately one and a half month in the past, to make sure as little changes as possible would happen during the time of the data collection. The chosen date was May 25, 2016 and the posts were collected on July 5, 2016. During the day or the week when a post is published, more response to the posts is likely to happen during the same week, rather than a month or two earlier. The posts were chronologically collected backwards in time from the selected date, until they reached 100 video posts and 100 photo posts on each page. The content characteristics were analyzed within each of these 200 video posts and 200 photo posts. All the posts were screen shot (on July 5, 2016) in order to make sure the results would be the same when they were analyzed the second time, and if needed to be analyzed by other researchers in the future.

3.5 Operationalization - quantitative content and response analysis

The theory chapter introduced existing research results which created the basis for the hypotheses. The hypotheses made the basis for the variables chosen in this thesis. As argued in the theory chapter, videos and photos should be investigated separately as researchers found different levels of user response to them. Because of this, the two different media formats videos and photos are chosen as categories in the collection of data, which the variables are collected on. The numbers on user response to video and photo posts will still be discussed in the discussion chapter in the context of answering hypotheses H1a, H1b and H1c.

3.5.1 Variables and the content characteristics

Variables are the categories measured and counted in the unit. «The goal of any quantitative analysis is to produce counts of key categories, and measure the amount of other variables.» (Neuendorf, 2002, pp. 13: Edward L. Fink, 1999). Multiple characteristics can be used as variables in an analysis (Østbye et al. 2013, pp. 216). «(A) variable is a definable and measurable concept that varies», and depends on the different individual cases or units (Neuendorf, 2002, pp. 95). Not all possible variables are relevant to a study. The variables need to be chosen in correlation to the research question and the hypotheses in a study (Østbye et al. 2013, pp. 216). Davies and Mosdell imply that you need to choose the elements of the content that will help you investigate and provide evidence for what you want to find prove of or find out (2006, pp. 100).

In the theory chapter, existing research on brand post popularity was introduced. In de Vries et

al. (2012), Sabate et al. (2014), Kwok and Yu (2013) and Luarn et al.'s study (2015), they investigated several content characteristics in the posts. They found that different characteristics had a variety of influence on the amount of likes and comments. In this thesis, some of the similar characteristics as the ones in the existing similar studies are chosen to investigate on cinemas' fan pages.

The variables in the data collection are based on the different content characteristics presented in the hypotheses. These content characteristics make the basis for the variables and the criteria, and whether they occur or not in each post is counted, as well as the amount of likes, comments and shares in each of these posts where the criteria occurs and not. Video posts and photo posts are the categories that each criterion is measured in.

Criterion 1: Link in text
The first criterion seeks to investigate whether hypothesis 2 (H2) is true or false.

H2: Posts that include a link result in a lower level of response (in the form of likes, comments and shares) than posts that do not include a link.

Image above: Criterion 1: Example image 1.1

As seen in the image to the left, «Criterion 1: Example image 1.1», a link is included in the description part of the post. In this thesis, the criteria «Link in the text» is defined as either an obvious URL (uniform resource locator) in the description part, like for example «www.nfk.no», or an URL incorporated in words. When a URL is incorporated in a word, the letters have the color blue instead of the usual black font. The URL in the text has to be functional.

Functional in this context means that the user navigates to the website of the URL when clicking on it. The «link in the text» has to be located in the description part of the post, which in this thesis means the optional text part above the image or the video in the post. When one publishes a video or a photo in a post on Facebook pages, one can choose to add text in the

«description part». The description part is between the title of the fan page on the top left side of the post, and the photo or the video is below. This is also optional when one shares a post from a different Facebook page or the post is content from an external website.

Image above: Criterion 1: Example image 1.2

Hashtags are also counted in this criterion. A hashtag is a type of label used in social networks which makes it easier for users to find content with a specific theme or context. People can use a hashtag (which is the symbol «#») in front of a word in order to search for content, and also when they publish content which can be found by other users. When a user clicks on a hashtag word placed in the description part of a Facebook post, the user navigates to a different page, but not to a different brand page, profile page or external website. Instead, the user navigates to a Facebook «overview page» which displays other posts which contains the same hashtag. The reason why this characteristic is used in the criterion «link in text» is because the user also navigates away from the current post when clicking on the hashtag word which also has a blue font, just as the URL links. In the image to the left, «Criterion1: Example image 1.2», a hashtag word is visible in the text part of a post.

Criterion 2: Shared from website

The second criterion seeks to investigate whether hypothesis H3a and H3b are true or false.

H3a: Photo posts shared from an external website result in a lower level of response (in the form of likes, comments and shares).

H3b: Video posts shared from an external website result in a lower level of response (in the form of likes, comments and shares).

As explained in the theory chapter in section *2.8 Hypotheses,* there are different rules of metrics for what happens when a user clicks on the video or the photo in a post with content shared from an external website.

Image above: Criterion 2: Example image 2.1

Image above: Criterion 2: Example image 2.2

The image above to the left, «Criterion 2: Example image 2.1», illustrates what a post looks like when a video is shared from an external website, and the image above to the right, «Criterion 2: Example image 2.2», shows what a photo post shared from an external website looks like. As explained in section *2.8 Hypotheses,* the user navigates to the external website when clicking on the photo in this type of photo post, but not on this type of video post. The video would expand on the current page, instead of redirecting the user to where the video was originally published in the web. If a user were to click on the photo in the post displayed above to the right, the user would navigate to areyouhardcore.com. If a user were to click on the video in the post displayed in the image above to the left, the user would not navigate to youtube.com.

Criterion 3: Shared from FB page

The third criterion seeks to investigate whether the hypothesis 4 is true or false.
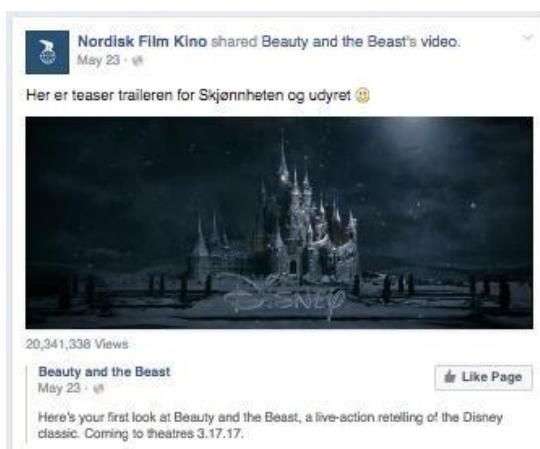
Image above: Criterion 3: Example image 3.1

H4: Posts that are shared from another Facebook page result in a lower level of response (in the form of likes, comments and shares) than posts that are not.

The image to the left, «Criterion 3: Example image 3.1», illustrates what a post looks like when a video post is shared from a different Facebook page. Next to the title of the current fan page, which in this example is Nordisk Film Kino, it is

Image above: Criterion 3: Example image 3.2

explained that the video is shared from a different page, which in this example is the fan page of the movie Beauty and the Beast. Below the video in the post is a «like button» for the page *Beauty and the Beast*. The text which was created by the administrators of the page *Beauty and the Beast* when they posted the video, is also displayed below the video.

The image «Criterion 3: Example image 3.2» illustrates a shared photo post from a different Facebook page, which in this example is the page *Karsten og Petra*. Shared photo posts and shared video posts from other Facebook pages looks similar, and are also similar in practice when it comes to what happens when a user clicks on the photo or the video, and what happens when the user clicks on the title of the other Facebook page. In the case of criterion «shared from website», the user would navigate when clicking on the photo post. In the case of criterion «shared from FB page», the user does not navigate, but stay on the current page. If a user click on either the title *Beauty and the Beast* or the title *Karsten og Petra*, on the other hand, the user would navigate to the other page, but not if the user only click on the video or the photo (as explained in section *2.8 Hypotheses*).

Image above: Criterion 4: Example image 4.1

Criterion 4: Question asked

Criterion 4 seeks to investigate whether the hypotheses H5a, H5b and H5c are true or false.

H5a: Posts asking a question result in a higher number of likes than posts not asking a question.

H5b: Posts asking a question result in a higher number of comments than posts not asking a question.

H5c: Posts asking a question result in a higher number of shares than posts not asking a question.

The fourth criterion occurs if a question is asked in the description part of the post. If for example a question would occur in the text in a trailer video, and not in the text part above the

video, the criterion did not occur, per definition of the criterion in this study. Image «Criterion 4: Example image 4.1», displays a post which includes a direct question to the users. The other image, «Criterion 4: Example image 4.2», displays a post with an indirect question. Both direct and indirect questions are counted as the criterion «question asked» in this study. The rules are the same for video and photo posts.

Image above: Criterion 4: Example image 4.2

Criterion 5: Quiz

The fifth criterion seeks to investigate whether the hypotheses H6a, H6b and H6c are true or false.

H6a: Posts including a quiz result in higher number of likes than posts with no quiz.

H6b: Posts including a quiz result in higher number of comments than posts with no quiz.

H6c: Posts including a quiz result in higher number of shares than posts with no quiz.

Image above: Criterion 5: Example image 5.1

The criterion «quiz» is defined to occur in a post in this study when the users are encouraged to answer several questions, like displayed in the image to the left, «Criterion 5: Example image 5.1». In this example, the users are encouraged to write the *correct* answers to several questions. The contests asks the users to write an opinion or an argument, and sometimes the correct answer to one question, but the post includes the word «konkurranse» (contest/competition), as the example image «Criterion 6: Example image 6.2» displays.

Criterion 6: Contest

Criterion 6 seeks to investigate whether the hypotheses H7a, H7b and H7c are true or false.

Image above: Criterion 6: Example image 6.1

Image above: Criterion 6: Example image 6.2

H7a: Posts including a contest result in higher number of likes than posts with no contest.

H7b: Posts including a contest result in higher number of comments than posts with no contest.

H7c: Posts including a contest result in higher number of shares than posts with no contest.

When criterion 6, «contest», occurs in a post in this study, the users are told they can win something. In the example image to the left, «Criterion 6: Example image 6.1», the users are told they can win perfume if they write a response in the comment area of the post. In this example, the users are encouraged to write why their mother deserves to win the perfumes at a price value of NOK 2.110,- which is displayed in the photo in the post. The post in the example was posted in the context of Mother's Day. As explained in criterion 5, a quiz is different in the sense that the users are asked to write several correct answers to several questions, as shown in the example image in criterion 5. In the contests, the users are asked to write a comment to a question. Other examples of contests are «Write the name of your favorite movie in the comment area, and take part in the contest to win…», or «Who do you think should win, Batman or Superman? Write your answer and take part in the contest to win…». The contests may also be to answer the correct question in order to win, for example «How many official James Bond movies are there? We draw the winner…», but is not a quiz since there is only one question, and since the post writes «konkurranse» (contest/competition) in the text or in the image.

Criterion 7: Event

Criterion 7 seeks to investigate whether the hypotheses H5a, H5b and H5c are true or false.

H8: Event posts result in a lower level of response (in the form of likes, comments and shares).

Image above: Criterion 7: Example image 7.1

The criterion «event» in this study is not whenever an event is mentioned in a video or a photo post. An «event» is defined in this study as the Event feature in Facebook, which someone has created as a calendar based page group where the creator can invite other users to attend. When a page shares the event, it is displayed in their timeline and may be visible in their fans News Feed. An example of this is displayed in the image to the left. A shared Event is always displayed as a photo, never a video, and has an «interested» button below the photo, the title of the event, and the date for when the event will happen. Next to the title of the brand page who shared the event, whether it is SF Studios Norway, or in this example, Nordisk Film Kino, there will be a text stating «added an event».

«Conversational» or «sales and marketing» criterion

The content characteristics «conversational» or «sales and marketing» were not collected in the quantitative content and response analysis. Firstly, because the existing research results on these characteristics were discovered after the collection of data in the conduction of the quantitative content and response analysis. Secondly, because defining whether the content of a post is «conversational» or «sales and marketing» is a more subjective process than defining whether there is a question asked in a post or not, or whether there is a link included in a post or not. Counting whether the criteria «conversational» or «sales and marketing» occurs or not in 400 posts would be time consuming, and the results are not as scientific as they are more subjectively observed. The content characteristics «conversational» or «sales and marketing» were analyzed in the second part of the qualitative content and response analysis.

3.5.2 Codebook

In a quantitative content analysis, the content is studied before commencing the gathering of data, in order to structure it into categories, in a scheme called a codebook (Grønmo, 2004, pp. 193). The codebook for the research is located in the attachment 1 of this thesis.

Neuendorf distinguishes human coding from computer coding writing «Human coding involves the use of people as coders, with each using a standard codebook and coding form to read, view, or otherwise decode the target content and record his or her objective and careful observations on preestablished variables.» (2002, pp. 52). Human coding was conducted in this study. The variables (or the criteria) were described previously in this chapter. In the codebook is a form explaining which details that count and does not count as each variable or criteria, followed by a coding form in attachment 2.

3.6 Data Collection - qualitative content and response analysis

According to Grønmo, there is no standardized techniques for analysis of qualitative data (2004, pp. 245). When collecting data in a qualitative content and response analysis, the relevant content is categorized and analyzed based on the research question, and different parts of content are analyzed in comparison to one another. This creates the foundation which makes it possible to identify common features between the elements and placing these in the same categories (Grønmo, 2004, pp. 191). The data collection in this thesis was first done in a quantitative matter. The data collection in the qualitative analysis was based on the results from the quantitative data collection. The qualitative content and response analysis consists of two parts, where both parts are studying the content details of the most popular and the least popular posts. The most popular and the least popular posts were found among the 400 posts collected in the quantitative content and response analysis.

3.6.1 The sample - qualitative content and response analysis

In the qualitative content and response analysis, the collection was based on the results from the quantitative content and response analysis. The posts that had the highest amount of response, and the posts that had the lowest amount of response, among both the 100 video posts and the 100 photo posts, on both Facebook fan pages, were analyzed. The 10 posts with the highest amount of likes, comments and shares were collected, and the 10 posts with lowest amount of likes and comments. The posts with the lowest amount of shares were not analyzed in the qualitative analysis. The reason for this was that Nordisk Film Kino had no shares on nearly 30% of their posts. This will be presented among the results in the quantitative content and response analysis in the next chapter. Altogether 200 posts were analyzed in the qualitative content and response analysis.

10 (posts) x 3 (likes, comments and shares) x 2 (videos and photos) x 2 (the two fan pages) = 120 posts

10 (posts) x 2 (likes and comments) x 2 (videos and photos) x 2 (the two fan pages) = 80 posts

In reality, it was not 200 individual posts, as many of the posts were among the ones with the lowest amount of likes, comments and shares. For example, when the 10 photo posts with the least amount of likes on SF Studios Norge were analyzed, some of these posts were also analyzed among the 10 photo posts with the least amount of comments on SF Studios Norge.

3.6.2 Operationalization - qualitative content and response analysis

The collection of posts in the qualitative content and response analysis were analyzed in two different ways. In the first part of the qualitative analysis, the occurrences of the seven criteria described in the quantitative analysis were counted per post. This was in order to see if there was a connection between the results from the quantitative analysis and the top ten and bottom ten posts. The second part of the qualitative content and response analysis had a more subjective approach and investigated cinema specific details of the content.

3.6.3 Variables – The cinema specific part of the qualitative content and response analysis

The content details analyzed in the second part of the qualitative content and response analysis were based on other characteristics of the post than the characteristics measured in the quantitative analysis. Since the research question pinpoint that mainstream cinemas are in focus, and not Facebook fan pages in general, this part of the analysis looks at cinema related characteristics occurring in the posts. Other characteristics are counted as well, like whether or not the dialog in the post is «conversational» or «sales and marketing», and whether or not the content is unrelated to the cinema. This part of the qualitative analysis was more subjective than the first part of the qualitative analysis, as it was difficult to define the content characteristics. The content characteristics were defined by how I experienced the message and the content of the post. I tried to be objective, but I believe other researchers may possibly have defined the characteristics differently. The content characteristics analyzed in this part are less concrete than the content characteristics in the quantitative and first part of the qualitative content and response analysis.

Movies or other products

The following characteristics were investigated in the cinema specific part of the qualitative content and response analysis, and counted for whether they were the focus of the post or not:

- Movie (whether or not the post was advertising a movie rather than other types of products in focus)
- Products to win (whether or not products to win were displayed in the photo or video rather than a movie, other products or other entertainment)
- TV series (whether or not a TV series was advertised rather than a movie or other products)
- Sport (whether or not the advertised product or service in focus in the post was a sports program or a sport even, unrelated to the movies or the products in the cinema. Feature films related to sport were not categorized as sport)
- Streaming services (unrelated to the movies showing in the cinemas)
- TV program (unrelated to the movies showing in the cinema)
- Private video or photo (For example when a video is taken with a mobile phone)
- Other entertainment (For example when an entertaining video from YouTube was posted, that was unrelated to the cinema)

Movie genre and production country

Within the advertised movies displayed in the video or the photo post, the movie genres were counted as well as what country or which countries produced the movie. For example, whether it was a Norwegian movie production, or a movie produced by a company in the USA, or elsewhere. All the movies were researched online using the websites IMDb.com and Filmweb.no, in order to correctly define the movie genre and the production country.

«Conversational or «sales and marketing»

Lastly, the hypotheses H9a, H9b and H9c were investigated in this part of the analysis. Among the top ten and the bottom ten posts, the message of the post was analyzed and categorized as being either «conversational», «sales and marketing», or defined as neither when it was not clear which it was.

3.7 Challenges

Operationalizing the content characteristics in the quantitative content and response analysis was challenging. The definition and division of the variables (criteria) changed multiple times during the analysis and this was time consuming. This was because the rules of the metrics of

the different criteria became clearer during the collection of the posts, and the definition of the variables needed to be changed accordingly.

For example, when starting the collection, the plan was that all shared content (shared from website and shared from another Facebook page) would be collected as one content characteristic. During the collection, it became clear that this would not be correct. As explained previously, there are different rules in Facebook for what happens in practice when a user clicks on a photo in a shared post from a different Facebook page than clicking on a shared photo from an external website. The user navigates to the external website when clicking on the photo in a post which is shared from an external website. When the user clicks on a photo in a post shared from a different Facebook page, the photo expands on the current page and does not make the user navigate to the other page (unless the user clicks on the link included below the photo in the post which makes the user navigate to the Facebook page of the posts origin).

When the data was collected the first time, the posts were not screen shot, and the posts were collected closer to the date when the data was collected. Firstly, this made it difficult to go back to each post to double check whether the amount of comments, shares and likes were counted correctly. This was because the loading time for scrolling down to each post took unnecessary long time, as oppose to looking through images of posts that were screen shot, which they should have been the first time. Secondly, the number of response activity had changed in many of the posts since the first time the numbers were collected. These mistakes took a lot of time. When collecting the data the second time, the posts were screen shot, and chosen backwards in time from a date one and a half month in the past. This made it easier to double check the numbers of the response activities the third time.

When the data was collected, the numbers were placed in multiple Excel documents, and the results were calculated manually, instead of using SPSS (Statistical Package for the Social Scientists). This made the process unnecessarily time consuming. The results were recalculated several times in order to make sure the manual calculations had been done correctly.

The collection of the data in the second part of the qualitative content and response analysis was challenging, as there were multiple differences between the collected most and least

popular posts. There were 17 different categories with details about the topic of the posts which were not concretely related to movies, and among the advertised movies there were 22 different movie genres or combinations of genres, and the movies were from ten different countries or combinations of countries. The results that were chosen to be presented in the next chapter from the second part of the qualitative content and response analysis are the most significant results. Another challenge in the second part of the qualitative part of the qualitative content and response analysis was defining the messages in the most popular and the least popular posts as either «conversational» or «sales and marketing». Few posts were obvious conversational or obvious sales and marketing. Mostly, the messages were a combination of the two.

3.8 Generalizability

This thesis does not attempt to find an answer to how companies in general can use Facebook fan pages in their marketing. It is an exploratory case study investigating the user response to the content characteristics of brand posts on only two cinema companies in one specific country, Norway. This thesis seeks to add knowledge, understanding and extension of experience about a particular case, and about a particular social phenomenon. Stake proposed that case studies' best use appears to be for adding to existing experience and humanistic understanding. The concreteness of a case study is one of its strengths as the readers are left with more to pay attention to rather than less, as it proliferates rather than narrows (Stake, 1978, pp. 7). He argued that «Good generalizations aid the understanding of general conditions, but good generalizations an lead one to see phenomena more simplistically than one should.» (Stake, 1978, pp. 6-7). Stake quoted William Blake, writing: «To generalize is to be an idiot. To particularize is the lone distinction of merit. General knowledges are those that idiots possess.» (Stake, 1978, pp. 6). This thesis aims to investigate the particular case of brand post popularity of two cinema companies in Norway, and similar companies in similar situations may particularly see the benefit of the concreteness of this study as it does not generalize.

3.9 Reliability

When it comes to quantitative content analysis, Neuendorf defined reliability as (…) the extent to which a measuring procedure yields the same results on repeated trials.» (2002, pp 141). Kvale and Brinkmann say the same study design should get the same results when conducted by a different researcher (2009, pp. 245). Gentikow (2005) state that this concept

of repeating the study design and getting the same results when conducted by a different researcher does not apply in qualitative methods, as qualitative methods are affected by the subjectivity of the researcher.

There are different forms of reliability. One of them is *stability*. The study design may be considered stable if the results are the same when the collection of data is repeated at different times. The study design may also be reliable when the phenomenon is unstable. That is if the study design is stable but the changes within the phenomenon happens as time goes by. When the phenomenon is changing in time, the study design may be used as an indicator of social changes in time (Grønmo, 2004, pp. 222). The social phenomenon Facebook is changing all the time, and may be argued to be an unstable phenomenon. When the study design is stable, even if Facebook is unstable, the results may indicate changes in Facebook in time. If the posts investigated in this theses had not been screen shot, the changes happening the three times the data was collected could have indicated the changes in Facebook over the period of time of the investigation. This thesis does not seek to find changes within the time period of the collection of data, rather investigate the amount of response to content characteristics, and collect as reliable data on this as possible.

Another form of reliability is *equivalence*. This form of reliability is about whether the study design would have led to the same results no matter who had conducted the research. The rules in the codebook are concrete and telling the collector of data exactly which details to look for in the content in order to indicate whether a variable occurs in a post or not. The rules for what each variable is are not likely to be misunderstood or miscoded. The rules of the variables are concrete.

Test-retest method of reliability is when the same study design is used at different times on the same data. In quantitative content analysis this method means that the same content is coded at different times by the same coder, by using the same codebook (Grønmo, 2004, pp. 224). The content characteristics occurring per post within the chosen 400 posts and the amount of likes, comments and shares per post were recounted three times by the author of this thesis. As previously mentioned in this chapter, screen shots were not taken the first time, but taken before collecting the data the following two next times. The collection of data the third time, matched the collection of data the precious time. When the test-retest method is used in a quantitative content analysis, the content under investigation should be stable and

not change over time. When there is a difference between the data collected in the repeated coding of the same data in the same way, there is a reliability problem about the study design. When the posts had been screen shot, the content was stable, and when recoded, there was no difference in the results the third time.

Reliability in a qualitative research is often a challenge, as the rules of the variables may be up for interpretation and may vary between different researchers. The qualitative research conducted in this thesis is based on the numbers collected in the quantitative analysis. There are rules for how to collect the posts in the qualitative analysis of this research. The rule was to collect the 5 posts with the highest and the lowest amount of likes, comments and shares within both the video category and the image category on both Facebook fan pages. This method of data collection is also not up for interpretation, like many qualitative researches are. With the arguments stated above, the study design of the quantitative and qualitative research conducted in this thesis may be said to be equivalently reliable, though not necessarily reliably stable.

3.10 Validity

Validity is about whether or not the research conducted measures what it is supposed to and whether the measurements are good enough (Neuendorf, 2002, pp. 112). The validity is considered high if the study design and the data collected leads to results that are relevant in order to answer the research question and the hypotheses in the thesis. In order to reach a high level of validity, the units and the terms in the study needs to be defined systematically, both operationally and theoretically. The definitions of the terms between these needs to have a logical connection, and the method for choice of variables and collection of data need to be suitable to these definitions (Grønmo, 2004, pp. 221). This thesis seeks to find an answer to what content characteristics influence brand post popularity on the Facebook fan pages of mainstream cinemas. In order to find an answer to this, this thesis uses a combination of a quantitative and qualitative content and response analysis. As Davis and Mosdell propose, quantitative research is suggested for investigating audience behavior and attitude (2006). The quantitative content and response analysis in this study uses a statistical approach with numeric measurements of the characteristics occurring. The results from the qualitative analysis may supplement and explain the results from the qualitative research (Miles and Huberman, 1994). This research measures the occurrence of seven different content characteristics (the criteria) within two different content formats (videos and photos), and the

user response to these. The user response is measured in the amount of likes, comments and shares. The response to the content characteristics may indicate whether a content characteristic influence brand post popularity. I will argue that the units, the terms, and the variables (categories and criteria) in this study have been defined systematically, both operationally and theoretically. What may challenge the validity of this research is that some content characteristics occur seldom among the posts in the data collection. Therefore, the results on these content characteristics may not be valid for answering whether these particular content characteristics influence brand post popularity or not. If the data collection had been bigger, if a larger amount of posts had been collected, there might have been a larger amount of these content characteristics occurring. Still, I will argue that the combination of the methods conducted may strengthen the validity of the results on these content characteristics. There were only two cinema related Facebook fan pages in this study, which may also challenge the validity when it comes to answering the research question. That being said, the chosen pages are among the largest cinema related Facebook fan pages in Norway. The amount of likes, comments and shares on the posts on these pages are a significantly higher than the amount of user response to the posts on other cinema related fan pages. The data collection altogether in the quantitative and qualitative content and response analysis leads to results that are relevant in order to answering the hypotheses and the research question. I will conclude that the research conducted in this thesis measures what it is supposed to, and that the measurements are good enough to give a valid answer to the research question.

3.11 Summary

The method used in this thesis is a quantitative and qualitative content and response analysis embedded in an exploratory and explanatory case study. This thesis seeks to find out what content characteristics increases the amount of likes, comments and shares on mainstream cinemas' Facebook fan pages. Counting the occurrence of characteristics in the amount of 400 posts in a quantitative analysis will provide results which will help answering the research question. The qualitative part of the content and response analysis will provide additional information about the characteristics of the posts and the popularity level of the particular characteristics, which may strengthen the results in the quantitative part.

In this chapter, the methodology was described. The methods used were explained, the two Facebook pages under investigation were presented, the criteria were described and

exemplified, and the method of data collection was explained. The last part of the chapter presented the challenges of the data collection, and brought up issues concerning generalizability, reliability and validity.

4. ANALYSIS AND RESULTS

In this chapter, the results are presented and analyzed. The results from the quantitative content and response analysis are presented before the result from the qualitative content and response analysis. After the results are presented, the results are analyzed and discussed.

4.1 Results from the quantitative content and response analysis

The number of likes, comments and shares per criterion in the quantitative content and response analysis are displayed in two tables. The first table shows the results on the photo posts, and the second table shows the results from the video posts. Results are displayed separately for Nordisk Film Kino and for SF Studios Norge, in the same two tables. Nordisk Film Kino is called NFK in the table, and SF Studios Norge is called SF. All the results are displayed in the tables, and the most interesting results are discussed in the analysis part. The result presented for each criterion is the average amount of likes, the average amount of comments, and the average amount of shares for all the posts they occurred.

4.1.1 The systematic approach and the mathematics

Firstly, the sum of all likes, comments and shares were separately counted on each post within both the 100 photos and within the 100 videos on both of the fan pages, and then each sum was divided by 100. This was in order to find the average amount of each response activity for both videos and photos on each fan page, in order to be able to answer hypothesis H1a, H1b and H1c. These results are presented in the bottom of the two tables, in the column named «Average amount of all 100».

Secondly, the sum of likes, comments and shares on all the posts with a criterion were summed and divided by the amount of posts where that particular criterion occurred. Additionally, the sum of all likes, comments and shares in the posts where the particular criterion did not occur were divided by the amount of posts where that particular criterion did not occur. For example, on Nordisk Film Kino's page, 55 posts within the 100 collected photo posts included criterion 1, «Link in text». This equals that 45 of the posts did not include this criterion. The sum of the amount of likes on these 55 posts were divided by the amount of 55 posts in order to find the average amount of likes, and the same for the 45 posts that did not include criterion 1. This was in order to see the contrast in the response level to the posts which included a particular criterion and those that did not include that criterion.

4.1.2 How the results are presented in the tables

The average number of shares for the photo posts and the video posts on Nordisk Film Kino's page are written with decimals in the tablet, as these numbers are particularly small. Other numbers, the average number of comments and likes for both pages, and the average amount of shares on SF Studios Norge, are rounded up or down to the nearest whole number without decimals. This was done in order to make it easier to understand the tables, and it does not affect the analysis, as the contrasts between the amount of response on the posts where the criteria occurs and not, are bigger than one number (the exception is the results on shared on NFK).

The highest average amount of each response activity is displayed in bold numbers to make it easier to see the contrast between the results from the posts where the criteria occurred and the posts where the criteria did not occur. The criteria are chronologically presented starting with criterion 1 at the top, and criterion 7 at the bottom. The results from the posts without a particular criterion occurring are shown in the row directly under the results from the posts where the particular criterion did occur. The results from the posts where a criterion occurred are presented in the rows with the title of the criterion, for example: «Criterion 1: Link in text». The results from the posts where the particular criterion did occur are presented in the rows with the word "no" in front of the title of the criteria, for example: «No Link in text».

Nordisk Film Kino's results are presented in the left side of the tables, and the results from SF Studios Norge are presented in the right side of the tables. The numbers in the tables under the column titled «NFK amount of posts» and «SF amount of posts» display the amount of posts which included a particular criterion, followed by the amount of posts which did not, in the next row.

4.1.3 Results: photo posts

This section shows the results from the quantitative content and response analysis of the 100 collected photo posts in a table followed by a description of the results per criterion.

PHOTOS	NFK Likes	NFK Comments	NFK Shares	NFK Amount of posts	SF Likes	SF Comments	SF Shares	NFK Amount of posts
Criterion 1: Link in text	53	80	1,654	55	99	52	4	30
No Link in text	28	31	0,244	45	137	53	10	70
Criterion 2: Shared from website	17	1	0,426	35	138	15	14	37
Not shared from website	55	88	1,338	65	119	73	4	63
Criterion 3: Shared from FB page	9	3	0	6	49	14	0	5
Not shared from FB page	44	61	1,085	94	130	55	8	95
Criterion 4: Question asked	66	119	1,4	25	130	113	4	30
No Question asked	34	37	0,9	75	124	26	10	70
Criterion 5: Quiz	123	266	1	4	x	x	x	0
No Quiz	38	49	1,02	96	x	x	x	100
Criterion 6: Contest	145	314	5,42	18	141	152	5	30
No Contest	19	2	0,3	82	119	10	9	70
Criterion 7: Event	25	3	0	25	16	0	0	1
No Event	47	76	1,36	75	127	53	8	99
Average amount of all 100	42	58	1,02	100	126	52	8	100

Table 3: Quantitative content and response analysis' results on photo posts

Criterion 1: Link in text

Within the 100 collected photo posts on NFK's (Nordisk Film Kino) fan page, 55 of these posts had a link in the description part of the post. SF's (SF Studios Norway) fan page had 30 posts with criterion 1. The average amount of all the response activities (likes, comments and shares) on NFK's page were higher on the posts which included criterion 1 compared to the 45 posts which did not include criterion 1. On SF's page, the result was the opposite. All the three response activities had a higher average amount of response on the 70 posts which did not have a link in the description part.

Criterion 2: Shared from website

35 of the 100 collected photo posts on NFK's page were shared from an external website, and the average amount of all the response activities were lower on these 35 posts than the 65 posts which were not shared from an external website. On SF's page, 37 of the posts were shared from an external website, and the average amount of comments were lower on these posts, but higher in the average amount of likes and shares on the 63 posts which did include criterion 2 (shared from an external website).

Criterion 3: Shared from FB page

NFK had an amount of 6 photo posts which were shared from a different Facebook fan page, and SF had 5. The average response level towards these posts was lower than the average response level to the posts which were not shared from a different Facebook fan page, on both NFK and SF's page.

Criterion 4: Question asked

On NFK's fan page, 25 of the collected photo posts included a question in the description part of the post, and SF's fan page had a number of 30 photo posts with criterion 4 out of 100. The average amount of likes, shares and comments were higher on the posts which had criterion 4 on NFK's page, and the same on SF's page except shares. The average amount of shares on SF's page was higher on the posts which did not have a question in the description part.

Criterion 5: Quiz

SF did not have any photo post with criterion 5 among the 100 collected photo posts. NFK had 4, and these had a higher average amount of likes and comments than the posts which did not include a quiz, but the opposite when it comes to the average amount of shares. The average amount of shares was higher on the posts which did not include a quiz.

Criterion 6: Contest

The average amount of likes, comments and shares were higher on the photo posts which included a contest on NFK's page, and the same on SF's page except for the average amount of shares which were higher on the posts which did not include a contest. NFK had 18 photo posts with criterion 6, and SF had 30.

Criterion 7: Event

SF only had 1 post with criterion 7, and NFK posted 25 events among the 100 photo posts collected. The results show that the posts with criterion 7 had a lower average amount of all the response activities compared to the 93 posts that were not an event post.

4.1.4 Results: video posts

This section shows the results from the quantitative content and response analysis of the 100 collected video posts in a table followed by a description of the results per criterion.

VIDEOS	NFK Likes	NFK Comments	NFK Shares	NFK Amount of posts	SF Likes	SF Comments	SF Shares	NFK Amount of posts
Criterion 1: Link in text	20	5	**1,363**	66	**609**	181	48	30
No Link in text	**70**	**13**	0	34	529	**349**	**64**	70
Criterion 2: Shared from website	9	1	0,429	7	x	x	x	0
Not shared from website	**39**	**8**	0,935	93	x	x	x	100
Criterion 3: Shared from FB page	**59**	**10**	0	45	248	39	0	2
Not shared from FB page	20	5	**1,636**	55	**559**	**304**	**61**	98
Criterion 4: Question asked	**41**	**14**	**1,062**	16	**682**	**561**	**84**	36
No Question asked	37	6	0,869	84	481	151	46	64
Criterion 5: Quiz	x	x	x	0	x	x	x	0
No Quiz	x	x	x	100	x	x	x	100
Criterion 6: Contest	34	**17**	**1,875**	8	106	197	4	6
No Contest	**38**	7	0,815	92	**582**	**305**	**63**	94
Criterion 7: Event	x	x	x	0	x	x	x	0
No Event	x	x	x	100	x	x	x	100
Average amount of all 100	37	8	0,9	100	553	299	59	100

Table 4: Quantitative content and response analysis' results on video posts

Criterion 1: Link in text

66 of the 100 video posts collected on NFK's fan page had a link in the description part of the post, and SF's page had 30. Two out of three response activities had a lower average amount on the posts which included a link in the description part of the post in comparison to the posts which did not include a link. This applies to both fan pages. The exception was shares on NFK's page, and likes on SF's page. The average amount of shares on NFK's page and the average amount of likes on SF's page were higher on the posts where criterion 1 occurred.

Criterion 2: Shared from website

None of the 100 video posts on SF's page were shared from an external website. NFK had 7 video posts with criterion 2, and these had an average lower response level on likes, comments and shares compared to the 93 posts which were not shared from an external website.

Criterion 3: Shared from FB page

On NFK's fan page, 45 of the video posts were shared from a different Facebook fan page. These had a higher average amount of likes and comments but a lower average amount of shares compared to the 55 video posts which were not shared from a different Facebook page. SF's page had only 2 video posts with criterion 4, and these had a lower response level on all three response activities compared to the 96 posts without criterion 3.

Criterion 4: Question asked

On both of the fan pages, the average amount of all three response activities (likes, comments and shares) was higher on the video posts with criterion 4 compared to the video posts without. NFK had 16 video posts which included a question in the description part of the post, and SF had 36.

Criterion 5: Quiz

None of the video posts on either of the fan pages included a quiz.

Criterion 6: Contest

Among the 100 collected video posts on NFK's page, 8 of them included a contest, and on SF's page, there were 6 video posts with this criterion. These posts had a lower average amount of likes on NFK's page, and a higher average amount of both comments and shares

compared to the 92 posts where a contest did not occur. On SF's page, the average amount of likes, comments and shares were lower on the 6 posts which included a contest compared to the 94 posts which did not include a contest.

Criterion 7: Event

None of the video posts on either of the fan pages had criterion 7, as the criterion «Event» can only be a photo posts (by how this criterion is defined in method chapter).

4.1.5 User response to video posts versus photo posts

On SF's page, the average number of likes on their 100 video posts (553) was more than four times as many as the average number of likes on their 100 photo posts (126). The average amount of comments on their 100 video posts (299) was nearly six times the average amount of comments on their photo posts (52). The average amount of shares on their 100 video posts (59) was more than seven times the average amount of shares on the 100 photo posts (8).

On NFK's page, it was the other way around. The average amount of response on their 100 photo posts was higher than the average amount of response on their 100 video posts, when it comes to likes, comments and shares. The average amount of likes on the 100 video posts on NFK's page was 37 likes, the average amount of comments was 8 per post, and the average amount of shares was 0,9. The average amount of response activities on their 100 photo posts was higher than the amount of response to their video posts. Their photo posts had an average of 42 likes, 58 comments and 1.02 shares.

4.1.6 The content characteristics with the highest user response

Among the 100 photo posts on NFK's page, the content characteristic «contest» had the highest average amount of likes, comments and shares, of all the content characteristics counted. The photo posts which included a contest had an average of 145 likes compared to the total average of 42 likes on the 100 posts, an average of 314 comments (compared to the total average which was 58 comments), and an average of 5,42 shares (compared to the total average which was 1.02 shares). The content characteristic «contest» also had the highest average amount of comments and shares among the characteristics counted among the 100 video posts. The video posts which included a contest had an average of 17 comments (compared to the total average which was 8 comments), and an average of 1.875 shares

(compared to the total average which was 0.9). Among their 100 video posts, the content characteristic «Not shared from website» had the highest average amount of likes of all the content characteristics counted, with an average number of 70 likes, compared to the total average of 37 likes.

On SF's page, the content characteristic «contest» also had the highest average amount of likes and comments out of the counted characteristics among their 100 photo posts. They had an average amount of 141 likes (compared to the total average which was 126 likes) and an average of 152 comments (compared to the total average which was 52 comments).
Out of the counted content characteristics among the 100 video posts on SF's page, the content characteristic «question asked» had the highest average amount of response. The video posts which included a question in the text part of the post had an average of 682 likes (compared to the total average which was 553 likes), an average of 561 comments (compared to the total average which was 299 comments), and an average of 84 shares (compared to the total average which was 59 shares). The content characteristic «Shared from website» had the highest average amount of shares out of the counted characteristics among SF's 100 photo posts.

4.1.7 The content characteristics with the lowest user response

Among NFK's 100 photo posts, the content characteristics «Shared from FB page» and «Shared from website», and «Event», had the lowest average amount of response. «Shared from FB page» had an average of 9 likes (compared to the total average of 42 likes), and an average of 0 shares (compared to 1,02 shares). None of the posts with the content characteristic «Event» were shared either. «Shared from website» had an average of 1 comment (compared to the total average amount of comments which was 58, on the 100 photo posts on NFK's page). The content characteristic «Shared from website» had the lowest average amount of likes and comments on the video posts on NFK's page, and «No link in text and» and «Shared from FB page» had the lowest amount of shares. «Shared from website» had an average amount of 9 likes (compared to the total average amount: 37), and an average amount of 1 comments (compared to the average amount: 8). None of the posts with the content characteristic «No link in text» and «Shared from FB page» among the video posts on NFK's page had been shared. They had an average amount of 0 shares.

On SF's page, the content characteristic «Event» had the lowest average amount of response out of all the counted content characteristics among the 100 photo posts. They had an average of 16 likes (compared to the total average: 126), and an average amount of 0 comments and 0 shares (compared to the total average amount which was 8 shares). Among their 100 video posts, «Contest» had the lowest amount of likes with the average amount of 106 (compared to the total average amount which was 553), and «Shared from FB page» had the lowest average amount of comments and shares. It had an average amount of 39 comments (compared to the total average amount of 299 comments), and none of the posts that were shared from a different Facebook page were shared among their video posts.

4.2 Results from the qualitative content and response analysis

In this section, the results from the qualitative content and response analysis are presented. The qualitative content and response analysis consists of two parts. Similar to the previous section which presented the results from the quantitative analysis, the results from the first part of the qualitative analysis are first presented in tables, followed by a description of the results. As explained in the method chapter, the posts collected in the qualitative analysis were based on the results from the quantitative analysis. The first part of the qualitative content and response analysis presents which of the 7 criteria used in the quantitative analysis occur among the ten most popular and the ten least popular posts among the 400 collected posts. The second part of the qualitative analysis had a more subjective approach where other characteristics where analyzed in addition to the 7 criteria. The results from the second part of the qualitative content and response analysis are not presented in tables. The characteristics occurring per post were both many and very different for each post, and therefore, only the most interesting results are presented and explained, before being analyzed in the discussion part.

4.2.1 The systematic approach and the mathematics

In the quantitative analysis, the data collected per post were written in Excel documents. For example, one of the documents contained the results from the 100 collected video posts, which were placed into 100 separate rows. Each row displayed details about each post in separate columns. These details were the date the post was published, which of all the seven criteria occurred, and the exact number of likes, comments and shares. When collecting the posts for the qualitative analysis, the results in the Excel documents presented clearly which ten posts had for example the highest amount of likes, when looking at the 100 rows in the

«like» column. The date was noted on each post which made it easy to look for the exact same post among the saved screen shot images. Looking at the screen shot image of the post confirmed that the post were the correct one, as the number of likes, comments and shared were the same ones as in the Excel document for that particular date. As the excel document also displayed which criteria occurred and not, this made it easier to collect the numbers for the first part of the qualitative content and response analysis. The screen shot images of the ten posts with the highest and the lowest response numbers for all three response activities were placed in different folders. When the second part of the qualitative analysis was conducted, these screen shot images of the posts were studied, and the other characteristics were noted per post.

4.2.2 How the results are presented in the tables

The first part of the qualitative content and response analysis displays the results in tables, and show the results on the most popular and the last popular posts of which of the seven criteria occurred. The first two tables below show which criteria occurred in how many of the ten most popular posts, and the next two tables show which criteria occurred in how many of the ten least popular posts. Similar to the tables presented in the quantitative content and response analysis, the criteria are chronologically presented on the left side of the table followed by the results from Nordisk Film Kino (NFK) in the middle of the table, and SF Studios Norge's results on the right side of the table. An additional row is added under the columns displaying the criteria. The last row shows how many of the least popular and how many of the most popular posts had none of the seven chosen content characteristics (criteria) occurring. This is added in order to see whether this may be a factor for user response to the posts. The most interesting results are marked in bold numbers to make it easier to see which criteria were used in most of the most popular posts and the least popular posts, for each response activity. The three most used criteria per response activity have their posts marked in bold numbers. For example, when three criteria had been used in 5 posts, 4 posts, and 3 posts within the top ten liked posts, and the rest of the criteria had been used in 0 posts, the three numbers: 5, 4 and 3, are marked in bold in the table. The exception for this is when for example there was a fourth criterion among the example numbers 5, 4, and 3 which also had been used in 3 posts. Then, this fourth criterion also had its amount of posts marked in bold. (This example is based on the ten most liked photo posts on SF's page displayed in the first upcoming table: «Table 3».)

4.2.3 Results: Most popular photo posts

PHOTOS (most popular)	NFK	NFK	NFK	SF	SF	SF
	Likes	Comments	Shares	Likes	Comments	Shares
Criterion 1: Link in text	6	5	8	3	3	3
Criterion 2: Shared from website	1	0	1	3	1	3
Criterion 3: Shared from FB page	0	0	0	0	0	0
Criterion 4: Question asked	4	7	6	4	7	2
Criterion 5: Quiz	2	4	1	0	0	0
Criterion 6: Contest	5	6	8	5	9	4
Criterion 7: Event	2	0	0	0	0	0
None of the criteria	0	0	0	0	0	1

Table 5: Qualitative content and response analysis' results on the top ten most popular photo posts

Among the ten photo posts which had the highest amount of likes, the highest amount of comments, and partly the highest amount of shares, criterion 1, 4, and 6 were used the most. This was the case for both Nordisk Film Kino and for SF Studios Norge. For example, on NFK's page, 6 of the ten photo posts with the highest amount of likes included a link in the description part of the post, 4 of them asked a question, and 5 of them included a contest. On SF's page, 3 of the ten most commented photo posts had a link in the text, 7 asked a question, and 9 out of 10 included a contest. Additionally, among the most liked and the most shared photo posts on SF's page, criterion 2, shared from an external website, was used in 3 out of 10 posts.

4.2.4 Results: Most popular video posts

VIDEOS (most popular)	NFK	NFK	NFK	SF	SF	SF
	Likes	Comments	Shares	Likes	Comments	Shares
Criterion 1: Link in text	2	3	8	5	1	3
Criterion 2: Shared from website	0	0	0	0	0	0
Criterion 3: Shared from FB page	9	7	0	0	0	0
Criterion 4: Question asked	2	4	2	5	7	6
Criterion 5: Quiz	0	0	0	0	0	0
Criterion 6: Contest	1	2	2	0	1	0
Criterion 7: Event	0	0	0	0	0	0
None of the criteria	0	0	1	1	2	1

Table 6: Qualitative content and response analysis' results on the top ten most popular video posts

Among the ten most liked and the ten most commented video posts on NFK's page, criterion 1, 3 and 4 was used the most. Link in the text was used in 2 of the most liked posts, and 3 in the most commented posts, 9 posts were shared from a different FB page among the most liked posts, and 7 among the most commented posts. A question was asked in 2 of the most liked posts, and in 4 of the most commented posts. Among the video posts with the highest amount of shares on NFK's page, 8 had a link in the text, 2 asked a question, and 2 had a contest. Among the most shared posts on SF's page, criterion 4, «question asked», was used in most of the posts, followed by «link in text» among the ten most liked posts and the ten most shared posts. 5 of the most liked posts, 7 of the most commented posts, and 6 of the most shared most had a question in the description part of the post.

4.2.5 Results: Least popular photo posts

As explained in the method chapter, there were more than 10 posts with 0 shares among both video posts and photo posts on both pages. Therefore, the results on "shares" are not included in this part of the qualitative content and response analysis. If I had chosen 10 among the posts without any shares, it would have been a random selection. I wanted to avoid that as the results would have been less relevant.

PHOTOS (least popular)	NFK	NFK	SF	SF
	Likes	Comments	Likes	Comments
Criterion 1: Link in text	4	4	2	3
Criterion 2: Shared from website	4	4	6	5
Criterion 3: Shared from FB page	1	1	0	0
Criterion 4: Question asked	2	2	1	1
Criterion 5: Quiz	0	0	0	0
Criterion 6: Contest	0	0	2	2
Criterion 7: Event	4	4	0	0
None of the criteria	1	1	2	2

Table 7: Qualitative content and response analysis' results on the top ten least popular photo posts

Among NFK's least popular photo posts, the ten posts with the least amount of comments were the same posts as the ones with the least amount of likes. These ten photo posts used criterion 1, 2 and 7 more than the other criteria. 4 of these ten video posts had a link in the text, 4 were shared from an external website, and 4 were an Event. On SF's page, the ten least

liked posts and the ten least commented posts also used criterion 1 and 2 the most, as well as having a contest in 2 of the posts, and none of the criteria in 2 of the posts. The most used criterion among both the least liked and the least commented on SF's page were the posts that were shared from an external website, with 6 of these posts within the least liked, and 5 of these posts within the least commented.

4.2.6 Results: Least popular video posts

VIDEOS (least popular)	NFK	NFK	SF	SF
	Likes	Comments	Likes	Comments
Criterion 1: Link in text	8	8	3	5
Criterion 2: Shared from website	2	2	0	0
Criterion 3: Shared from FB page	4	4	0	0
Criterion 4: Question asked	2	2	2	1
Criterion 5: Quiz	0	0	0	0
Criterion 6: Contest	0	0	0	2
Criterion 7: Event	0	0	0	0
None of the criteria	1	1	6	5

Table 8: Qualitative content and response analysis' results on the top ten least popular video posts

As among the ten least popular photo posts on NFK's page, the ten video posts with the least amount of likes were the same ten video posts with the least amount of comments. These posts used criterion 1, 2, 3 and 4 more than the other criteria. Criterion 1 was used most with the amount of 8 posts using a link in the text, out of the ten least liked and least commented video posts. On SF's page, among the ten least liked video posts, 3 posts had a link in the text, 2 asked a question, and 6 of the posts used none of the criteria. Among the posts with the least amount of comments, 5 of them had a link in the text, 2 had a contest, and 5 of them had none of the seven content characteristics (criteria).

4.3 Results from the cinema specific part of the qualitative content and response analysis

In this second part of the qualitative analysis, the results from the subjective analysis are presented. There were many different content characteristics occurring in addition to the seven criteria, and the most interesting results are described.

4.3.1 Promoting movies, displaying products to win, or quizzes

Among the top 10 most popular photo and video posts on SF's and NFK's page, most of the posts were either promoting a movie or displaying products that users could win. For example, among the ten most commented photo posts on SF's page, 2 of the posts were promoting a movie, and the other 8 posts were displaying products to win. Among the most shared and liked video posts on SF's page, all of the 10 posts promoted a movie. 9 out of the ten most commented video posts promoted a movie, and the 1 that did not, was displaying products to win. On NFK's page, among the most popular photo posts, if a movie was not promoted in all of the ten posts, products to win were displayed in 3, 4 and 5 of the posts, and a quiz was displayed in the 2, 3 or 4 other posts.

As described above, one of the most frequently occurring content characteristics among the most popular posts, besides promoting a movie, were content that displayed products that users could win if they were to take part in a particular contest. This was the case among both video posts and photo posts. The products to win were sometimes related to movies, and at other times unrelated. For example, some of the photos had a poster of a movie displayed in the photo in addition to two tickets which the user could win. Another example is photos which displayed products with the logo or the poster of a movie displayed on them. An example of products to win which were unrelated to a movie is a photo which displayed perfumes or a photo displaying books where no movie was mentioned in the text or seen anywhere in the photo.

Out of the ten least liked photo posts on NFK's page, 3 of the least liked were marketing an upcoming movie, and 3 of the least commented. Among the least liked and commented video posts, 7 out of ten were marketing a movie. On SF's page, 7 of the least commented and the least liked video posts, and 6 among the least liked photo posts promoted a movie, but only 3 of the least commented photo posts.

In the following paragraphs, the other characteristics (besides movies) which occurred in the least liked, commented, and shared photo and video posts are described.

4.3.2 Content occurring in the least popular posts

Among the least popular video and photo posts on both pages, neither of the posts displayed a quiz or products to win, except 1 post among the least commented photo posts on SF's page.

Concerts

One of the repeatedly occurring content characteristics among the ten least popular posts on NFK's page was content which promoted concerts. 3 out of the ten least liked, 3 among the ten least commented photo posts, and 1 among of the least liked and least commented video posts, promoted a concert. None of the ten most popular posts promoted this. The concerts referred to in this case were not documentaries, biographies, or feature films about concerts, but a live concert, which were to be shown in one of their cinemas' auditoriums (See «Example image: Concert»). SF had no concert promoted among their ten least or their ten most popular posts.

Above: Example image: Concert

TV series, TV shows, and Streaming services

Among the least popular posts on NFK's page, 1 out of the least liked, and 1 out of the least commented both video and photo posts promoted a TV series. 2 out of the ten least liked photo posts, 1 out of the least commented photo posts, and 1 out of the least liked video posts on SF's page promoted a streaming service for children. 1 of SF's least liked photo posts was promoting NRK's (Norsk Rikskringkasting, Norway's public broadcasting company) TV program «Lørdagsrevyen». None of the ten most popular posts on either of the pages promoted TV series, TV programs, or streaming services.

Sport related content

1 among the least liked and 1 among the least commented photo posts on NFK's page promoted a football match which would be shown in one of their cinemas. On SF's page, 2 out of the least liked photo posts promoted a chess match, unrelated to the cinema. 2 out of the least commented photo posts on SF's page displayed a chessboard signed by Magnus Carlsen, which users could get if they were the highest bidder, and the money would go to a TV

Above: Example image: Chessboard

campaign and the Rainforest Foundation (See «Example image: Chessboard»).

4.3.3 Movie genres

The genres among the movies displayed in the photos and videos on SF's page and NFK's page were mostly romance, drama, adventure, action, fantasy and sci-fi. In most cases, the movie genres were a combination of two or three of these. For example: Action/adventure/sci-fi, Romance/drama, Comedy/romance, and Action/comedy. The results on movie genres were not significantly different between the least popular photo or video posts and the most popular posts on either of the pages.

4.3.4 Production country

The movies displayed in the photos or the videos on SF's page and on NFK's page were mostly produced by USA, Norway or UK. Many were also produced by a combination of countries. The results on which country produced the movie were not significantly different between the least popular posts and the most popular posts on either of the pages.

4.3.5 Conversational versus sales and marketing

Most of the posts seemed like they had a mix of the «conversational» and «sales and marketing» message. The posts which could not be defined clearly as either of these message types were not counted as either. For example: «The tickets are out, and you can start looking forward to Galla premiere! ». This type of message may be perceived as a «sales and marketing» message by some users, and may be perceived as a «conversational» message by

Above: Example image: "Sales and marketing"

other users. Some posts were easier to define. For example, the message in the post displayed in the image to the left, «Example image: Sales and marketing», shows an event post from NFK's page. The picture displays a logo of Coca Cola in the middle of the photo, and no additional text in the text part of the post. A post like this was defined in the analysis as «sales and marketing», not conversational. The following is an example of a text in a post which was categorized as «conversational»: «We like Easter, and that is why we invite you to take part in an extra Easter contest (…). Tell us which movie you look forward to the most this year, and you can win!» (translated by the author of this thesis.). Most of the posts which included a

question, a contest or a quiz were perceived as conversational in the opinion of the author of this thesis. The amount of the «conversational» posts (criterion 4, 5 and 6) occurred in more of the most popular posts on the two fan pages than among the least popular posts (as the results in table 5-8 displays).

4.4 Contrast between the frequency of posting videos and photos

When collecting the 100 video posts and the 100 photo posts on each page, the 100 photo posts from NFK's page were all within February and May 2016, approximately 3 months (collected backwards in time from May 24, 2016 to February 16, 2016). The photo posts on SF's page were within the time period of September 2015 and May 2016, approximately 8 months (collected backwards in time since May 24, 2016 to September15, 2016). NFK's 100 video posts were within exactly one year, from May 2015 to May 2016 (collected backwards in time from May 24, 2016 to May 24, 2015), where SF published 100 videos within December 2015 and May 2016, approximately 5 months (collected backwards in time from May 25, 2016 to December 11, 2015). NFK posted photo posts significantly more frequently than SF, and SF posted video posts significantly more frequently than NFK. On the day of the data collection (June 5, 2016), SF Studios Norge had 138.235 registered fans on their page. When dividing average amounts of likes, comments and shares on their photo posts on the number of fans on their page, we get the numbers 0,0009 (likes), 0,0004 (comments) and 0,00006 (shares). Nordisk Film Kino had a number of 76.059 registered fans of their page on the day of the data collection. When dividing average amounts of likes, comments and shares on their photo posts on the number of fans on their page, we get the numbers 0,0006 (likes), 0,0008 (comments) and 0,00001 (shares). These results show that SF still had a higher average amount of the user response activities «likes» and «shares» on their photo posts compared to NFK. NFK had a higher average amount of the user response activity «comments» compared to SF.

When dividing average amounts of likes, comments and shares on the video posts on the number of fans on SF's page, we get the numbers 0,004 (likes), 0,002 (comments) and 0,0004 (shares). When dividing average amounts of likes, comments and shares on their video posts on the number of fans on NFK's page, we get the numbers 0,0005 (likes), 0,0001 (comments) and 0,00001 (shares). These results show that SF still had a higher average amount of the user response activities «likes» and «shares» on their photo posts compared to NFK. NFK had a higher average amount of the user response activity «comments» compared to SF. These

results show that SF had a significantly higher average percentage of user response towards their video posts compared to NFK.

5. DISCUSSION

In this chapter, the results from the quantitative and the qualitative content and response analysis are discussed. Similar studies' results are compared to the results from the analysis conducted in this thesis, and some results are also discussed in relation to other theories which were presented in the theory chapter. Whether the hypotheses are true or false are discussed in relation to the results, which creates the basis for answering the research question. The results will be discussed chronologically based on the order of the hypotheses. The last part of this chapter discusses the results from the subjective part of the qualitative analysis which will not particularly take part in answering the hypotheses, but may add value to answering the research question.

5.1 Videos versus photos and the seven criteria

In this section, the results on the amount of likes, comments and shares each variable (video and photo) and each of the seven criteria are discussed in relation to the hypotheses. Hypothesis H9a, H9b and H9c concerning «conversational» and «sales and marketing» messages are discussed in section 5.2.

5.1.1 Video posts versus photo posts

The hypotheses concerning the difference in response level towards the content characteristics video and photo on cinemas Facebook fan pages were the following:

H1a: Posts including photos result in a higher amount of comments than posts including videos.

H1b: Posts including photos result in a higher amount of likes than posts including videos.

H1c: Posts including photos result in a higher amount of shares than posts including videos.

As presented in the theory chapter, Kwok and Yu (2013), Sabate et al. (2014) and Luarn et al. found that photos influenced a higher number of comments and likes than videos on the fan pages of the brands they investigated. de Vries et al.' study showed the opposite, that videos influenced a higher number of likes than what the photos did. The results from the quantitative content and response analysis conducted in this study show that photo posts on the Facebook fan page Nordisk Film Kino influenced a higher level of likes, comments and shares than their video posts. The photo posts on SF Studios Norge on the other hand

influenced a lower amount of likes, comments and shares than the video posts. The results from the quantitative content and response analysis conducted in this thesis do not support hypothesis H1a, H1b or H1c. Hypothesis H1a, H1b and H1c are false.

Kwok and Yu argued that consumers may not want to spend their time watching a video, but rather prefer straightforward messages like photos. This may differ depending on the brand and the expectations of the fans of the page. As presented in the theory chapter, according to de Vries et al., user motivation to consume brand-related content is information-seeking (2012, pp. 85), and Manthiou et al.'s study found that the second most important reason for users to use Facebook is that it is an information source (2014, pp. 304). Ashley and Tuten argued that the information about the brand must be relevant for the user (2015). Cinemas' product is first of all movies, and their fans on Facebook may seek information about upcoming movies. A video showing a trailer may be considered highly relevant information to the fans in the context of the cinema brands, in contrast to watching a video on a brand page which does not have movies as their product. None of the existing research studies presented in this thesis investigated the brand pages of cinemas or any brand related to movies as products. On the other hand, since NFK had more response to their photos than to their videos, Sabate et al.'s theory may be right, that it is easier to take the time to comment on a photo rather than a video. On NFK's page, the photo posts had seven times the amount of comments as the video posts. When a user has watched a video, they may not take the time to comment. That being said, the contrast between the average amount of likes and shares on NFK's photo posts compared to the response to their video posts were not nearly as high as the contrast on SF's page. On SF's page, the average amount of likes, comments and shares on their video posts was nearly or more than four, six and seven times the average amount of response to their photo posts. NFK's average amount of likes on their photo posts were only 1,14 times higher than their average amount of likes on their video posts, and only 0,12 times higher amount of shares. These results may argue that video posts influence a higher amount of likes, comments and shares than photo posts, on cinema's Facebook fan pages.

5.1.2 Link to websites and shared content

Concerning the content characteristic of including a link (or a hashtag) in the text part of a post, the hypothesis proposed the following:

H2: Posts that include a link result in a lower level of response (in the form of likes, comments and shares) than posts that do not include a link.

As presented in the theory chapter, researchers have proposed the possibility that when a link to a website is included in the post, the chances are that the users may navigate to a different page and may not return to the previous page where they first saw the post. The results from the quantitative content and response analysis show that while the criterion «link in text» had a lower average amount of all the response activities on SF's photo posts, it was the opposite result on NFK's page. The photo posts which had a link in the text part on NFK's page had a higher average amount of likes, comments and shares than the photo posts that did not. Among the video posts on both pages, the results were mixed. Both pages had a higher amount of response to the posts that did not have a link in the text except shares on NFK's page, and likes on SF's page. These results show that hypotheses H2 is not true. Posts that include a link do not influence a significantly lower amount of user response than posts that do not include a link. That being said, the most liked posts among the 100 video posts on NFK's page were those that did not include a post (with the average amount of 70 likes compared to the average amount 37 likes on all the 100 likes). In the results from the qualitative content and response analysis, among the least popular video posts on both pages, a significantly higher amount of the posts included a link in the text. Still, among the photo posts on both pages, a higher amount of the most popular posts included the criterion "Link in text" compared to the most popular posts. de Vries et al., 2012, Kwok and Yu, 2013, Sabate et al., 2014 and Luarn et al., 2015 all agreed that posts which include a link does not exhibit a significantly higher amount of user response than other characteristics. The results from the analysis agree with these researchers, though it seems as though this content characteristic does not exhibit a significantly lower amount of response either. Also, it seems as though this characteristic influences a different response level when it is included in a video post in contrast to when it is included in a photo post.

Concerning the characteristic of a post being shared content from an external website, the first hypothesis was the following:

H3a: Photo posts shared from an external website result in a lower level of response (in the form of likes, comments and shares).

On NFK's page, there was a big contrast between the amounts of response on the photo posts that were shared from an external website in contrast to the photo posts that were not. For example, the 35 posts that were shared from an external website among the 100 photo posts on their page had the average of 1 comment in contrast to the 65 non-shared posts which had

an average of 88 comments. This criterion, «shared from website», was the criterion with the least amount of shares among all the criteria on NFK's page. These posts also had a significantly lower amount of likes and shares than the posts that were not shared. Additionally, among the least commented and the least liked photo posts on both pages, the criterion «shared from website» was the most commonly used content characteristic. Among the ten most commented and the ten most liked photo posts on their pages, this criterion was among the least used content characteristics. On the one hand, these results indicate that the hypothesis is true. The results on SF's posts in the quantitative content and response analysis, on the other hand, contradicted the results on NFK's page. The photo posts that were shared from an external website on their page were both liked and shared more than the photo posts that were not shared. Still, the average amount of likes on these posts was not significantly higher than the average amount of likes on the posts that were not shared. Additionally, the posts that were not shared had a significantly higher amount of comments than the posts that were shared. Even so, the results altogether do not make H3a true, as the photo post that were shared from websites did not influence a lower level of response overall. I conclude that hypothesis H3a is false. That said, on both pages, and in the quantitative and qualitative content and response analysis, the results show that photo posts that are shared from a website influence a lower level of comments, than photo posts that are not shared from a website. The reason for this may be comparable to Sabate et al.'s theory on why the results in their study showed that video posts influenced lower amounts of comments than the photo posts. If a user clicks on the photo in a post shared from an external website, he or she navigates to the other website. On the other website, if they for example take their time to read the article and they do return to the post, they may not take their time to comment on it, but only take their time to click on the "like button" or share it.

The second hypothesis concerning the criterion «shared from website» was the following:

H3b: Video posts shared from an external website result in a lower level of response (in the form of likes, comments and shares).

Among the 100 video posts collected from SF's page, none of the posts were shared from an external website. On NFK's page, only seven of the 100 video posts were shared from a website, and these had a significantly lower average amount of likes, comments and shares than the video posts that were not shared from a website. Additionally, the video posts with criterion «shared from website» were the least liked and the least commented posts among all

the criteria on their page. The results from the qualitative content and response analysis showed that none of the ten most liked, commented or most shared video posts were shared from an external website, and two of the least popular posts were. As mentioned, among the 100 photo posts on NFK's page, only seven had the criterion «shared from website». When two of the ten least popular video posts had this criterion, this is more than 25 percent of these posts. These results altogether show that video posts that are shared from an external website influence a lower level of response than video posts that are not shared from an external website. I could conclude that hypothesis H3b is true, but the amount of video posts collected in this thesis with this criterion were very few, only seven posts, and only on the one fan page. Thus, I conclude that the argument for this is not valid, and that hypothesis H3b is not possible to determine.

Concerning criterion 3, «shared from FB page», the hypothesis was the following:

H4: Posts that are shared from another Facebook page result in a lower level of response (in the form of likes, comments and shares) than posts that are not.

Among the hundred photo posts on both pages, the posts that were shared from another Facebook page had a significantly lower amount of likes, comments and shares than the posts that were not shared from another Facebook page. Additionally, the photo posts with criterion 3 were the least shared criterion among all the criteria on both pages, and the least liked criterion among the criteria on NFK's page. Also, none of the ten most liked, commented and shared photo posts on either of the pages were shared from another Facebook page. That said, neither were any of the least popular photo posts. The photo posts that included criterion 3 influenced a lower level of response than the posts that did not include this criterion, but the results on the video posts on NFK's page had a different result. The video posts on NFK's page that were shared from an external website had double the amount of comments, and triple the amount of likes than the posts that were not shared from another Facebook page. SF's video posts on the other hand all had a significantly higher amount of likes, comments and shares on the posts that were not shared from another Facebook page, but these posts were only 2 out of 100. These results altogether show that posts that are not shared from another Facebook page mostly influence a higher level of response than posts that are shared from another Facebook page. However, the results do not prove that posts that are shared from another Facebook page influence a lower level of response overall. Therefore, I cannot conclude that H4 is true. I conclude that hypothesis H4 is false.

5.1.3 Asking a question

The first two hypotheses related to the criteria «question» were the following:

H5a: Posts asking a question result in a higher number of likes than posts not asking a question.

H5b: Posts asking a question result in a higher number of comments than posts not asking a question.

The results on criteria 4, «question asked», show the clearest pattern among all the criteria in the analysis. On both pages, the posts with criterion 4 had the highest amount of likes and comments on both video posts and their photo posts. Both pages used this content characteristic in 16, 25, 30 and 36 of their photo and video posts, and these results from the quantitative content and response analysis show that posts with a question in the text part of the post influence a higher average amount of likes and comments. On SF's page, the video posts with this criterion were additionally the ones with the highest average amount of likes, comments and shares among all the criteria on their page. In the qualitative content and response analysis, the results show a similar pattern. The criterion «question asked» is among the most used criteria in the top ten most commented and top ten most liked photo and video posts on both pages. The criteria did also occur among the ten least popular video and photo posts on both pages, but far less than in the top ten most popular posts. The results show that hypothesis H5a and H5b are true.

This conclusion corresponds with Luarn et al.'s results on this content characteristic, as they also found that «asking a question» influenced a higher amount of likes and comments (2015). This may indicate that characteristics with high level of interactivity are influencing higher amounts of likes and comments.

The third hypothesis related to content characteristic «question» was the following:

H5c: Posts asking a question result in a higher number of shares than posts not asking a question.

Among the video posts, the posts with a question in the text part of the post influenced a higher level of shares on both pages, than the posts that did not ask a question. On SF's page, the video posts with criterion 4 had an average amount of nearly twice as many shares than the other posts. Additionally, among the most shared video posts, criterion 4 was among the most used criteria on both pages. On the other hand, among the photo posts on SF's page, the ones that asked a question had less than half the amount of shares than the ones that did not ask a question. Also, among the ten most shared photo posts on SF's page, criterion 4 were

not among the most used content characteristics. That being said, it was the opposite response towards the photo posts on NFK's page. NFK's photo posts that included a question had a higher average amount of shares than the other photo posts, and among their ten most shared posts, criterion 4 was among the most used criteria. Still, the results do not make a clear enough pattern to justify that hypothesis H5c is true. I conclude that hypothesis H5c is false. Posts that include a question do not influence a higher number of shares overall, but the results significantly indicate that criteria 4 does influence a higher amount of shares on video posts.

This conclusion does not correspond with Luarn et al.'s results on this content characteristic when it comes to the response activity share, as they found that «asking a question» influenced a higher amount shares in addition to likes and comments (2015). They studied the Facebook fan pages of other brands than cinema brands as they investigated the brands Dove, Adidas, Visa, Pampers, Nissan, Johnnie Walker, Knorr, Starbucks, PAZZO and CWbook (2015, pp. 509). The need to share a post with a question asked by a cinema page may differ from users need to share a post with a question asked by other types of brands. The users may want to comment and like the posts that include a question, as the results show, perhaps because they feel that the question was meant for them as a fan of the page. Sharing a post with their friends in their network by clicking on the «share» button may not be a motivation when the post includes a question. Writing a comment on the post or clicking on the like button is an interaction between the fan and the fan page, and sharing is more of an interaction between users and other users. The fans of the page may not consider the question in the post as relevant to their friends in their network who are not fans of the page.

5.1.4 Quiz

The first two hypotheses related to criteria 5, «quiz» were the following:

H6a: Posts including a quiz result in higher number of likes than posts with no quiz.

H6b: Posts including a quiz result in higher number of comments than posts with no quiz.

H6c: Posts including a quiz result in higher number of shares than posts with no quiz.

SF never included a quiz in any of the 100 collected video or photo posts. NFK only included a quiz in four of their posts, still, the average amount of likes and comments on these posts were significantly higher than the average amount of likes and comments on other posts. Among the ten most liked and commented posts, this criterion was not among the most used

criteria, but considering the fact that these were only 4 posts, 100% of these were among the ten most commented posts, and 50% of these were among the most liked. None of the posts with a quiz were among the ten least liked or commented posts. These results altogether strongly indicate that posts including a quiz influence a higher number of likes and comments, and I therefore conclude that hypothesis H6a and H6b are true.

The results on the amount of shares on these posts, on the other hand, show that posts that do not include a quiz have a slightly higher amount of shares than the ones that do (the average amount of 1 share versus the average of 1.02 shares). Also, among the ten most shared posts on their page, only 1 of the posts included the quiz in contrast to the results on the ten most liked and commented. This is still 25% of the total amount of the posts that included a quiz, but the results altogether do not make hypothesis H6c true. I conclude that hypothesis H6c is false.

Similar to the proposition above, that fans may not consider a question in a post published by a cinema fan page relevant to actively share with their friends in the network. This may also be the reason why fans do not share posts that include a quiz as much as other posts. The four quizzes on NFK's page were not directly related to the brand as they did not promote any of the cinemas' products or services. The quizzes simply invited the users to interact with the post for fun. The fans who saw this post in their News Feed may have found the message of the post irrelevant to actively share with their friends, but fun to respond to by commenting an answer or to like.

5.1.5 Contest

The first two hypotheses related to criteria 6, «contest», were the following:

H7a: Posts including a contest result in higher number of likes than posts with no contest.

H7b: Posts including a contest result in higher number of comments than posts with no contest.

H7c: Posts including a contest result in higher number of shares than posts with no contest.

On NFK's page, the photo posts and the video posts that included a contest had a significantly higher amount of likes, comments and shares, than the posts that did not include a contest. The exception was the amount of likes on their video posts, which had a slightly higher amount on the posts that did not include a contest. Additionally, the photo posts that included the criterion contest had the highest average amount of likes, comments and shares of all the

criteria on their page, and the same for their video posts on the amount of comments and shares. The average amount of shares on the photo posts on their page had more than 5 times the average amount of shares on all their 100 photo posts (5,42 shares compared to 1,02). Among the ten most liked, commented and shared posts on their page, the photo posts with criterion 6 were among the most used criteria. These results indicate that at least H7a and H7b are true, however, the results on the posts on SF's page contradicted the results on NFK's page. The video posts on SF's page that included a contest had a significantly lower amount of response than the other posts. The video posts that did not include a contest had 5 times the amount of likes, and 15 times the amount of shares as the video posts that did include a contest. SF's photo posts that included a contest also had close to half of the average amount of shares as the posts that did not. That being said, SF's photo posts had a significantly higher amount of comments on the posts where criterion 6 occurred in contrast to the amount on their photo posts where criterion 6 did not occur. Their photo posts had 15 times the amount of comments on the ones where a contest was included. They had a higher amount of likes on the photo posts that had a contest. Additionally, similar to the results on NFK's page, the average amounts of likes and comments on this criterion was the highest average amount of likes and comments compared to all the other criteria on their page. In the qualitative content and response analysis, the results on the ten most liked and the ten most commented photo posts on SF's page show that the criterion «contest» was used in most of the posts.

To sum up, the results show that photo posts that include a contest clearly influence a significantly higher amount of likes and comments than photo posts that do not include a contest. However, since this criterion did not influence a higher amount of likes and comments on both pages' video posts, I cannot conclude that hypothesis H7a or H7b are true as the hypotheses do not separate photo posts and video posts. I therefore conclude that hypothesis H7a and H7b are false. As for hypothesis H7c, the results also show contrast in the amount of shares among the photo posts and video posts, thus I have to conclude that hypothesis H7c is false.

The reason why the content characteristic «contest» was influencing a higher response level on the video posts in contrast to the video posts may be that video posts are more vivid than photo posts and they may steel the attention away from the text part of the post. The contests were clearly displayed in the photos in the photo posts in addition to being described in the text part of the post. In the video posts, the contest was usually only described in the text part, and not promoted in the video in itself. Also, as Sabate et al. proposed, it takes longer to

watch a video than to look at a photo, and when the user is done watching the video, they may not take their time to write a comment (2014). Perhaps the reason why the video posts on SF's page had a significantly lower amount of response than the videos that did not include a contest was because the user did not take their time afterwards to read the text in the post or respond to the contest in the text.

5.1.6 Event

Concerning the content characteristic «event», the hypothesis proposed the following:

H8: Event posts result in a lower level of response (in the form of likes, comments and shares).

Only photo posts are events by the definition of the criteria «event" in this thesis. Among the photo posts on SF's page, only 1 post was an event, and this post had the lowest average amount of likes, comments and shares compared to the average amount of response on all the other criteria on their page. The contrast between the amounts of response to their event posts compared to the other posts on their page was tremendous. NFK posted 25 event posts, and these posts also had a significantly lower level of response than the posts that were not an event. Additionally, 4 of the ten least liked and 4 of the ten least commented posts on NFK's page were events, and only two of their ten most liked posts were events. These results show that hypothesis H8 is true, event posts influence a lower level of response. Even though the results show that hypothesis H8 is true, that event posts influence a lower level of response than posts that are not an event, I will not suggest that marketers avoid posting an event. The reason why these posts do not have a high level of response may be that their marketing is actually working. Even though the user may navigate away from the current event post when clicking on it, they end up on the event site, which likely is the goal for why the post was published in the first place.

Since the content characteristic «event» posted on a brand's page often is related to the brand, it is not necessarily negative that an event gets few likes, comments and shares if it means that the user navigated to the event page. If the user clicks on the event, he or she navigates away from the current page and may not return to the post and respond. They may still interact with the event. When they navigate to the new page, the page of the Event, the user will see more information about the upcoming event and may choose to click on the «attending» or «interested» button. This activity may be seen by the friends of the user in their network. The event might for example be a movie premiere. Thus, it is not necessarily a negative result that

the event posts do not influence a high amount of response. The results may actually indicate that the event page was entered by the user and that the promotion worked.

5.2 The results from the cinema specific part of the qualitative analysis

This section discusses the results from the second part of the qualitative content and response analysis concerning the messages of the ten most popular and the ten least popular posts on each of the two fan pages.

5.2.1 Conversational messages and sales and marketing messages

Concerning the two different message types «conversational» and «sales and marketing», the hypotheses proposed the following:

H9a: Conversational messages result in a higher amount of likes than sales and marketing messages.

H9b: Conversational messages result in a higher amount of comments than sales and marketing messages.

H9c: Conversational messages result in a higher amount of shares than sales and marketing messages.

It was not easy to divide the cinemas' posts into these two message types. Still, it became clear in the second part of the qualitative content and response analysis that those few posts that had what I would define as sales and marketing content, was among the least popular posts. In this case I refer to the photos which displayed a large logo of Coca Cola. According to Kwok and Yu, consumers today may not want to have advertisement «shouted» at them, but rather build a relationship with the brand through conversation (2013). When a big logo of Coca Cola is displayed on a photo on Facebook, this may be perceived by users as «shouting» advertisement for Coca Cola. These posts were both among the ten least liked and the ten least commented photo posts on NFK's page. The posts with criterion 4, «question», may be among the ones that can be classified to have a «conversational» message, as it invites the users to answer which may start a dialogue. The photo and video posts with this criterion resulted in a higher user response when it comes to both likes and comments on both fan pages, than the posts without this criterion. These results may be an indication that conversational messages are more likely to be engaged with than sales and marketing messages, similar to the result Kwok and Yu found in their study (2013). Thus, on the one hand, hypothesis H9a (likes) and H9b (comments) may be argued to be true. On the other hand, a strong argument against this is that the amount of posts which were «obvious» sales

and marketing were very few. Therefore, the argument above is not valid to prove whether hypothesis H9a or H9b is true or false. Kwok and Yu suggested future research should investigate how the response activity «share» is influenced by the two different message types «conversational» and «sales and marketing» (2013). In addition to questions, contests may be argued to be conversational, as they invite the users to write comments and give feedback to the text the brand page has written in the description part of the post. As mentioned above, among NFK's photos, the posts with criterion 6, «contest», had the highest amount of shares in average among the 7 criteria. They had a small average number of shares on their photo posts all together, which was a total average of 1.02 shares on all their 100 posts. The photo posts which included a contest had an average amount of 5,42 shares. All of the other criteria had less than the average of 2 shares. Additionally, 8 of the ten most shared photo posts on NFK's page included a contest. Even though posts with criterion 6, contest, had a high response level when it comes to shares on NFK's photo posts, they were less shared among the posts on SF's page. On SF's page, these posts were shared less than the posts without this criterion. Additionally, contests may also be argued to be «conversational» in a «sales and marketing» way and they might be perceived by users as an obvious way to make users response to their post. Thus, based on the results in this thesis, it cannot be concluded that hypothesis H9c is true.

5.2.2 User motivation: Information-seeking

As researchers have suggested, companies should publish information of value to their customers and fans (Ashley and Tuten, 2015, Manthiou et al., 2014, Sabate et al., 2014, Luarn et al., 2015, de Vries et al., 2012 and Bagozzi and Dholakia, 2002, Ashley and Tuten, 2015) as one of the motivations for the users to be on social networking sites is information-seeking. Facebook users are fans of brand fan pages because it is an information source about the products and services they are interested in. de Vries et al. defined a brand post as informative when the post contains information about the products or services of the brand. Luarn et al. also defined informational posts as those that inform users and fans about products and services that brands provide, such as new product releases (2015). Ashley and Tuten also argued that the information about the brand must be of relevance to the user (2015). As seen in the previous chapter, among the ten most popular photo and video posts, movies or products to win were the essence of the message in these posts on both pages, in addition to quizzes on NFK's page. The posts which promoted upcoming movies may be argued to be highly relevant information to the fans of the page, as movies are cinemas' products. The

reason why Facebook users choose to become and continue to be fans of cinemas' fan pages may be to keep updated about upcoming movies. Among the least popular posts on NFK and SF's page, fewer amounts of the posts promoted movies. Still, the essences of the messages in most of these posts were upcoming movies more than other types of messages. The more interesting findings were the results on the other types of messages among the least popular posts on both pages. Among the least popular posts, NFK informed about upcoming concerts, TV-series and sports. These types of entertainment may be considered less related to the cinema brand than for example feature films. The reason why these posts influenced the lowest amounts of response may be because users who are fans of the page want information more related to the cinema brand. Among the least popular posts on SF's page, some of the posts were also containing information about sport, and these posts were not related to the cinema at all. SF also promoted their streaming service among their least popular posts. The fan page SF studios Norge is different from the page Nordisk Film Kino as SF is also a provider of streaming services. Still, the fan page is categorized on Facebook as a «Movie theatre», and most of its fans probably became fans of the page primarily because it informs about movies.

5.2.3 Interactivity

Researchers argue that the interactivity is a key word in social media marketing (Coyle and Thorson, 2001, Fortin and Dholakia, 2005, Jenkins, 2008, Winer, 2009, Logan, 2010, de Vries et al., 2012). When marketers publish interactive content, they create two-way communication rather than one-way communication and allow users to engage and interact with the content. Posting a contest is a way of inviting users to answer to a proposition in the post in order to win something. As seen in the results in the second part of the qualitative content and response analysis, the content which presented products to win were among the ten most popular photo and video posts on both pages. A quiz is also considered to be an interactive content characteristic by researchers (de Vries et al.), and may be why this content was among the most popular posts on NFK's page.

5.3 Brand marketing

As explained in the background section of the introduction chapter, algorithms decide how many will see the posts. It is important for a brand that as many people as possible choose to interact with their content, not just seeing it and liking it without actually clicking on the like button or comment or share. When a post spreads, it is not only promoting the particular

movie or product displayed in the post, but the brand itself, as the brand name is likely noticed. As Tuten wrote, marketing is also about making sure that consumers will «(…) recall the brand at the point of purchase(…)» (2008, pp. 1-2). When the posts are visible in users News Feed, not only the content in the description part, or the content in the video or photo, is displayed. The title of the brand page that published the post is also visible, and may be recognized by users, and may for example remind the consumers of the particular company next time they want to go to a cinema. Some of the most popular posts on the fan pages investigated in this thesis did not include brand related content. For example, the quizzes on NFK's page were unrelated to the brand, but they had a higher amount of likes and comments than the average amount of posts that did not include a quiz. Even though an upcoming movie or other products or services of the brand were not promoted in these particular posts, the brand name was still promoted since the title of the fan page was included in the posts, reminding users about the brand.

5.4 Why were there contrasts between the results on the two fan pages?

As the results show, there were contrasts between the results on the responses to the different content characteristics between the two fan pages, Nordisk Film Kino and SF Studios Norge. For example, they had the opposite result on response towards their video posts compared to their photo posts. They also had opposite results on response towards their photo posts that included a link in the text part of the post, their video posts that were shared from other Facebook fan pages and their video posts that included a contest. The reasons for these differences are not clear based on the results in the quantitative and qualitative content and response analysis, but there are some significant differences between the two pages.

The pages have different amount of registered fans of their fan pages, which may or may not affect the difference in response towards the content characteristics of the posts on the two pages. Sabate et al. argue that «(…) the larger the number of followers, the easier it will be for the company to spread their medal and reach sizable audience». (pp. 1009). Nordisk Film Kino had 76.059 registered fans of their page and SF Studios Norge had 138.235 registered fans on June 5, 2016, the date when the collection of data was conducted. The Facebook fan page Nordisk Film Kino is representing all the cinemas in their company, while SF Studios Norge is in addition to all the cinemas in their company representing the company as a

streaming service provider and a movie distributor. The pages do not post photo posts and video posts as frequently as one another. SF posted video posts significantly more frequently than NFK posted video posts, and NFK posted photo posts significantly more frequently than SF posted photo posts. This may be part of the reason why the two pages had opposite results on response towards photo and video posts on their pages. SF did and still do have more registered fans than NFK. The results show that SF had more response in general than NFK, and not only in the average amount. They also had a higher average percentage of likes, comments and shares on their photo and video posts compared to NFK, when dividing the average amount of the user response activities on the amount of registered fans on their page. The exception was comments on their photo posts, which was higher on NFK's page. Also, they did not use the different content characteristics as frequently as one another. This may also have affected the contrast in the level of user response towards the posts in their pages. For example, SF published only 1 event post and NFK posted 25. NFK posted quizzes, SF posted none. The criterion «shared from website» occurred in 7 of NFK's video posts and in none of the video posts on SF's page. On the other hand, both pages posted a similar amount of contests in their video posts, 8 video posts with the criterion "contest» on NFK's page, and 6 video posts with the criterion «contest on SF's page, and these results were significantly different between the two pages. Both pages also had a high number of photo posts which included a link in the text part of the post (55 on NFK's page and 30 on SF's page), even though the results on the two pages contradicted each other. Based on the results in my research, I cannot provide a concrete answer for why many of the content characteristics had contradicting results on the two pages in this research.

5.5 Summary

In this chapter, the results from the quantitative and qualitative content and response analysis were discussed. Each hypothesis was chronologically discussed in relation to the results from the quantitative content and response analysis and from the first part of the qualitative content and response analysis. The second part of the chapter discussed the results from the second part of the qualitative content and response analysis. The last part discussed possible reasons why there were some big contrasts between the results on the two fan pages under investigation.

In the following and last chapter, the conclusion, the answer to the research question is presented, with suggestions for what content characteristics mainstream cinemas should use

and not use in their posts on their Facebook fan pages. The last part of the conclusion presents limitations and suggestions for future research.

6. CONCLUSION

The goal of this thesis was to identify the main causes for user response in order to indicate a strategy for businesses using Facebook fan pages in general, and the right use of content characteristics cinemas to use in their Facebook posts in particular. The method for identifying these causes was chosen in order to explore what content characteristics influenced Facebook users to respond to the posts by liking, commenting or sharing the post. Facebook is the most used social networking site in the world, and as researchers imply (Jenkins, 2008, Logan, 2010, Fortin and Dholakia, 2005), online communities are important channels for brand marketing as they provide a platform where users can interact with brands through two-way and multi-way communications (Tuten, 2008, pp. 2-4). Web 2.0 provide a platform where brand related content may easily spread through peer-to-peer interactions in social networking sites such as Facebook (Sabate et al., 2014).

This study conducted a quantitative and qualitative content and response analysis in order to find an answer to the research question. The research question asked what content characteristics influence brand post popularity on cinemas Facebook fan pages. The study in this thesis was built on similar studies' results on what content characteristics influence brand post popularity on Facebook fan pages, and their suggestions for future research. The variables and criteria examined in this study were similar to the ones examined in these studies. This was in order to see how users respond to content characteristics on cinemas' fan pages in contrast to other brands, and how user response towards content characteristics may vary as Facebook is constantly changing. Additionally, the results in the existing research studies were not coherent with each other, which is the reason why I chose several of the particular hypotheses presented in this study.

The first part of this chapter summarizes the main findings and presents implications for what content characteristics mainstream cinemas should use and not use in their posts on their Facebook fan pages. The second part contains methodological reflections, and the last part presents suggestions for future research.

6.1 Managerial implications

This section presets implications for what content characteristics mainstream cinemas should and should not use on their Facebook fan pages. The implications are based on the results

from the quantitative and qualitative content and response analysis and on the conclusions from the discussions in the previous chapter.

The results show that different content characteristics have different influence on user response depending on whether the post is a video post or a photo post. The results found in this study did not prove which of the two media formats influence higher amount of likes, comments or shares than the other. However, the results on SF's page show a significantly higher amount of likes, comments and shares on their video posts compared to their photo posts, and the photo posts on NFK's page did not influence a significantly higher amount of response on their photo posts compared to their video posts. Even though other researchers have found results showing that photo posts influence higher amounts of comments than video posts (Sabate et al., 2014), I conclude that cinemas should post video posts just as much as they post photo posts, based on the results in this study.

Users may navigate to a different page when clicking on a link in the text part of a post, but the results in this thesis show that a link in the text do not necessarily influence lower amount of user response on posts. The results were mixed on the video posts on both pages, and the average amount of user response to the photo posts on NFK's page with a link in the text part had a higher level of response than the posts that did not have a link in the post. Neither do I propose that cinemas should place a link in the text in photo posts either, as the photo posts on SF's page had a lower amount of response when a link was included. That is if the cinema wants as much response to their posts as possible. If the goal is that the user navigates to the URL in the link, there is nothing wrong with adding a link in the post, though be aware that the user may not return to the post to respond.

Even though the results show that photo posts shared from an external website may not influence lower response in the form of likes and shares, they show that this content characteristic influence a significantly lower amount of comments. Commenting is by Cho et al. proposed to have a higher engagement level and a higher value than likes and shares (2014, pp.565). It is more likely that the algorithms, or the EdgeRank, display this response activity on the News Feed of the friends of the user who commented rather than the lower levels of engagement «likes» and «shares». Therefore, I will not suggest that cinemas share content from external websites more than they share content directly on their own fan page. That being said, if the goal is to make the users navigate to the external website, there is

nothing wrong in using this content characteristic, though one should be aware that the user may not return to comment on the post. When the user does not return, the post may not get as many comments as it would, thus, less spread. In addition, if the user takes their time on the external website, and they decide to return to the post, they might not want to take their time to comment on the post.

The results on the posts that were shared from another Facebook page did not prove hypothesis H4 true. On the other hand, the results did show that photo posts that with this content characteristic influence a significantly lower amount of likes, comments and shares, and that is why I will suggest that cinema companies should rather post their own photo and text directly on their timeline, than reposting other pages' photo content.

The content characteristic «question» show among the most obvious patterns. Photo and video posts that includes a question influence higher amounts of likes and comments than posts that does not include this content characteristic. Therefore, I will strongly suggest that cinema companies use this content characteristic in their posts on their Facebook fan pages, in both their video posts and their photo posts.

There were only four posts with the content characteristic «quiz» among the collected posts in this study. Still, the results in the quantitative and the qualitative (both the first part and the second part) content and response analysis strongly indicated that quizzes influence a higher amount of likes and comments, at least in photo posts. I suggest that cinema companies include quizzes in their photo posts if they want to enhance the amount of likes and comments.

Even though the results on the content characteristic «contest» did not argue that hypothesis H7a and H7b were true, the results clearly show that photo posts that include a contest influence a significantly higher amount of likes and comments. Therefore, I will suggest that cinemas on Facebook pages use contest in their photo posts if they want to enhance the amount of likes and comments.

The average amount of likes, comments and shares on the event posts were lower than the average amount of response to photo posts that did not have this content characteristic. Even so, I will not propose that cinemas do not post their events. I propose that posting an event is a

good way to promote an upcoming event, as it may be seen by fans and other users in their News Feed. It is better to share an event than to not share an event if it is in the cinemas interest that users attend the event. If the reason why the results in this study show that events influence lower levels of response is that users navigate to the event page, this may indicate that their promotion is working. When the user navigates to the event page, they are exposed to more information about the event than what is displayed in the event post and they may be more likely to click on the «attending button» or the «interested button». This activity may also be seen by friends of the user in their network.

The results from the subjective part of the qualitative content and response analysis indicate that posts with «obvious sales and marketing» messages influence low user response. The post in this study with the most obvious sales and marketing message had a Coca Cola logo largely displayed in the middle of the photo. Kwok and Yu proposed that consumers today may not want to interact with obvious marketing, but rather communicate with brands in a more conversational way. The results on the conversational messages in this study were difficult to define, but were mostly the posts that were asking a question or included a contest inviting users to respond in order to win something. These posts were among the most used content characteristics on the most popular posts collected in this study, and significantly less used among the least popular posts. I suggest that cinemas avoid using «obvious sales and marketing" messages, and rather use conversational messages.

Content that is less related to the main product or service of the cinema will likely influence less response than brand related content, as the results from the second part of the qualitative content and response analysis indicate. Facebook users that are fans of a cinema fan page are likely fans in order to get updates on cinema related information such as updates about upcoming movies. Live concerts and sports, on the other hand, are less likely to be what consumers associate with Nordisk Film Kino and SF Kino. This might be why their posts that included such content were among the least popular posts on their pages, and not among their most popular posts that mostly promoted an upcoming movie or displayed products to win. The products to win in these posts were all related to the movies that the cinemas showed. Therefore, I suggest that mainstream cinemas should use cinema related content in their posts on their Facebook brand fan pages if they want to enhance the amount of user response.

6.2 Methodological reflections

This thesis conducted a quantitative and qualitative content and response analysis in an embedded exploratory and explanatory case study, analyzing a collection of 400 Facebook posts on two different mainstream cinema companies' Facebook fan pages. The results on what content characteristics influence brand post popularity on mainstream cinemas' fan pages on Facebook could have been even clearer if more fan pages of cinema companies had been investigated. Additionally, a larger amount of photo and video posts could have been collected in order to get a larger representation of the variables and criteria. That being said, the method used to find the answer to the research question, conducting a quantitative and qualitative content and response analysis, would not have been as valid if this method was exchanged with for example interviews. I believe no person could have told me what content characteristics influence user response, to what extent, on the posts on mainstream cinemas in the same depth as the results found in this study. If this study wanted to find out how cinemas use Facebook fan pages or how their Facebook marketing affects their sales in the cinemas, interviews would have been a complementary approach. This study wanted to find the answer to what content characteristics influences likes, comments and shares and to what extent, and statistical results from first and foremost the quantitative content and response analysis used in this thesis provides representable and valid answers to this.

6.3 Suggestions for future research

Nordisk Film Kino and SF Studios Norge did not publish video posts and photo posts as frequently as one another, and the two pages had different results on the amount of response towards their video posts versus their photo posts. Additionally, SF Studios Norge had a significantly higher average amount of response to their video posts than the photo and video posts on Nordisk Film Kino's page. Future research should investigate whether the frequency of publishing photo and video posts has an influence on the level of user response on cinemas posts.

The two fan pages had different results towards the different content characteristics. Some of their differences had a high contrast. For example their difference in response levels on video posts and photo posts. It would be interesting to investigate whether the fact that they have a different amount of «registered» fans on their page has anything to do with these contrasts or not.

The content characteristic «question» was in this thesis counted both when it was a direct question to the users and an indirect question. Direct questions may be perceived as more conversational than indirect questions and may affect user response. Future research should study direct and indirect questions separately.

This study did not investigate how the user response towards the posts affected the cinemas' sales. For example, did the amount of response on a post that promoted an upcoming movie premiere affect the amount of consumers attending the movie premiere? Future research could also investigate this.

This study investigated the content characteristic Event and how users respond to this characteristic as a post. This study did not investigate whether promoting the event as a post had an effect on the amount of users that clicked on the «attending button" or the «interested button". Neither did it investigate how the content of the event post may have influenced the amount of users clicking on the event post. Future research should study the response to events in the form of how many users click on the «interested» or «attending» button in accordance to the characteristics of the photos and the texts of these posts.

There were only 4 posts that included a quiz among the 400 collected posts in this study. Future research should investigate this characteristic in the posts on cinemas fan pages further.

This thesis did not study the messages of the comments. Comments may not always be positive feedback. For example, as Moe and Schweidel proposed in their book «Social media intelligence», users may want to comment when they are driven by the «self-enhancement» motivation, but not necessarily positive things, if they believe critical comments will make them seem more knowledgeable (2014). Future research should study the messages in the comments and see if this has an effect on the cinemas' marketing.

As other researchers found in their study (de Vries et al., 2015 and Sabate et al., 2014), I also found that there are big differences between the amounts of the response activities liking and commenting (and in this study also sharing), towards the content characteristics. These results make me strongly suggest that researchers continue to examine these response activities separately.

The response activity «share» is different from the response activities «like» and «comment». When users comment or like a post on Facebook fan pages, this activity is public and may spread to any user in the network. This is not always the case when a user is clicking on the «share button» in a public post. A post may not only be shared on the timeline of a user and potentially seen by the friends of the user. For example, a post may also be shared in a private group or in a private message. When a post is shared in a private message between two people, the post is only spread to that other person. This thesis did not investigate in what way the shared posts were shared by the users that had clicked on the «share button». It would be interesting to see what characteristics of posts were shared by the users to a public space, a private profile timeline, a private message, or to a closed group. Future research should look into this.

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ATTACHEMENT 1:

Codebook

Unit of data collection
Facebook fan pages:
- Nordisk Film Kino
- SF Studios Norge

The sample
100 video posts and 100 photo posts on each page, chronologically collected from one chosen
date, at least one month back in time from the date of the data collection. Posts are the content
published or re-shared by the the fan page (either Nordisk Film Kino or SF Studios Norge on
their own timeline).

The variables

- Photo post
- Video post

Each of the criteria in the variables below are found or not found in the 100 collected video
posts and in the 100 collect photo posts on each fan page. Write down which posts they occur
in and not, and the amount of likes, comments and shares each of these posts.
—

The criteria

Photo post with a link in the text part of the post (Criteria 1: Link in the text)
A link is defined in this study as a valid URL (that makes the one who clicks on it navigate to
a different website or different Facebook page) in the text part of the post, and can be one or
several words where the font is blue instead of black. The link may also me a word with a
hashtag (#) in front of it. The text part of the post is defined as the text between the title of the
fan page (which is on the top left side of the post) and the photo displayed.

Photo post shared from an external website (Criteria 2: Shared from website)
Below the photo in the post is a link to an external website, however, not blue font as in the
criteria "Link in text". The title of the external website is in grey font, the letters are
CAPITAL, and the title of the website is followed by for example ".com" or ".no".

Photo post shared from another Facebook page (Criteria 3: Shared from FB page)
Next to the title of the fan page (which is on the top left side of the post) is the word "shared"
in grey font, followed by the title of the other Facebook page. The title of the other Facebook
page is also appearing below the photo on the left side, and on the right side below the photo
is a "button" which says "Like page".

Photo post that includes a question in the text part of the post (Criteria 4: Question)
The text part of the post is defined in this study as the text between the title of the fan page
(which is on the top left side of the post) and the photo. A question is defined in this study
either as a sentence with a question mark symbol (?), or as a sentence phrased as a question
without the question mark symbol. For example: "Are you looking forward to this movie.".

Photo post that includes a quiz (Criteria 5: Quiz)
A quiz is defined in this codebook as a "test" which is asking users to give the correct answer to more than one question, not questions with alternative answers. The quiz may occur either in the text part of the post or in the photo.

Photo post that includes a contest (Criteria 6: Contest)
A contest is defined in this study as content that presents something users can win, and what they have to do in order to win. The contest is either presented in the text part of the post, in the photo or in both.

Photo post as an event (Criteria 7: Event)
An event is defined in this study as a post that has been shared from a Facebook Event page. Next to the title of the fan page (which is on the top left side of the post) are the words "added an" in grey font, followed by the word "event" in blue font. Below the photo is the date of the event on the left side, and a "button" on the right side with the word "interested". An event as defined in this study is never a video post.

Video post with a link in the text part of the post (Criteria 1: Link in the text)
A link is defined in this study as a valid URL (that makes the one who clicks on it navigate to a different website or different Facebook page) in the text part of the post, and can be one or several words where the font is blue instead of black. The link may also me a word with a hashtag (#) in front of it. The text part of the post is defined as the text between the title of the fan page (which is on the top left side of the post) and the video displayed.

Video post shared from an external website (Criteria 2: Shared from website)
Below the video in the post is a link to an external website, however, not blue font as in the criteria "Link in text". The title of the external website is in grey font, the letters are CAPITAL, and the title of the website is followed by for example ".com" or ".no".

Video post shared from another Facebook page (Criteria 3: Shared from FB page)
Next to the title of the fan page (which is on the top left side of the post) is the word "shared" in grey font, followed by the title of the other Facebook page. The title of the other Facebook page is also appearing below the video on the left side, and on the right side below the video is a "button" which says "Like page".

Video post that includes a question in the text part of the post (Criteria 4: Question)
The text part of the post is defined in this study as the text between the title of the fan page (which is on the top left side of the post) and the video. A question is defined in this study either as a sentence with a question mark symbol (?), or as a sentence phrased as a question without the question mark symbol. For example: "Are you looking forward to this movie.".

Video post that includes a quiz (Criteria 5: Quiz)
A quiz is defined in this codebook as a "test" which is asking users to give the correct answer to more than one question, not questions with alternative answers. The quiz may occur either in the text part of the post or in the video.

Video post that includes a contest (Criteria 6: Contest)
A contest is defined in this study as content that presents something users can win, and what they have to do in order to win. The contest

ATTACHMENT 2

Coding Form

Example:

(The X´s represents its occurrence or nonoccurrence in each particular post.)
(The example forms below demonstrate with 10 posts, representing the 100 posts.)

Fan page: Nordisk film Kino

Variable (video or photo): Video

Criterion: 3 (Shared from FB page)

Date published	Likes	Comments	Shares	Occurring	Not occurring
…	…	…	…	**X**	…
…	…	…	…	**X**	…
…	…	…	…	…	*X*
…	…	…	…	…	*X*
…	…	…	…	**X**	…
…	…	…	…	…	*X*
…	…	…	…	**X**	…
…	…	…	…	**X**	…
…	…	…	…	…	*X*
…	…	…	…	**X**	…
Etc.	Sum	Sum	Sum		
—> 100 posts					

(Summarize each of the response activities separately and divide by 100 in order to find the average amount of likes, the average amount of comments, and the average amount of shares on the video posts)

Video posts: Criterion 3 (Shared from FB page)

Occurring

Date published	Likes	Comments	Shares	Occurring
…	…	…	…	**X**
…	…	…	…	**X**
…	…	…	…	**X**
…	…	…	…	**X**
…	…	…	…	**X**
…	…	…	…	**X**
	Sum	Sum	Sum	

(The date helps
relocate the
post among
the screen shot
images of the
posts in order
to double check
that the details in
the post are correct)

(Summarize the amounts of the
response activities occurring separately
and divide by the amount of posts
that the criteria occurred in -
which are 6 (**X**) posts example.)

Video posts: Criterion 3 (Shared from FB page)

Not occurring

Date published	Likes	Comments	Shares	Occurring
…	…	…	…	*X*
…	…	…	…	*X*
…	…	…	…	*X*
…	…	…	…	*X*
	Sum	Sum	Sum	

(Summarize the amounts of the response activities separately and divide by the amount of posts that the criteria did not occurred in - which are 4 (*X*) posts in this example.)

ATTACHEMENT 3

Coding form table

Fan page: _____

Variable video or photo: _____

Criterion: _____

Number (1 to 100)	Date (post published)	Amount of likes	Amount of comments	Amount of shares	Criteria occurring	Criteria not occurring
1						
2						
3						
4						
5						
6						
7						
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