



DOCTORAL THESIS

Title	The Symbiotic Relationship of Social Media Content Creation and Consumption: A Mood Management and Selective Exposure Theory Perspective
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ABSTRACT

Research on the consumption of personal social media sites, such as Facebook, YouTube and Instagram, has been dominated by identity-based projects in which individuals use the online space to create and project their desired identities through the process of image-management. In this research, an alternative conceptualization of social media usage, comprising content creation and consumption, is presented using mood management and selective exposure theory derived from media psychology. Selective exposure theory suggests that individuals expose themselves to information that reinforces their biases. Mood management theory stipulates that individuals attempt to rearrange their stimulus environment so as to increase the duration and intensity of good moods and reduce the intensity and duration of bad ones. Subsequently, the aims of this research are threefold: (1) to elaborate on the process of collective mood management on personal social media sites that arises due to selective content creation and selective content consumption; (2) to shed light on the consequences of a culture of collective mood management on social media networks; and (3) to identify ways in which brands can leverage themselves in a culture of mood management on and through social media. Using 15 long interviews spanning two hours each and data collected from eight months of online observation of the respondents' Facebook profiles, I find that individuals collectively create content on their personal social media sites that is primarily positive and entertaining, leading to predominantly positive and entertaining content visible on social media networks. This phenomenon is explained by elaborating on the categories of content that individuals create, the categories of content they do not create, the categories of content that persons consume online and those which they do not consume. The findings demonstrate that social media usage involves a combination of contrary, complementary and contradictory behaviours. Understanding the culture created by consumers on social media is not only necessary for brands to determine how to penetrate and engage in such a consumer culture, but is also relevant for brands to find avenues for growth beyond two-way communication and relationship building, in which experiences are also delivered through social media networks.

Key words: social media sites, voyeurism, exhibitionism, collective mood management, content consumption, content creation, human computer interaction

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PREFACE

This research began with the intention of studying individual feedback on personal social media sites, such as Facebook, Instagram, Twitter and YouTube, and feedback associated with particular emotions. The methodology, however, revealed a much more complex and interesting process that identified and detailed selective content creation and selective content consumption on social media sites. Consequently, the aim of this study changed considerably from the beginning to the final writing, allowing the data and theory to guide the research focus. The consumption of social media content has received little attention in marketing literature, aside from the identity-related projects and self-branding literature, which take an identity-based approach to explaining the motivation for creating content on social media profiles, as in the work of authors such as Lauren Labrecque, Lisa Harris, Alan Rae, Alison Hearn, Bernie Hogan and Ifan Shepherd.

This research comprised 15 long interviews based on the techniques suggested by Grant McCracken (1988) with an average time of two hours per interview and eight months of online observation of the respondents' Facebook activity. The use of qualitative data collection and analysis is necessary for this study due to the lack of clear theorization, definition, conceptual frameworks and boundaries in the field of consumption of personal social media sites. Moreover, this study does not involve the use of validated constructs and relies instead on the emergence of themes and categories. The exploratory stage of this research area calls for a qualitative approach, so the premature application of quantitative methods would eradicate key processes and dynamics that emerge from long in-depth interviews and eight months of netnography (Kozinets, 2002).

The dissertation is organized into six chapters. The first chapter is an introduction to the dissertation; this is followed by a detailed literature review. The third chapter explains the methodology, which comprises long interviews and netnography, and provides a

summary of the respondents, the technique of data collection, while also presenting the interpretive tradition of hermeneutic phenomenology as the analytical approach. The fourth chapter contains the interpretation of the data accumulated from the long interviews and retrospective netnography. As this dissertation is qualitative in its data collection and analysis, I attempt to present an organized approach to the interpretation in order to avoid the criticism often faced by qualitative research that it is lacking in clarity and procedures for deriving findings and theory from data (Spiggle, 1994). Such an approach allows the reader to follow the thought processes and interpretive lens of the researcher. The interpretation presents the process by which social media content is created and consumed selectively, explained using the lens of selective exposure and mood management theory. The chapter also presents the potential consequences of a mood management culture on social media and suggests propositions for future testing.

The fifth chapter presents two descriptive case studies detailing the efforts of the Jelly Belly Candy Company and Urban Decay Cosmetics in co-creating a mood management culture with consumers on social media platforms, in addition to strategies through which brands can leverage value from this online consumer-created culture. The sixth and last chapter concludes by tying up the interpretations and presenting future quantitative and qualitative avenues of research on social media consumption and its consequences.

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The idea for this research first entered my mind on a boat in Thailand, during which I felt I had to take numerous photos on my iPhone to capture the moments so I could share them on Facebook and Instagram in order to let those in my network know that I was living my life; to allow the feeling of happiness to be commemorated online so I could always look back at it and enjoy the moment vicariously through time; and to enjoy the comments left by others praising the view.

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Chapter 1: Introduction

1.1 Introduction

“The web and its technologies are digital representations of everything we did before in a more private, bigger, faster and more empowering format than ever before.”

— David Amerland, 2012

Consumers today will be familiar with several of the following scenarios: taking public transport and scrolling through their Facebook site, peeping into the lives of their acquaintances and friends; watching YouTube videos at home to alleviate boredom; taking various photos of themselves on holiday and selecting the best one for a profile picture; snapping a photo of their surroundings, adding a filter and uploading it on Instagram; and creating humorous videos to give others a laugh on Vine.

Such scenarios are contemporary to the time of writing this dissertation, as the evolving and improving nature of technology and the penetration of the Internet into the lives of consumers opens doors to unforeseen possibilities and endless uses of social media. In this research, the use of the term ‘personal social media sites’ or ‘personal social media networks’ refers to an individual’s personal use of their own social network sites such as Facebook, photo sharing applications such as Instagram, or video sharing platforms such as YouTube. Personal usage does not prioritize commercial intentions such as increasing the number of followers in order to be sponsored by particular brands, or a company’s efforts at communicating with customers and communities (Mangold & Faulds, 2009).

Although the applications and relevance of social media are endless, a large amount of research on the individual use of social media focuses on identity projects, also referred to as ‘personal branding’, ‘self-branding’ or ‘online self-presentation’ (Ellison, Steinfield, & Lampe, 2007), privacy concerns, or on the accumulation of social capital (Wilson, Gosling, & Graham, 2012; Zhao et al., 2013). In a review article of Facebook-related research, Wilson et al. (2012) identify five categories that are present in the literature

on Facebook: motivations, users' descriptive analysis, identity presentation, social interactions and privacy concerns, all of which exist at the individual level of research. Wilson et al. (2012) also recognize the relevance of understanding the changing Facebook culture, a macro-level concept that has largely been avoided in the literature. A macro-level culture should theoretically exist on social media sites, or on Facebook, in which users are linked by an average of four degrees of separation (Backstrom, Boldi, Rosa, Ugander, & Vigna, 2012). Additionally, users adapt their usage based on social learning and social comparison with friends in their networks, which should create a homogenous overarching culture that results from similar individual usage (Burke, Marlow, & Lento, 2009).

Social media as a space for identity creation is a frame of inquiry that several researchers have recently explored and elaborated upon. For example, Labrecque, Markos, and Milne (2011) identify that the applications available to users allow them to manage the identity they project online, or their 'personal brand'. These authors also suggest that creating and maintaining personal profiles on social media is a self-promotion tactic. Hearn (2008) suggests that personal branding is a form of labour and that corporations can extract value from it. In online identity-related research, consumers extract value from brands as cultural indicators and brands extract value from consumers as lifestyle presenters. For example, women who desire to portray their identities online as wealthy and successful may utilize high-end powerful brands in their pictures to present the desired identity while, simultaneously, brands draw value from the type of consumers who display their products. Moreover, Hogan (2010) likens impression management on social media to Goffman's (1959) dramaturgical approach, in which life is a stage and individuals engage in performances. Other examples of works on self-presentation or identity-based understanding of Internet and social media usage include Schau and Gilly (2003) and Papacharissi (2002), who study self-presentation on personal websites; Ellison, Heino and Gibbs (2006), who consider self-presentation on dating sites; Hodkinson and Lincoln (2008) who present bedrooms as part of identity-

creation on blogs; and Marwick and Boyd's (2011) work on self-presentation through textual tweets to an imagined or networked audience on Twitter. The majority of these works are limited to content creation for the purpose of identity projection and do not venture into content consumption.

Considering the social media marketing literature, research on social media as a marketing strategy often focuses on using social media as a communication tool by integrating social media usage into a company's promotional activities (Mangold & Faulds, 2009). Researchers have also classified social media for companies to better target their social media strategy, again with a communication focus (Kaplan & Haenlein, 2010). Moreover, Kietzmann, Hermkens, McCarthy and Silvestre (2011) have examined the impact of online consumer activity on a brand's image and how brands can navigate through such a scenario. Authors have also suggested how brands can send out their products to influencers in social media networks in order to facilitate word-of-mouth promotion through viral marketing (Hinz, Skiera, Barrot, & Becker, 2011). The strategies presented by researchers on social media marketing are often one sided, with the brand playing an explicit role in communicating, seeding products and creating word-of-mouth content or producer generated content (Cheong & Morrison, 2008). However, researchers have failed to truly encapsulate that social media domain is for consumers (Fournier & Avery, 2011), and thus wrongly present a picture in which brands should engage in a subtle battle with consumers for control and voice online.

To summarize, firstly, individual-level identity-based research appears to be the main focus of user and consumer research on social media. Secondly, one-sided communication and promotion strategies are the focus of social media marketing research. Thirdly, researchers have studied motivations to create content, but not motivations for consuming content or for the types of content created and consumed. Lastly, research on social media consumption is often limited to the individual level of analysis, and cultural levels of analysis remain untouched. To address the mentioned

limitations in the literature, I amalgamate an array of online individual behaviours to present an alternative understanding of social media content creation and consumption by users. In this capacity, an online consumer-created culture is presented in which individuals selectively create and selectively consume content based on their current and desired mood state. Thus, the aim of this research is to (1) elaborate on the collective process of content creation, non-creation of content, content consumption and non-consumption of content on personal social media sites; (2) determine the consequences for individuals partaking in the consumer-created culture on social media networks; and (3) identify ways in which brands can leverage themselves in a culture of collective content creation and consumption for mood management.

To achieve these research goals, I conducted 15 long interviews (McCracken, 1988) spanning approximately 30 hours and gathered observational data from eight months of netnographic research (Kozinets, 2002) on the Facebook profiles of the interview respondents. Although this research refers to personal social media sites in general, the majority of the research focus is on Facebook, followed by Instagram and YouTube.

The interpretation of the data draws on selective exposure and mood management theory. Selective exposure theory stipulates that individuals expose themselves to communication that is in line with their existing biases, and conversely to do not expose themselves to content that is not (Klapper, 1960). In a similar vein, mood management theory (Zillmann, 1988a, 1988b) suggests that individuals continually attempt to rearrange the stimuli surrounding them in order to reduce the duration of bad moods and their experiential intensity and to increase the duration of good moods and their experiential intensity (Zillmann, 1988a, 1988b). For example, in a 1984 study by Bryant and Zillmann, respondents were placed in a state of boredom or stress and were asked to select television recordings. The researchers found that bored subjects chose exciting programmes over unexciting ones and that stressed subjects chose unexciting programmes over exciting ones. Such an approach to mood management through

hedonistic consumption of television programmes, films, books and reality TV (e.g., Helregel & Weaver, 1989; Knobloch-Westerwick & Alter, 2006; Pearlin, 1959) is prevalent, especially in the literature on psychology, entertainment and media consumption. A large portion of mood management research focuses on the consumption of selected media to manage current mood states.

Furthermore, few researchers have examined online media consumption for mood management (Knobloch-Westerwick, Carpentier, Blumhoff, & Nickel, 2005; Mastro, Eastin, & Tamborini, 2002). Social media sites such as Facebook, Instagram and YouTube are also media in which users can create content and subsequently consume for mood management. More interestingly, however, is the fact that consumers create content for mood management, which is novel in the literature on mood management, as the creation of content is considered to be the preserve of professionals such as film producers. Therefore, in the context of social media, the creators of the content for mood management are not distinct from the consumers of the content; they are one.

The interpretation begins with the identification of two motivations that support a collective mood management culture. Firstly, consumers' need for voyeurism towards the lives of others in their social media network supports online content consumption. Through voyeurism, individuals select the content on their social media sites that they wish to consume, depending on their current mood and desired mood. Secondly, consumers' need for exhibitionism drives their attention-seeking behaviours by creating content online. After elaborating on the motivations of users to selectively create and consume content, the process of collective content creation for mood management on social media is presented. Following this, I detail the types of content consumption and creation that exist on social media, and also on the types of content that individuals selectively create and selectively consume. Based on this research, it is evident that the respondents selectively consume content, and most often consume entertaining, positive, humorous and uplifting content.

Looking at social media consumption from the perspective of mood management theory allows for the emergence of a distinct understanding of why individuals consume content the way they do and the processes by which they selectively consume certain content and avoid others. This research also addresses why individuals create content, and the processes by which they collectively create content for consumption in mood management. A large amount of the individual-level findings on the creation of content have been documented in the literature (e.g., Cheong & Morrison, 2008; Smith, Fischer, & Yongjian, 2012), yet by combining the contrasting behaviours of content creation and content consumption, a more complex process that gives rise to a social media culture based on mood management can be appreciated. Consequently, this research also locates social media as a source of hedonistic entertainment, rather than solely as a site for identity creation, a view that has not yet been explored by researchers. Continuing with this perspective, consuming and creating entertaining and humorous content delivers a certain amount of pleasure and enjoyment (Grossberg, 1992).

After explaining the process of collective content creation for mood management through consumption and non-consumption of content, the consequences that such a misleadingly positive and entertainment-centred culture has on individuals is presented. In this section, propositions for future testing that examine social comparisons and lower life satisfaction as a result of content consumption are suggested, since generalizable associations cannot be made using qualitative data.

The intention of this research is not to test the types of moods that lead to particular types of content consumption and creation, as that would require an experimental approach and prior foundational research on mood management on social media. Instead, a cultural-level concept of collective content creation and consumption for mood management is proposed. Within this culture, content creation and consumption consists of primarily positive, entertaining, humorous and uplifting social media posts.

With such a view of social media, brands can move beyond simple communication and interaction strategies with consumers on social media (e.g., Kaplan & Haenlein, 2010; Mangold & Faulds, 2009). Understanding the online consumer-created culture allows for the identification of potential roles that brands could play in the lives of consumers. Rather than brands struggling to gain control in the social media domain, brands can be co-creators of entertaining and positive content on social media. Two descriptive case studies that exemplify the role brands can play in a hedonism focused social media climate are presented: the Jelly Belly Candy Company's jellybean challenge on YouTube and Urban Decay Cosmetics' scavenger hunt on Instagram. Through the approach of creating content alongside consumer, which is referred to as co-creating content on social media in this research, both Urban Decay and Jelly Belly Candy Company were creating experiences for their consumer base through social media, using it as a tool to create entertaining projects and positioning themselves in the mood management culture. However it is not sufficient for brands to simply place themselves in this culture of entertainment and mood management on social media, as consumers too have to be willing to co-create the experience and share it on their social media sites for a brand's efforts to be promoted and experienced by others. This section also includes three general strategies that marketers and brands can utilize to co-create content on social media with consumers. This approach not only brings out the positive and entertaining aspect of brands, but also changes them from being two-dimensional entities or 'relationship builders' to multi-dimensional co-creators of humorous and entertaining content.

Chapter 2: Literature Review and Research Problem

In this chapter, the literature pertaining to individual social media usage, social media marketing and mood management theory is presented. Chapter 4, on interpretation, draws from the literature on social media usage and mood management, while chapter 5, on market and brand implications, draws from the literature on social media marketing.

In section 2.1, a number of articles are selected from the literature relating to human computer interaction and computer-mediated communication (e.g., Boyd & Ellison, 2007; Ellison, Steinfield, & Lampe, 2007; Lange, 2007; Lewis, Kaufman, Gonzalez, Wimmer, & Christakis, 2008; Liu, 2007), as the literature in those fields has evolved fast enough to capture the progress of technology, the changing perceptions of users and the functionality evolution of social media sites. Consumer research literature on social media is often limited to personal branding or self-presentation (e.g., Hearn, 2008; Labrecque, Markos, & Milne, 2011) and brand-related user-generated content (Smith, Fischer, & Yongjian, 2012).

The literature on how brands and marketers utilize social media, particularly for electronic word-of-mouth marketing (eWOM), is presented in section 2.2. This section draws from the marketing, advertising and communications disciplines (e.g., Cheong & Morrison, 2008; Fong & Burton, 2008; Kozinets, De Valck, Wojnicki, & Wilner, 2010; Mangold & Faulds, 2009).

Lastly, the literature explaining the theory of mood management (Zillmann, 1988a; 1988b; 2002) is presented in section 2.3. This theory stems from cognitive dissonance theory (Festinger, 1962; Festinger & Carlsmith, 1959), selective exposure theory (Klapper, 1960) and media psychology (e.g., Biswas, Riffe, & Zillmann, 1994; Helregel & Weaver, 1989; Knobloch-Westerwick & Alter, 2006). The literature on mood management provides a basis for the application of mood management theory to

selective content creation and content consumption on social media sites presented in chapter 4.

2.1 Users and Social Media

Social network sites are web-based platforms that allow individuals to build profiles within a network that lists the user's connections and allows individuals to interact in various ways with those in their networks and those outside of it, depending on how well bounded the network is (Boyd & Ellison, 2007). Social media sites have evolved over time and many have lost their subscriptions as other major players have come to dominate the industry. SixDegrees.com was one of the first social media sites that was launched in 1997 (Boyd & Ellison, 2007), and today the site with the highest penetration among consumers is Facebook, which was launched in 2004 (Lewis et al., 2008). Because of the naturalistic context that Facebook presents for researchers and its heavy daily usage, the site is one of the most popular among researchers (e.g., Ellison et al., 2007; Labrecque et al., 2011; Lewis et al., 2008; Ryan & Xenos, 2011) and therefore a large amount of research that is drawn upon in this section primarily relates to Facebook. The following subsection introduces four social media sites that the majority of the respondents utilize.

2.1.1 Facebook, YouTube, Instagram and Twitter

Since March 2014, Facebook has had over one billion active monthly mobile users and had 757 million daily users in December 2013 (Facebook Newsroom, 2013). Facebook is a social network site that allows users to create profiles, present limited demographic information, upload content that is visible to others in a network, display different types of relationships with users such as friends and romantic partners, share photos, post links to other sites, show interests, share favourite music and display the films and TV series they watch (Ellison et al., 2007; Lewis et al., 2008). Studies have found that

Facebook friendships often reflect offline friendships, indicating lower interaction with people one may not be familiar with in an offline context (Ellison et al., 2007; Pempek, Yermolayeva, & Calvert, 2009).

Because of the versatility of Facebook compared to other social media sites, it is well integrated in the lives of users (Ellison et al., 2007). Facebook is occasionally technically updated with different interfaces, such as the 'News Feed' interface released in 2006 (Lampe, Ellison, & Steinfield, 2008) or, more recently, the 'Timeline' interface launched in 2011 (Zhao et al., 2013). The changing interfaces interact with social systems and result in changing perceptions of users (Lampe et al., 2008). According to Burke, Marlow and Lento (2009), Facebook facilitates content creation and sharing through its design changes, as these contribute to the user's overall experience.

Unlike Facebook, which delivers a broad range of features to users, YouTube is a video content community that was founded in 2005 (Smith et al., 2012). The network allows users to post videos, view videos, post comments, like, share and link the video to other sites. Although YouTube started as a video sharing platform, more recently it allows users to build personal profiles that display the channels or other profiles that users subscribe to (Lange, 2007) as well as their recent activity, subscribers and favourite videos (Smith et al., 2012). Viewers on YouTube are also able to locate videos that are either public or private using 'tags'. Friends and viewers on YouTube can become subscribers, and video uploaders can have a unidirectional or a fan-based relationship with subscribers, or a bidirectional friendship based on relationships with subscribers (Lange, 2007). Unidirectional relationships involve viewers or subscribers only commenting or giving a 'thumbs up' to videos posted by the individuals they subscribe to with no return communication. Contrarily, bidirectional relationships involve two-way communication between friends or viewers towards whom video uploaders may have an affinity (Lange, 2007).

According to Kruitbosch and Nack (2008), the videos that receive the most views are those that appear to be professionally generated, and the content that gets shared the most is that which users find interesting and funny, or that which is highly original. YouTube's architecture and culture is crucial for the emergence of a recent phenomenon of YouTube micro-celebrities (Burgess & Green, 2009), who become the main attraction in their videos by gaining a large viewership on a site that encourages users to broadcast themselves.

Instagram, on the other hand, is a far more recent photo- and short video-sharing site and application, launched in 2010, and therefore I have not come across any research that examines the characteristics of the site. However, a somewhat similar predecessor, Flickr, has been explored in consumer photo-sharing literature (Miller & Edwards, 2007). The adoption of camera-phone technology has led to a culture of photo takers, who Miller and Edwards (2007) refer to as making up the 'Kodak Culture', in which users display photos to those in their network for the purpose of allowing their friends and family to view them. Instagram allows amateur photographers to take pictures using mobile phones and add filters with easy editing capabilities. These features enhance and modify a photo in a way that was traditionally reserved for professional photographers (Cobley & Haeffner, 2009). Once users have modified the picture or short video to their liking they can upload the content on their Instagram page either for their network to view, or for the public to view.

Like Instagram and YouTube, Twitter is also narrow in the features it provides for users. Twitter is unique in that it is a textual micro-blogging site that limits Twitter posts, also referred to as 'tweets', to 140 characters (Smith et al., 2012) and was originally developed for mobile phones (Marwick & Boyd, 2011). Jansen, Zhang, Sobel and Chowdry (2009) found that 19% of the micro-blogging content refers to brands, and they suggest that micro-blogging is a tool that can be utilized by brands and marketers in eWOM. Marwick and Boyd (2011) suggest that self-presentation activities in Twitter

occur through ‘tweets’ and interactions with others, which is textual. The type of content in ‘tweets’ ranges from humour and daily musings to breaking news (Marwick & Boyd, 2011). Directed messages in Twitter are created using the ‘@’ symbol and hashtags (#) to categorize tweets with popular keywords. Additionally, individuals are able to copy and repost tweets, also known as ‘retweets’; both these acts not only send messages but also engage other users in the network (Boyd, Golder, & Lotan, 2010).

Despite some differences in the type of media supported in each of the social media sites, Facebook, Instagram, Twitter and YouTube are similar in that they allow users to create profiles, connect with other users, display their connections and create and upload content that can be consumed by others in the network (Boyd & Ellison, 2007). These similarities are at the very core of the social media sites and facilitate theory creation across social media sites pertaining to motivations for, types of, and processes that support content creation and consumption.

In the following sub-section, I elaborate on the categories of research pertaining to social media usage. The categories of existing research highlight areas that researchers have overlooked in understanding social media usage and consumption.

2.1.2 Categories of Research in Social Media Usage

Individual usage research on social media falls into five major categories, as Wilson, Gosling, and Graham (2012) have identified in their review article. The main categories of research include the analysis of users, their motivations, identity presentation, social interactions and the rift between private and public on social media. Although these authors explicitly refer to research on Facebook, there are studies on other sites such as Twitter and YouTube that also fit into the themes presented by Wilson et al. (2012). Therefore, the following paragraphs have been organized according to the categories that Wilson et al. (2012) have identified. However, this section draws on a greater

variety of studies not just limited to Facebook. A majority of the studies pertain to individual level usage of social media sites, which is relevant to this dissertation. The literature on individual usage of social media is necessary to understand the online behaviours of the respondents in this study prior to conceptualizing the consumer-created culture on social media using mood management and selective exposure theory.

When understanding the types of individuals who utilize social media sites, the majority of the research is limited to Facebook. Moreover, the main studies that identify the types of individuals who use social media sites stem from personality psychology. Amichai-Hamburger (2002) suggests that personality is a significant factor that could explain individual behaviour on the Internet. Therefore, Ryan and Xenos (2011) attempted to identify personality types from the Big Five for the various types of users of Facebook.

Although no causal studies exist that can conclude that lonely individuals are more likely to spend a considerable amount of time on Facebook, there appears to be a consensus in the literature that there is an association between loneliness and time spent on Facebook (Burke et al., 2010; Ryan & Xenos, 2011). It appears that lonely individuals spend more time on Facebook, but do not engage in bridging or bonding activities (Ellison et al., 2007), such as communicating or interacting with those in their network. Sheldon, Abad, and Hinsch (2011) suggest that lonely individuals may gain temporary positive feelings by spending time on Facebook; however, this type of usage cannot combat the underlying situation that resulted in the feelings of disconnection and loneliness. The consequences of continually relying on social media to relieve such feelings include negative behaviours at work, school or in relationships, rather than overcoming the psychosocial problems such as loneliness and depression (Kim, LaRose, & Peng, 2009).

Likewise, narcissists and extroverts also engage heavily in social media and use Facebook features such as the 'Wall', where they can post messages and content on the profiles of others, or 'Chat', which enables them to have private conversations with other users in their network (Ryan & Xenos, 2011). The authors also find that people with greater exhibitionist tendencies prefer the Photo and Status Update features on Facebook, giving support to research by Buffardi and Campbell (2008) and Mehizadeh (2010), who suggest that Facebook is particularly appealing to the needs of narcissistic and exhibitionistic individuals.

In addition to the time spent consuming content and the personality types most likely to do so, Zywicki and Danowski (2008) suggest that extroverts and introverts interact with social media differently and have different purposes when using Facebook. The authors suggest that extroverts, being more sociable and having higher self-esteem, use Facebook to achieve greater social status. Contrarily, introverts, who are less sociable and have lower self-esteem, use Facebook to enhance their popularity by presenting exaggerated information in order to be socially acceptable.

Although personality studies have identified the types of personalities to explain the varying usage of social media at a cross-sectional period in time, Lampe et al. (2008) raise an important concern regarding studies on social media. The authors suggest that identifying that the changing technical systems on Facebook is associated with changing social systems and how users perceive the sites. For example, in 2006 Facebook introduced a new interface called the 'News Feed' that tracked changes in the profiles of those in a user's network and aggregated those changes into a highly visible section of Facebook. The result of this change was that individuals became far more aware that their self-presentation efforts were being shown clearly to others in their own network. Although personality studies have not documented changes that arise due to these technical shifts, there is the possibility that lonely users can now spend greater time on

Facebook and other social media sites such as Facebook viewing the posts of users in their profile much more easily.

The categories identified by Wilson et al. (2012) are not mutually exclusive. For example, according to several authors (e.g., Ryan & Xenos, 2011), lonely individuals are more likely to spend greater time on social media; however, loneliness is also one of the motivations that drives social media usage (Kim et al., 2009), and not just a personality type. Another key motivation to engage in social media activities is to gain social capital (Burke, Marlow, & Lento, 2010; Ellison et al., 2007; Hearn, 2008). Network research has long been linked to the accumulation of social capital in organizational theory, which explains gaining social capital through brokerage among networks (e.g., Burt, 2000). However, social capital in the social media context refers to resources that are accumulated as a result of relationships with individuals (Coleman, 1989). Therefore, individuals who are connected to large and diverse networks benefit from greater social capital than individuals who are connected to smaller and more homogenous networks (Valenzuela, Park, & Kee, 2009). Ellison et al. (2007) suggest that offline social capital can be gained through online activities, especially activities that maintain ties with others in a network. Not all activity on Facebook is related to social capital accumulation, as Ellison, Steinfield, and Lampe (2011) find. They suggest that social information seeking-behaviour, which refers to learning about individuals in one's own network, is significantly associated with accumulating social capital. Moreover, Ellison et al., (2007) suggest that accumulating social capital online pays off in the offline context in terms of jobs, internships and various other opportunities.

Relieving boredom is also documented in the literature as a motivation to engage in Facebook (Lampe et al., 2008). The authors suggest that individuals use Facebook to pass the time; however, Pempek et al., (2009) suggest that students engage in Facebook activities daily and therefore boredom cannot be a key motivation. Other motivations for users to use social media include fulfilling social needs. Raacke and Bonds-Raacke

(2008) suggest that college students engage in social media usage in order to keep in touch with their friends, to learn about new friends and to learn of social events. This type of usage fulfils the social needs of college students as they are at a transitional period of leaving behind old friends and finding new ones.

Additionally, Kruitbosch and Nack (2008) suggest that individuals create content on social media in order to freely express themselves. Self-expression is related to the desire to project one's identity in the profile spaces created by social media sites. Similarly, Zinkhan, Conchar, Gupta and Geissler (1999) conclude that consumers have a need to create personal webpages to satisfy their need to express their identities. Wilson et al. (2012) categorize self-presentation as a distinct category in motivations to use social media; however, self-presentation is also a motivation to use social media sites.

Self-presentation (also called impression management or personal branding) has received the most attention in the literature on social media usage as a theoretical framework that explains online behaviour. Impression management pertains to the degree to which individuals are motivated to manage how others perceive them and the construction of the impression they want others to have of them (Leary & Kowalski, 1990). Prior to the popularity of social media sites, individuals were able to present their identities online using cultural indicators on static websites (Schau & Gilly, 2003). Unlike static websites, social media sites present a dynamic platform to present and continually update desired identities. Hearn (2008) suggests that social media sites provide individuals with a space to create identifies, blurring the line between public and private personas. Some authors use Goffman's (1959) dramaturgical approach to understanding self-presentation on social media (e.g., Hogan, 2010). Like Goffman's suggestion that individuals play a role in a performance, users of social media engage in identity-presentation, often creating an idealized version of themselves (Hogan, 2010).

Labrecque et al. (2011) present a detailed understanding of personal branding, a strategic approach to self-presentation in order to get noticed online by creating and maintaining profiles on social media sites. Because these sites blur the line between private and public space, interested parties such as employers are able to utilize search engines to access the social media profiles of candidates in order to run background checks (Hearn, 2008). Within this context, personal branding benefits individuals who strategically present a professional image (Wee & Brooks, 2010) and social media sites present an ideal and easily accessible platform on which to do so.

In self-presentation, individuals are able to present a desired image using several indicators such as their interests, group affiliations, favourite books and films, and displaying friendships with other users in the network (Lewis et al., 2008). Donath and Boyd (2004) suggest that the connections individuals have also contribute to the individual's identity, especially when the friends are visible on an individual's profile. Additionally, the photographs that individuals display of themselves on social media sites are key contributors to the image the users want to present of themselves (Mendelson & Papacharissi, 2010). The functionality of social media sites such as Facebook promote impression-management by providing users with spaces to display their favourite music, films, books, or other cultural taste indicators (Lewis et al., 2008; Liu, 2007). Possessions and consumption choices have been studied in consumer culture as choices to depict a particular identity or self-extension, such as the films one watches, the books one reads, or the cultural materials one consumes (Belk, 1988; McCracken, 2006).

Not only do social media sites display a cross-sectional view of identity, but they also present a longitudinal archived view of the efforts users make to present themselves online (Zhao et al., 2013). The 'Timeline' feature on Facebook facilitates longitudinal identity displays, creating an opportunity for individuals to retain previous content on their profiles for personal archiving or to delete it, as it is available for public display

(Zhao et al., 2013). In their study on the content that individuals regret posting, Wang et al. (2011) find that individuals actively manage content by deleting, un-friending or un-tagging content that is not suitable for the site or for others to view. Moreover, these conscious efforts at identity-presentation are targeted towards a networked audience in the case of a private profile or an imagined audience when the profile is publicly visible (Marwick & Boyd, 2011).

Social media sites vary in how they create, establish and maintain relationships among users. On Facebook, online relationships often reflect existing offline relationships, whether weak or strong (Ellison et al., 2007). Relationships on YouTube, on the other hand, are not entirely a transfer of offline relationships, as YouTube presents itself as a publicly-accessible platform in which individuals who have created profiles and uploaded videos are able to have subscribers who are friends, acquaintances and fans (Lange, 2007). Twitter, like YouTube, allows individuals to have fan-based networks or private and intimate networks with self-expression as a primary goal (Marwick & Boyd, 2011).

The last category that Wilson et al. (2012) identify relates to the concern over public and private space on social media. Presenting information or content relating to oneself online, especially on platforms where privacy settings are constantly changing, blurs the line between what is public and what is private (Hearn, 2008). Content on social media is considered private when it is hidden or not readily accessible to others in the network; conversely, public content is that which is accessible or revealed to others (Lange, 2007). Privacy and social media appear to be an oxymoron, as social media usage entails giving access to personal information and updates to more than just a close group of friends or family. Users create a distinction between private and public at various different levels on social media sites. On YouTube, users can post videos that are entirely public, or videos that can only be accessed by friends (Lange, 2007). Likewise

Facebook allows users to have varying levels of privacy (Brandtzæg, Lüders, & Skjetne, 2010) that users have to navigate and with which they are often quite unfamiliar.

Users' privacy settings also determine how they navigate different audiences, with private networks creating content for a networked audience in which there are familiar faces, but the network is nonetheless not entirely private. On the other hand, publicly accessible networks require users to navigate through imagined audiences. In this situation the friends, followers, or subscribers are primarily fan-based and constitute a unidirectional relationship with the individual. Individuals with a large fan-based following are referred to as micro-celebrities in the literature (Marwick & Boyd, 2011).

Apart from the major categories pertaining to individual social media usage that are present in the literature (Wilson et al., 2012), user-generated content (UGC) (Smith et al., 2012) is highly relevant to individual usage. UGC is also of interest to brands and marketers when the content is brand-related because of its potential for positive or negative eWOM (Cheong & Morrison, 2008). The following section details UGC and its relevance to different forms of social media marketing.

2.2 Social Media in Marketing

With excessive media fragmentation, brands and marketers have taken to social media channels to promote themselves, to communicate with customers and to create platforms where customers can communicate with each other (Mangold & Faulds, 2009). Brands have attempted to embed themselves into a variety of consumer activities, including games (Winkler & Buckner, 2006) and UGC (Smith et al., 2012). Marketers have taken both proactive and less proactive approaches to communicating on social media, either using it as a medium to push brand announcements, or as a platform to engage and connect with consumers and consumer crowds online (Smith et al., 2012). However, the attempts of brands to engage with consumers on Facebook and

YouTube were largely ignored, as consumers did not perceive social media to be just another advertising platform. With growing consumer power on social media, the efforts of brands have backfired regularly, as manifest in phenomena such as consumer-created parodies of brands and branding. Marketers are quickly losing control of brand-related content online, and consumers are gaining more and more of it, with iconic brands that represent industries taking brunt of the changes (Fournier & Avery, 2011).

Only recently have researchers begun to study UGC and its implications for marketers (Goldsmith & Horowitz, 2006). The interactive nature of the Internet and social media has given consumers an entirely new level of access to information and more importantly a new level of ability to interact with other consumers (Negroponte & Maes, 1996). Of special interest in this interaction to marketers is personal influence online. Lazarsfeld and Katz (1955) are among the early researchers of interpersonal influence concerning the flow of information in social systems. The research of Lazarsfeld and Katz (1955) studied the relationship between followers and opinion leaders, concluding that opinion leaders had greater influence than mass media in evaluating political candidates. The influence of opinion leaders extends to consumer goods and services (King & Summers, 1970). Stemming from interpersonal influence, word-of-mouth is defined as oral communication between a communicator and a receiver regarding a brand, product or service (Arndt, 1967).

Personal influence prior to the Internet consisted of directly talking to other individuals and providing opinions, usually on a one-on-one basis. With social media however, word-of-mouth and interpersonal influence plays an unparalleled role in influencing not just one consumer, but groups and crowds of consumers (Goldsmith & Horowitz, 2006). Thus the impact of eWOM on online communities is unprecedented, yet challenging for brands and marketers (Dellaroca, 2003). For example, Liu (2006) demonstrates that eWOM does in fact impact consumer decisions in the context of box office revenue, and suggests that the major impact of WOM is on the volume of eWOM and not exclusively

on the types of message. This raises questions as to whether the buzz in eWOM is more important than the content. The phenomenon of eWOM exists on varying types of network integrations, ranging from one influencer in a network to several, in which information is continually exchanged and the power of consumer crowds is visible (Kozinets, Hemetsberger, & Schau, 2008). Virtual communities are particularly important for eWOM, as they host discussion boards and various communication tools for like-minded individuals to discuss similar interests (Constantinides & Fountain, 2008) and to share experiences, opinions and knowledge regarding products (Fong & Burton, 2006). The sites where eWOM is communicated online are significant too, as Sussan, Gould and Weisfeld-Spolter (2006) suggest, as the content on third party websites is perceived as more effective than on a company website.

In the sphere of eWOM and interpersonal or network influence, UGC is an important factor. Cheong and Morrison (2008) differentiate between eWOM and UGC, which are often used interchangeably. UGC relates to content that users create online, while eWOM is content that is conveyed or transmitted by individuals online. Viral and buzz marketing often rely on a singular UGC or producer-generated content (PGC) to be transmitted throughout several networks over short periods of time (Watts, Peretti, & Frumin, 2007).

Traditional WOM generally concerns brand-, product-, or service-related communication (Arndt, 1967), as does eWOM. However, UGC can be brand-related or not. UGC can be tweets on Twitter, Facebook photo or status updates, Instagram photo or video uploads, YouTube videos, and also consumer product reviews or consumer videos containing product placements (Smith et al., 2012). Furthermore, it can take place on various online platforms (Henning-Thurau, Gwinner, Walsh, & Gremler, 2004). According to Smith et al. (2012), UGC varies in its brand-relatedness across social media sites, with Facebook having the lowest potential for brand-related UGC as brand referencing promotion is less developed on Facebook compared to other social media

sites. By contrast, the authors find greater brand-related UGC on Twitter, due to its hash-tagging and brand-tagging functions.

A large amount of the literature on eWOM relates to viral marketing and seeding strategies, as viral marketing is part of eWOM (Lance & Guy, 2006) and seeding strategies are utilized by brands and marketers to convey the message across networks (Hinz, Skiera, Barrot, & Becker, 2011). Viral marketing strategies are complex; for example, strategies to make content go viral differ from less utilitarian to more utilitarian products. Schulze, Schöler and Skiera (2014) use the case of FarmVille on Facebook to demonstrate that strategies that have been successful in the past for less utilitarian products are not likely to be successful for utilitarian products. Marketer interest has been growing regarding UGC on social media platforms such as YouTube, Facebook and Myspace as a large amount of brand-related UGC is being communicated on these platforms; interest has especially grown in relation to viral marketing in which a message is forwarded to multitudes of consumers. Geissler and Edison (2005) suggest that market mavens (Feick & Price, 1987), or individuals who are opinion leaders in online networks, assist consumers in product-related choices by sharing their knowledge of product related information. Aside from being able to identify influencers in networks, marketers have also been concerned about the motivations of users to convey eWOM and the factors that make the message viral.

Berger and Milkman (2012) postulate that content that elicits highly positive or highly negative reactions is more likely to become viral. On the other hand, content that elicits less reaction is less likely to become viral. Moreover, the authors suggest that content that is positive is far more likely to get shared in a network as it helps to improve or boost the mood of others in a network, and plays a role in enhancing their own self-concept (Wojnicki & Godes, 2008). Sernovitz (2009) also adds that the content of eWOM has to be interesting in order to gain attention and be discussed online. Communicating and conveying interesting content over dull, boring or mundane content also enhances

an individual's self-concept and improves his or her image (Wojnicki & Godes, 2008). Berger and Schwartz (2011) also suggest that it is not only how interesting content is that facilitates its discussion in cyberspace, but also how accessible the brand is in terms of whether the product is at the forefront of a person's mind. Consumers are motivated for various reasons to take part in eWOM, including the frequency with which consumers visit a particular platform, their desire to vent their negative feelings, their desire for positive self-enhancement and their desire to gain social benefits or economic advantages (Henning-Thurau et al., 2004). Likewise Wang and Fesenmaier (2003) found that in online travel communities members were motivated to contribute based on their level of involvement in the community and the personality of the members. Kozinets et al. (2010) emphasise that motivations to engage in eWOM are actually complex and culturally bound. The authors suggest that the need to balance the tension of commercial versus communal goals with the overall narrative of the individual has a hand in message diffusion.

In addition to being concerned about the content that is communicated and whether consumers in a network are motivated to communicate the message, marketers attempt to utilize optimum seeding strategies by identifying strategically placed individuals in a network to ensure that the message is conveyed virally (Hinz et al., 2011). The success of viral marketing partially depends on the seeding strategy, highlighting that the process is not random (Bampo, Ewing, Mather, Stewart, & Wallace, 2008). The logic behind strategically seeding products and brand-related content to well-positioned individuals in a network is that opinion leaders are well connected to others in a social network, thereby ensuring rapid diffusion of content. This is based on the premise that seeding strategies to influencers are effective because the message will spread quickly due to social contagion (Van den Bulte & Wuyts, 2007). Hinz et al. (2011) postulate that individuals who connect two otherwise unconnected parts of the network and individuals who are connected to those with large connections, also known as bridges and hubs, would be the optimal choices for seeding online.

Researchers have identified optimally placed individuals in networks, seeding strategies and motivations for eWOM. However, recipients of messages in a network are also participants in eWOM and few studies have examined how recipients in a network react to seeding strategies on social media sites. Kozinets et al. (2010) analysed the narratives of bloggers who had mobile phones seeded to them as part of a WOM marketing strategy. The authors discovered that members of a network responded variably to the communication efforts of opinion leaders, who were not questioned in previous research. The different narratives of opinion leaders influenced how individuals in a network perceived the opinion leader and their message, making the process of eWOM far more complex than it appears.

Because this research is not only about eWOM in these online spaces, but also the mood management that can motivate and spur great deal of this eWOM, the following section turns to a discussion of the role of mood management, before integrating this topic with eWOM and social media marketing in general in the subsequent chapters.

2.3 Selective Exposure and Mood Management

Consumers have become overwhelmed with the vast amount of entertainment messages and media available for their consumption, leading to individuals spending more time searching for media to consume than they spend enjoying the media they are consuming (Bryant & Davies, 2006). According to selective exposure theory, individuals select particular media to consume based on their current affective states (Klapper, 1960). The theory stipulates that individuals tend to expose themselves to communication material that is in line with their existing interests and opinions and avoid that which is not (Klapper, 1960). Selective exposure is based on the theory of cognitive dissonance (Festinger, 1962), in which individuals experience mental discomfort when they hold conflicting attitudes, beliefs or thoughts. Once individuals are aware of this conflict, dissonance is created and the individual will attempt to

reduce it by modifying their behaviour or the element that created dissonance. Lazarsfeld, Berelson and Gaudet (1968) demonstrated that individuals partook of selective exposure during presidential campaigns as voters heard the publicity of the campaign they supported rather than that of the opposition.

Consuming most media entertainment content creates emotional arousal in individuals (Bradley & Lang, 2000; Zillmann, 1991). Through selective exposure, the affect-dependent theory was developed, which suggests that individuals choose media based on the effect it will have on their current emotional state (Zillmann & Bryant, 1985). The primary emotional state that mood management theory refers to is mood, which is a general affective state felt by individuals, and is constantly evolving. This is distinct from emotions, which refers to a stronger affect response due to a particular experience (Holbrook & Gardner, 2000). Mood and emotions both fall under the umbrella term of affect, and have some differences in terms of the antecedents, consequences, and functions (Morris, 2000).

Luomala and Laaksonen (2000) reviewed the explanations of mood in various studies and found that researchers vary in the understanding of mood. Some researchers opt for a structurally oriented understanding of mood, which answers the question of what a mood is, whereas others utilize a functionally oriented understanding of mood, in which moods inform individuals of their state of being. According to Morris (1989), moods are pervasive in nature and can alter responses to objects, events and person. Another view of mood is that it is target-specific and individuals can identify the source of their mood, as they are aware of it (Kacen, 1994). However, moods are generally understood to be lower in intensity than emotions (Luomala & Laaksonen, 2000). In this research the stance taken towards mood is that individuals can be aware of their current mood state, the source of their mood state that they are in and can manipulate mood.

This theory assumes that individuals are motivated to minimize their exposure to negative stimuli and maximize their exposure to positive stimuli. There are four aspects of using media to manage moods (Table 1): excitatory homeostasis, the intervention potential of a message, hedonic valence, and lastly, message-behavioural affinity (Bryant & Davies, 2006).

Table 1: Aspects of using media to manage moods.

Mood Management Aspects	Explanation
Excitatory homeostasis	Individual's tendency to select entertainment that achieves an ideal level of arousal.
Intervention potential of message	Ability of the message to arouse or absorb an individual's attention.
Hedonic valence	Negativity or positivity of a message along a continuum.
Message-behavioural affinity	Similarity of the communication message to the current affective state.

The first aspect of using media to manage moods is excitatory homeostasis, which refers to the individual's tendency to select entertainment that achieves an ideal level of arousal. Bryant and Zillmann (1984) confirmed that respondents who were in a state of boredom or stress selected television programmes differently. Bored individuals chose exciting programmes over unexciting programmes, while stressed individuals chose unexciting programmes, demonstrating excitatory homeostasis. The second aspect is the intervention potential of a message, which is the ability of the message to arouse or absorb an individual's attention. The third aspect is hedonic valence, which refers to the negativity or positivity of a message along a continuum. The last aspect is message-behavioural affinity, which is the similarity of the communication message to the individual's affective state (Bryant & Davies, 2006). Content that matches an individual's mood state and has high intervention potential is less likely to modify a person's mood. Zillmann, Hezel and Medoff (1980) found that participants who were insulted during an experiment avoided hostile content when given the opportunity to select a television

program, demonstrating that that content that had high message-behavioural affinity was not an optimal choice to modify the mood state.

Advertisers and marketers have for a long time taken advantage of knowledge related to mechanisms of media exposure and emotion. For example, Zajonc (1968) demonstrated that showing participants a particular type of stimulus led to an increase in participants' liking of that content. Advertisers have attempted to capitalize on this knowledge by repeatedly broadcasting advertisements; however there is a "wear-out" effect and the repeated advertisement does not always lead to positive attitudes towards the brand. An explanation could be that the aim of an advertisement is to persuade, and individuals are able to naturally resist manipulation attempts (Bryant & Davies, 2006).

Mood management is based on affect-dependent theory; this theory explains that an individual's choice of media influences their current emotional state. Mood management pertains to the continual effort of individuals to improve their emotional and affective experience by increasing the strength and duration of positive moods, and reducing the strength and duration of negative moods (Zillmann, 1988a; 1988b). Individuals are able to manage their moods by undertaking activities aside from consuming media, such as going on holiday or cycling to relieve stress, but the consumption of entertainment is quicker and more readily available to manage moods, and thus has received the most attention in mood management theory (Zillmann, 2000).

When consuming media content to manage moods, individuals avoid messages and content that are laden with negativity, such as news reports and programmes that deliver troubling experiences (Stone & Grusin, 1984). Conversely, individuals prefer to consume comedies, engaging dramas with a pleasant overall message, or exciting and novel entertainment to reduce bad moods or alleviate stress (Anderson, Collins, Schmitt, & Jacobvits, 1996; Pearlin, 1959) and increase positive ones (e.g., Helregel &

Weaver, 1989; Meadowcroft & Zillmann, 1987; Zillmann & Wakshlag, 1985). Consumption of media for mood management is not only limited to television programmes. A recent study by Knobloch and Zillmann (2002) showed that participants placed in a negative mood state listened to joyful and energetic music for longer periods than did participants in better moods.

An individual's choice to consume particular content and manage moods varies according to gender (e.g., Biswas, Riffe, & Zillmann, 1994). According to studies, women appeared to enjoy tragedies for their empathic effects (Mills, 1993; Oliver, 1994; Oliver, Weaver, Sargent, 2000), while men preferred horror (Oliver, 1994). Some authors also studied differences in media consumption during different periods in a woman's life. Helregel and Weaver (1989) conducted experiments with pregnant and non-pregnant women and found that they consumed television programmes differently, as the emotions of the pregnant participants influenced their choice of television programme to a greater extent. The research also lent support to the theory of mood management, that individuals select entertainment content in order to alleviate their negative mood state. Likewise, Meadowcroft and Zillmann (1987) demonstrate that women consumed media differently based on their menstrual cycle, with higher comedy preference among premenstrual and menstrual women.

Moreover, mood management is not only applicable to traditional media entertainment content, yet studies have given greater attention to the consumption of media entertainment content in order to modify negative mood states (Bryant & Davies, 2006). Aside from entertainment content, Knobloch-Westerwick and Alter (2006) used information news content in their study, and found that women consumed positive news content when they were angry, while men maintained their anger using negative news content. Although this appears to go against the premises of mood management and affect-dependent theory, the study brought to light the fact that individuals

consumed media in order to achieve a desired mood state, which is often but not always a positive mood state.

Similarly, Carpentier, Brown, Bertocci, Silk, Forbes and Dahl (2008) in their study on adolescents consumption of media and relevant mood states indicated that adolescents who were in positive moods consumed content to sustain the mood rather than enhance it. Furthermore, the researchers also found that adolescents in negative mood states did not necessarily consume media to improve their mood. These findings challenge the theory on mood management, as individuals do not consume media the same way to impact their mood states. However, the research indicates that when individuals consume media to impact their mood state, it is to achieve a personally desired mood state, which does not have to be a change to a positive mood or an enhancement of a current positive mood.

The counter hedonistic consumption of media presented an avenue to propose a complementary understanding of mood through the approach of mood adjustment. Knobloch (2003) tested the approach of mood adjustment, in which a positive and optimal mood is not the desired outcome in every situation, due to social circumstances of other requirements such as activities an individual will undertake after the current consumption. This is consistent with the findings suggested by Strizhakova and Krmar (2007) on the choice of video rentals to manage moods that gives support for mood adjustment, in that individuals consume media also based on the activities they will be engaging in prior to the current activity. For example, if a person has a driving test coming up, they may not want to be highly aroused and excited but would want to maintain a calmer mood state. Thus individuals may not want to be in an aroused state, or may want to sustain their calm or angry state. Subsequently, these studies indicate that mood management is far more complex than a simple consumption of media to optimally alter a current mood state. Thus expanding mood management to incorporate

the premises of the mood adjustment approach provides an enhanced theoretical lens to understand media consumption and related mood states.

Holbrook and Gardner (2000) detail the complex process by which mood states change based on an interaction among beginning mood states and emotional predispositions towards consumption experiences which in turn influence the new mood state. Moreover, Gendolla (2000) postulated that mood can influence behaviour through 2 processes, either by impacting the interests and behavioural preferences with a hedonistic motive, or through an informal effect based on judgements and appraisals. These studies suggest that mood to behaviour pathways are not simplistic and incorporate a number of different factors.

A number of studies in media psychology and consumption research have utilized traditional media such as television (e.g. Pearlin, 1959) and music (e.g. Gordon, 1990; Hul, Dube & Chebat, 1997) to study the impact of media on mood. However, few studies have incorporated recent or advanced media and technology in mood management studies, such as Internet media consumption. In addition to the minimal research into online content and mood management, Bryant and Davies (2006) state that there is very little research that examines how social structures, institutions, or macro-level social forces interact with individuals in making decisions on consuming particular types of media.

Mastro, Eastin and Tamborini (2002) observed that Internet users surfed through websites rapidly when bored, as surfing through sites slowly was boredom-inducing. Leung's (2006) study on children and adolescents demonstrated that stressful life events are associated with consuming entertaining and informational online content for mood management. The author introduces online content to the theory of mood management. Knobloch-Westerwick, Carpentier, Blumhoff and Nickel (2005) tested information content selection in terms of information utility online, and found that the

information utility of content increased the selective exposure to that content, whether positive or negative. Knobloch-Westerwick, Hastall and Rossmann (2009) also found that individuals spent more time consuming informational content that was relevant to them at a point in time. For example, the authors found that respondents in their study who were in romantic relationships and were happy consumed more articles concerning romantic issues than their single counterparts, who consumed less romantic content.

As I have detailed relevant parts of the literature in the previous sections, the next section highlights the gaps in the literature that this research addresses in order to present an alternative understanding of social media content creation, content non-creation, content consumption and content non-consumption.

2.4 Research Problem

Social media consumption has not been addressed in the mood management literature from the hedonic entertainment consumption perspective. The few studies on mood management using online content draw on the information side of the Internet (e.g., Knobloch-Westerwick et al., 2005; Knobloch-Westerwick et al., 2009). Although mood management and selective exposure theories are very relevant to social media consumption, to my knowledge no authors have explored this perspective. Additionally, an alternative view of creating content on social media has not been proposed; such a view could see these activities as something other than fulfilling identity projects using an online space (e.g., Hearn, 2008; Lewis et al., 2008; Liu, 2007). Moreover, no studies that I am aware of address content consumption in terms of the types of content individuals consume and the types they avoid consuming. Therefore, through mood management theory an alternative understanding of both selective content creation and selective consumption can be derived. Lastly, to my knowledge, cultural approaches to analysis are rare in social media usage research, possibly because a large part of this research occurs in the discipline of human-computer interaction.

Therefore, in this research individual-level data is analysed and amalgamated to identify and detail the consumer-created culture on social media. To achieve this, I introduce the cultural phenomenon of selective content creation and consumption for mood management on social media. To address the identified gaps in the literature, this research (1) elaborates on the process of collective mood management on personal social media sites, (2) sheds light on the consequences of a culture of collective mood management on social media networks, and (3) identifies ways in which brands can leverage themselves in a culture of mood management on social media.

In fulfilling the aims of this research, this study addresses the following questions: (1) What are the drivers that trigger content creation and consumption on social media sites, (2) What categories of content do individuals tend to create or not create on their social media sites, (3) what categories of content do individuals tend to consume and not consume on their social media sites? (4) What are the processes by which content is created and consumed on social media using a selective exposure and mood management theoretical lens? (5) What are the consequences of partaking in a consumer created culture that is heavily positive, entertaining, and humorous? (6) How can brands leverage value in an online consumer created culture of collective mood management?

Based on the theory of mood management and selective exposure, I suggest that individuals are hesitant to consume negative content on their Facebook page and more prone to sharing positive content that is interesting and funny. Likewise, the mood management literature indicates that individuals are selective in consuming entertainment programmes, and prefer positive messages and comedy (e.g., Meadowcroft & Zillmann, 1987) and are wary of negative and troubling news (e.g., Stone & Grusin, 1984). Therefore, I apply the theory of mood management and selective exposure to the selective content creation and consumption behaviour on social media sites. To elaborate, theoretically it is expected that individuals are more prone to

consuming positive content as that would prolong and enhance a positive mood state and are less likely to consume negative content. Moreover, it is expected that individuals would limit the creation of content to the types of content that they consume, as they are familiar with it through social learning and social comparison of online usage (Burke et al., 2009).

Chapter 3: Methodology

3.1 Methodology Overview

Individuals' consumption of their personal social media sites is explored using a long interview approach (McCracken, 1988) in a naturalistic context and online observations of the respondents' Facebook activities over an eight month period. Long interviews allow researchers to gather data for deeper qualitative analysis and for themes to emerge through its open-ended but streamlined approach. With long interviews, a large number is not desirable, and so interview data was gathered from 15 respondents in three urban cities for convenience: Toronto, Barcelona and Dubai. Using the long interview approach sheds light on the individual processes that define and are defined by cultural categories. Studies have identified national cultural differences in Facebook usage, such as the difference between U.S. and German student usage (Peluchette, Karl, & Schlagel, 2010); however, this research attempts to understand a social media culture that arises from individual usage, and it is in the scope of future research to control for national differences in a predominantly consumer-created social media culture.

The methodology also included netnographic research (Kozinets, 2002; 2010) to collect data for my respondents' Facebook activities over an eight month period. Facebook is a rich and ideal context for academic research because of its heavy usage patterns, its integration into the daily media consumption of individuals (Boyd & Ellison, 2007; Ellison, Steinfield, & Lampe, 2007; Wilson, Gosling, & Graham, 2012), and therefore the site has been used extensively in research on the consumption of technology (e.g., Ellison et al., 2007; Hearn, 2008; Labrecque, Markos, & Milne 2011; Ryan & Xenos, 2011; Smith, Fischer, & Yongjian, 2012). Moreover, the site provides an opportunity for naturalistic inquiry into online behaviour (Wilson et al., 2012). Facebook was selected for observation because all the respondents had Facebook profiles, as opposed to other types of social media profiles on sites such as Instagram and YouTube. Because of its popularity, Facebook is an appropriate platform to study social processes, patterns, consequences and culture (Wilson et al., 2012). Although the netnographic research was

limited to Facebook, the interviews with respondents referred to various other personal social media sites that were not utilized in the netnography, such as YouTube, Twitter and Instagram.

In the following section 3.2, the process of selecting respondents for the long interviews is detailed. Next, in section 3.3, a brief profile of the respondents is presented in order to better understand their likes and dislikes. In section 3.4, the data collection, which includes interviews and longitudinal online observations, is elaborated on. In section 3.5, the interpretative tradition utilized to understand the data is detailed.

3.2 Respondent Selection

The respondents for the long interview were identified through placing advertisements on the local classifieds, such as www.kijiji.com in Toronto, university intranet sites in Barcelona and university alumni sites in Dubai. Respondents were offered a compensation of 30 Euros for their participation in a two hour-long interview and for allowing extended access to their Facebook profiles for an eight month period. The respondent selection took place at the end of September 2013 after the Human Participants Review Committee approved the research (Appendix I).

Once respondents self-selected themselves to be interviewed, they were screened in a telephone interview to identify their usage of personal social media sites, their comfort with social media, and their presence on different social media networks, in addition to demographic information to ensure diversity in the set of respondents. One out of the 15 (6.7%) respondents is an undergraduate student, six out of the 15 (40%) respondents are university students at the postgraduate level, and one is an 18-year-old high school student. Therefore, eight out of 15 (53%) respondents are students at varying levels of education. Additionally, 10 out of 15 (66.7%) of the respondents were between the ages of 18 and 30, and five out of 15 (33%) of the respondents were between the ages of 31

and 50. The usage of university students is commonly studied in social media research, as they are heavy users of social media and highly comfortable with the Internet (Cheong & Morrison, 2008; Labrecque et al., 2011). Although this research does include university students who self-selected themselves for this research, I also drew respondents from the general population, which allowed for a broader perspective on the phenomenon. The deliberate choice of respondents with maximum variation provided a better comparison within the data of each respondent and across the data of all the respondents. Moreover, using a sampling strategy of maximum variation for qualitative inquiry allows researchers to unearth common patterns and variations (Miles & Huberman, 1994). Table 2 presents a brief overview of the respondents, and the following section summarizes the profiles of the respondents.

Table 2: Summary of interview respondents.

Respondent	Gender	Age	Relationship Status	Education	Occupation	Active Social Media Sites
Adam	Male	22	Single	Undergraduate degree in business, Master's in business in progress	Student, Entrepreneur	Facebook, Twitter, Instagram, Google Plus
Andrew	Male	23	Married	Undergraduate in business, Master's in international management in progress	Student, Freelance Consultant	Facebook, Twitter
Antony	Male	47	In a relationship	Undergraduate degree, Master's programme in teaching Spanish	University Instructor	Facebook
Adela	Female	22	In a relationship	Undergraduate in Business, Master's degree in progress	University Student, Ski Instructor	Facebook
Cristy	Female	22	In a relationship	Undergraduate degree in business, Master's in marketing in progress	University Student	Facebook, Instagram
Macy	Female	44	Divorced	Undergraduate in psychology	Business Consultant	Facebook

James	Male	18	Single	High School	High School Student	Facebook, Instagram, Twitter, Vine, Spanchat,
Jace	Male	36	Single	College diploma	Personal Support Worker	Facebook
Marta	Female	22	In a relationship	Undergraduate in business, Master's in innovation and entrepreneurship in progress	University Student	Facebook
Maria	Female	36	Divorced	University degree, College diploma in business	Administrative Employee, Entrepreneur	Facebook, Instagram
Tamara	Female	42	Married	Undergraduate degree in Psychology, Master's degree in social work	Pastoral Care Worker	Facebook, Blog
Amy	Female	19	Single	Undergraduate degree in psychology in progress	University Student	Facebook, Instagram
Nadine	Female	26	In a relationship	Undergraduate degree in business, MBA	Sales Associate	Facebook, Instagram, Twitter
Val	Female	21	Single	Undergraduate degree in biology, Medical degree in progress	Medical student	Facebook, Instagram
Zac	Male	30	Married	Undergraduate degree in business.	Unemployed	Facebook

3.3 Respondent Profiles

Jace

Jace is a 36-year-old personal support worker. His work entails assisting elderly people, which he chose to do because there was a demand for it. He has one twin brother and no aunts or uncles. He was raised on a potato farm and then moved to a larger city for work, where he has been living for 12 years. He enjoys gambling, playing bingo and

believes he is lucky in winning. In terms of social media, Jace uses Facebook to message his friends, sometimes meets new people there, observes the lives of others and posts a few things such as newspaper articles that he finds interesting.

Marta

Marta is a 22-year-old Master's student. Her father is an academic and her mother is an architect. She has travelled extensively for leisure and educational purposes, such as on exchange programmes and social projects in South America. She believes she has strong values in terms of working hard and working her way up in the world. She is sporty and open to learning about other cultures. She has a diverse set of friends who are associated with different aspects of her life. She seeks enrichment in her life by taking part in philosophy meet-ups as her expensive school lifestyle is not enriching her the way she wants it to. She is sceptical about social media and connective technologies in her life. She sees her life as it is portrayed online as completely different to her real relationships and life, since she holds back a lot and finds it unnecessary to share everything with everyone. She uses Facebook to connect on rare occasion with her 700 friends.

Maria

Maria is a 36-year-old recently divorced mother of two, a nine-year-old and a six-year-old. Her parents, who are retired, and her brother all live in different cities. Maria does administrative work for a law firm, although her formal education and goal was to become a teacher. She has a university degree and a college diploma. Her priority in life is to support her children. She does not have a lot of friends in the city she currently lives in; her friends are in the previous city she lived in. She has a close circle of a few friends. Maria enjoys baking and she also decorates wedding cakes and does fruit carvings as a small business enterprise, which she has just restarted. She primarily uses Facebook to post pictures of her children and herself and is trying to become familiar with Instagram for her cake-decorating venture.

Tamara

Tamara is a 42-year-old married pastoral care worker and a part time student of Theology. She has both an undergraduate degree and a Master's degree and has done social work in child welfare and other social problems. Her husband of four and a half years has four degrees. Tamara is an only child of divorced parents. Her mother is a businesswoman and a teacher. Her father was a doctoral candidate in political economy. Tamara and her husband are not able to have children. Her priority at this point is taking care of her father who is not well and helping other people in complicated situations. She has a strong faith in her religion and low interest in activities such as travelling for pleasure. She and her husband have a blog about music, church and current affairs. She uses her personal social media profile on Facebook to follow other people, such as 'mummy bloggers' and people talking about faith. She is very deliberate about her Facebook usage, in which she tries to post inspirational information. She uses her Facebook for promoting her faith and her interests.

Macy

Macy is a 44-year-old business consultant in a small firm. She is a divorced single mother with a teenage son. She has spent most of her life in one city, with occasional travelling, which has stopped since she got divorced and had to take care of her son. She likes nature-related and relaxing activities such as yoga, and uses Facebook as a professional tool rather than a personal social media one. She likes to post information about seminars and articles relating to her work. She has posted only one candid photo of herself, as she does not like to divulge personal information online.

Adam

Adam is a 22-year-old Master's student at a business school. He plays roller hockey, goes cycling, and runs half marathons. He is currently working on an online start-up that matches tour guides and visitors. His father is a partner at a law firm and his mother is a psychologist. He has one sister who works at an NGO. He has travelled for internships,

exchange programmes and leisure. He enjoys travelling as he can learn about other cultures and educates others about his own. He is open to joining new social media platforms as they become popular, and is present on Twitter, Facebook, LinkedIn, Instagram and also Google Plus.

Andrew

Andrew is a 23-year-old Master's student who got married recently. He has lived and worked in South America for a short period, where he met his wife. His mother is a teacher and his father works in a bank. He has a brother who studies music production. He has been a freelance business consultant since he completed his undergraduate studies. He is mostly active on Facebook, although he does have accounts on Instagram and Twitter, neither of which he uses. Before he started his Master's, the majority of his time spent on Facebook was browsing through updates and the profiles of other people.

Antony

Antony is the oldest respondent in the study. He is a 47-year-old educator who teaches languages and history. His father did his graduate studies in IT and worked for a large technology company, while his mother worked for an aviation company. His brother works in advertisement and was a partner of a creative agency. Most of his friends on Facebook are his former students within the ages of 20 and 30 years old, but his real friends are not on Facebook. He travelled extensively during his later teens through Asia and Australia, and has written two books based on his personal experience, one of which was published. He sees himself as a hardworking and individualistic person who values both solitude and interaction. He likes to post updates on his Facebook that have been amusingly worded.

Adela

Adela is a 22-year-old woman who will be starting her Master's soon. She defines herself as an extrovert. She has travelled by herself and with her family. She is a

professional ski instructor and tutors adults and children. She lives with her parents and her sister, and she is passionate about animal welfare. Her father was recently made unemployed, and her mother has her own small business. Her mother studied law and her father studied engineering. She has met a lot of her Facebook friends on her travels to different countries. She does not like to see posts relating to animal cruelty on her Facebook wall and dislikes the way that some of her friends leave love messages for their partners on Facebook, when they could simply say it face-to-face or on the phone.

Cristy

Cristy is a 22-year-old consulting intern and a Master's student. She plays the cello and piano, and has studied French and German to help her in her career. She has done an international internship in South America. She is an only child; her mother used to work in an education centre and her father runs a company. She travels with her family once a year to other countries. Her closest friends are very similar to her, and she has a few close friends whom she has known for a long time. She is a shy girl who is cautious of her usage of social media and its repercussions because of the extent to which people share personal information nowadays. She does not like to post a lot of personal details on her Facebook, but she also uses Instagram on which she only has a few select friends and is more willing to post pictures she considers personal, such as of her bedroom.

James

James is the youngest respondent of this study. He just turned 18 and is completing his final year of high school. He has dedicated a lot of time to becoming popular on social media, and consequently popular in his high school. Although he is one of the more talented students, he failed a year and moved cities to a new high school. His mother works for the government and his father works for a sound complaint company. He uses Facebook most of the time, but he also uses Instagram, Twitter, Tumblr, Vine, Snapshot and Keek. James is an early adopter of social media and tries to "get on the bandwagon as early as possible" because he wants to be involved when the platform becomes big.

His posts have been so entertaining to his friends that he has a fan base that follows his updated posts.

Nadine

Nadine is a 26-year-old employee at an insurance firm. She has an MBA and is focused on her career. Her mother worked in a higher education institute and her father was an entrepreneur. She has quite a few pets. She uses both Instagram and Facebook frequently, posting pictures of food, friends and interesting news that she likes and thinks other people might find interesting. She likes to travel when she gets the time and frequently posts pictures of her travels while she is away on Instagram.

Val

Val is a 21-year-old student in medical school. She has an undergraduate degree in biology. Her father is a business owner and her mother is a homemaker. She likes to travel with her friends when she has time, but spends most of her time studying since she started medical school as she has constant examinations and tests. She likes to use Instagram more frequently than Facebook, as she thinks her Facebook has too many people with whom she doesn't want to share the details of her life. She frequently posts pictures on her Instagram of her clothing and accessorizing style for only her friends to view. She also takes photos at nice restaurants and concerts and posts them on Instagram. She defines herself as someone who is very fashion and image conscious.

Amy

Amy is a 19-year old student studying psychology. Her parents are both business owners and she wants to follow in their footsteps and start a venture of her own one day. She is sporty and tries to join university clubs that she is interested in. She is outgoing and likes to meet people through sports, outdoor activities and university clubs. She uses both Instagram and Facebook frequently. She likes to share funny YouTube videos and stories on her Facebook, and she posts photos of herself and her friends on Instagram, which

has a limited audience. She is sceptical about posting too many photos on Facebook because she does not want all her Facebook friends to see them.

Zac

Zac is a 30-year-old individual who worked in the financial industry. He has an undergraduate degree and is working towards certifications in the financial industry. During the time of the interview and over the data collection period he was unemployed. He only uses Facebook, which he has reduced considerably since he became unemployed because he thinks it is tough to view the successes of everyone else and consequently feels unaccomplished. He likes to post photos when he travels, which he does not do often. He does not share too much information about his personal life on Facebook, except in relation to achievements such as passing certification exams.

3.4 Data Collection: Interview and Netnography

In line with some of the most-cited research and traditions of qualitative data analysis, this research follows the interpretative approach to deriving conclusions from detailed interviews (e.g., Thompson, Locander, & Howard, 1990) and ethnographic or netnographic data (e.g., Belk, Sherry, & Wallendorf, 1988; Belk, Wallendorf & Sherry 1989; Kozinets, 2002; 2010). At the interview, respondents were asked to sign a consent form (Appendix II) allowing observation of their personal social media sites and use of the interview data. Respondents were added to a Facebook profile under the username of 'online consumer research' in order to conduct retrospective netnography (Kozinets, 2010). The interviews lasted an average of two hours, ranging from one-and-a-half to two-and-a-half hours. A quarter of the length of interview was conducted without the use of computers, during which respondents were allowed to get comfortable and speak about their life, family, friends, jobs, priorities, hobbies, goals, fears and interests. The remaining part of the interview took place in front of a computer in which

respondents were asked to take the interviewer through their Facebook activity and thoughts, starting from the moment they logged onto their accounts.

Conducting the interview in front of the computer was necessary to allow respondents to quickly refer to the incidents they spoke about, and to allow the researcher to understand the usage of respondents. Interviewing respondents and reviewing their profile activity has simultaneously been used in previous research to allow respondents to reflect on their activity (Zhao et al., 2013). Additionally, this approach allows the researcher to understand the meaning that respondents assign to the observed phenomenon (Corbin & Strauss, 2008). Moreover, since the context of this study is personal social media sites, not using a computer during the interview would only provide a partial and hypothetical picture. This technique created contradictions in some instances between what respondents said they felt and what they actually felt. For example, Jace was certain that getting 'likes' and 'comments' and other directed communication (Burke, Marlow, & Lento, 2010) on his Facebook page did not mean anything to him, yet squealed in delight upon seeing comments on a particular picture of himself. This also allows the researcher a glimpse into the naturalistic context of the respondent's consumption of her/his own social media content.

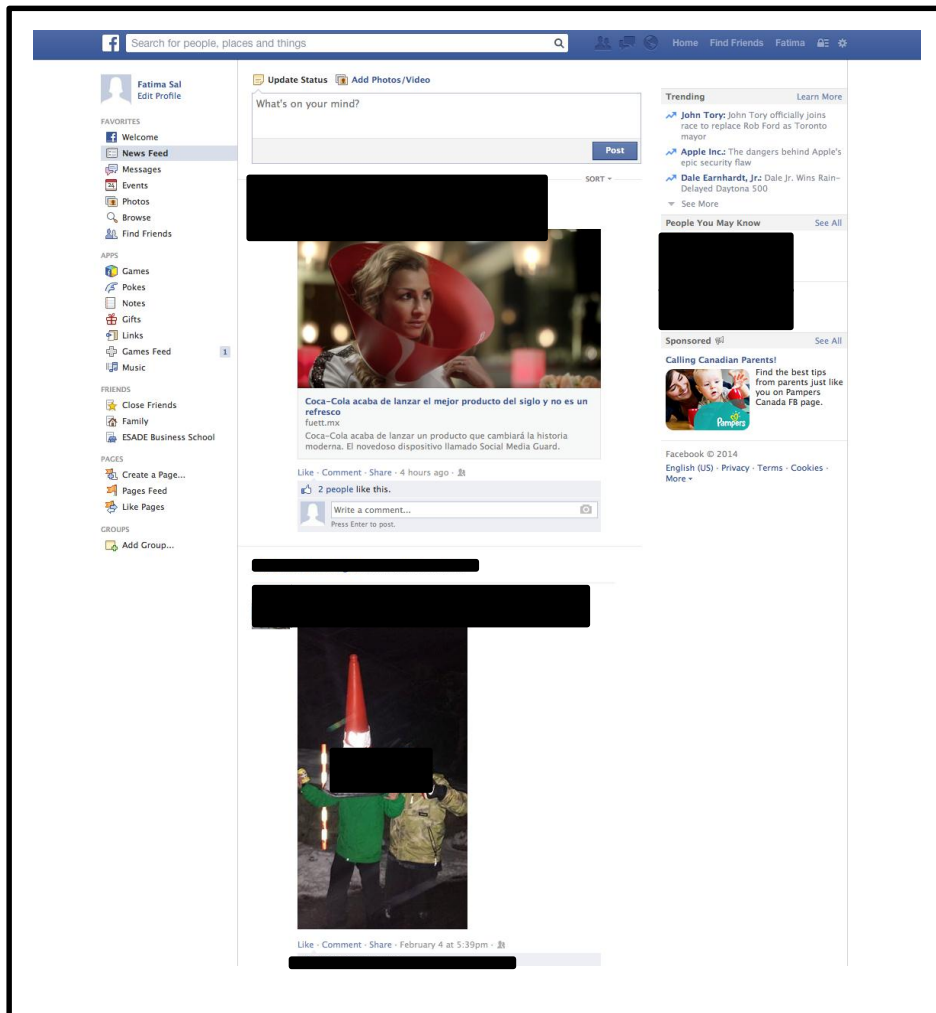
The interview questions were not structured before the interview, but the interviewer had documents with broad categories containing open-ended questions that could simultaneously allow the respondent to tell her or his story and allow the interviewer to guide the interview (Appendix III). The total transcribed interviews consisted of 412 pages.

In addition to the long interviews, netnographic data was collected. Netnography a form of online ethnography applied to the online context to study the online social world and culture (Kozinets, 2002). Netnography comprises participant observational data through online fieldwork in order to understand cultural phenomenon (Kozinets, 2010).

Netnography has been used widely in research on online consumption. For example, Giesler (2006) studied gift-giving systems in the context of peer to peer sharing and Nelson and Otnes (2005) study on intercultural wedding message boards using netnography. Additionally, Kozinets, de Valck, Wojnicki and Wilner (2010) used netnography to study the changing narratives within networks of bloggers and followers. The use of this methodology provides a rich cultural level understanding of consumption and creation of content online, contrary to content analytic approaches that put the researcher at a distance and can lead to shallow cultural understanding. In this study, the researcher was an unobtrusive observer as the site of observation is a personal domain for the respondents, although the level of involvement and engagement by researchers can vary in netnography as in ethnography (Kozinets, 2010).

The interviews were combined with observation of the respondents' personal social media sites in order to understand the meaning the respondent assigns to the observed phenomenon (Corbin & Strauss, 2008). An example of the Facebook 'News Feed' that includes content that two of the respondents had posted is shown in Figure 1.

Figure 1: Facebook 'News Feed' with respondent's activity.



The 'News Feed' on Facebook was introduced in 2006; the function tracks any changes on the profiles of Facebook friends and aggregates the changes in a single, prominently placed space (Lampe, Ellison, & Steinfield, 2008). Facebook also allows viewing posts that the respondents have commented on, or 'liked', indicating consumption of Facebook content. Moreover, conducting netnography would show what users post and share on their Facebook, but does not allow the researcher a glimpse into what they have consciously not shared. Thus long interviews and netnographic research together are necessary to develop a deeper understanding of selective content creation for mood management through selective consumption and non-consumption of content.

Therefore, netnography is relevant as the context of study entails a significant element of cultural research; thus, longitudinal observation of the respondents' social media sites complements the long interview data. In this study, I only observed the Facebook profiles of the respondents, as it was the only social media site used actively and frequently by all the respondents. With a username of 'online consumer research' I added the respondents to the research Facebook profile and continuously observed changes and previous activity to facilitate a more robust understanding of their Facebook usage. The role of the researcher was that of an unobtrusive observer. In my Facebook profile, any identifying information other than a name was removed, and the 'Friend List' was not visible to anyone in the network. Therefore, the respondents were not able to identify who the other subjects in this study were. During a period of eight months, 283 pages of field notes were gathered, which included screenshots of Facebook activity organized by date and supplemented with notes.

The data was collected and analysed iteratively, which the following section details. To analyse the collected data the interpretative tradition of hermeneutic phenomenology was applied, which is presented in the following section.

3.5 Analysis of the Data

Interpretivism is one of the approaches to analysing qualitative data, in which human activity is seen as a text, with layers of meanings depicted by collections of symbols (Dilthey, 1977; Miles & Huberman, 1994). Rather than coding textual content, phenomenological interpretivists analyse text through a "deep understanding" (Miles & Huberman, 1994, p. 8) of the material. The meaning of a phenomenon according to Heidegger (1962) lies in interpretation, and hermeneutics provides the ontological understanding to interpret human phenomena (Butler, 1998).

Authors have attempted to delineate the difference between phenomenology and hermeneutic phenomenology, as many use them interchangeably (Laverty, 2003). One of the distinctions according to Allen (1995) is that phenomenology is foundationalist, as the interpretation of the text is conducted apart from the biographical and social background of the interpreter. Contrarily, hermeneutic phenomenology, Allen (1995) argues, is non-foundationalist as meaning is developed through the interaction of the interpreter and her or his background, and the texts being analysed. The primary differences and similarities between phenomenology and hermeneutic phenomenology arise from their philosophical traditions. Although the data collection and the end outcome may be similar, the position of the interpreter and the process of analysis create contrasts between the two (Laverty, 2003).

Hermeneutic analysis as an interpretative tradition has been utilized extensively in understanding consumers' texts and stories in marketing and consumer research (Arnould & Fischer, 1994; Thompson, 1997). Interpretivism does not disregard the knowledge of the interpreter when understanding texts, but draws on the researcher's background and personal experience and expertise. The role of the interpreter is therefore to identify relationships and patterns among the data in order to generate marketing insights (Thompson, 1997).

In the following sub-section, the process of iterative data collection and application of hermeneutic phenomenology is presented to understand the texts and stories delivered by the respondents during the interviews and online observations.

3.5.1 Application of Hermeneutic Phenomenology

The interpretation of the interview and netnographic data was used to understand the meanings the respondents assigned to their social media usage, to identify patterns among the various types of usage (Spiggle, 1994) and to depict how these meanings

produce a culture of collective content creation and consumption for mood management. The data was analysed from an interpretive approach of phenomenological hermeneutics (Miles & Huberman, 1994), which is advocated in studying social phenomena (Guba & Lincoln, 1994) in a naturalistic context using both online observations and long interviews.

The interpretation began once interview data was collected from three respondents. As this is an exploratory qualitative study, allowing the phenomenon to emerge from the data and direct the course of the research was necessary; therefore, I started the analysis early on in the data collection stage. The data collection and analysis were done iteratively as this allows researchers to identify whether further data is required to understand the phenomenon (Glaser & Strauss, 1967). Thus, when building theory from qualitative data, further data may be required in order to clarify or allow for better comparisons with existing data that is already collected but not sufficient to understand a phenomenon.

The comparative approach guides researchers for further data collection, as was the case in this research. Initially, the interviews with students in Barcelona resulted in similar responses because of the similar social and cultural backgrounds of the students attending a private university in Barcelona. The respondents in Barcelona had not shed sufficient light on non-consumption of content or on the avoidance of creating certain content. This called for further investigation and diversification of the respondents. Following this decision, a general advertisement was placed on www.kijiji.ca in Toronto, which drew many respondents who were later screened to ensure diversity in terms of age, occupation, gender and lifestyle. Thus data was collected and iteratively analysed until theoretical saturation was achieved with 15 respondents (Glaser & Strauss, 1967).

The interviews were not coded but the essence of the meanings in the text was used to create themes, in line with the interpretivist tradition (Miles & Huberman, 1994). The

interview data was compared within itself and to the data accumulated from the online ethnography, in order to understand the commonalities and uniqueness across the data. The data was condensed (Tesch, 2013) in order to focus and sharpen the interpretation and conclusion.

The theories of mood management and selective exposure theory were chosen during the interpretation of the data as these theories provided the most relevant frame for the research. Additionally, these theories suit the overall tone of the responses from respondents pertaining to the selective consumption and creation of content that is positive and humorous, and which alters their mood state.

Through the process of induction of identifying patterns and relationships and deriving theory from the phenomenon, I identified types of content consumption, non-consumption of content, creation of content and non-creation of content. Based on these patterns, a previously-developed theory of mood management (Zillmann, 1988a; 1988b; 2000) and selective exposure (Klapper, 1960) was applied to the identified patterns in order to develop an alternative conceptualization of social media usage. The interpretations are presented using tables and figures in the following chapter to make the information more accessible and compact for the readers to follow the interpretations to the conclusion (Miles & Huberman, 1994).

Chapter 4: Interpretation

“[...]I conclude that during a coming era in which privacy has virtually disappeared, voyeurism will reign supreme and, perforce, will call forth a maximum scope for the reciprocal exercise of exhibitionism” (Holbrook, 2001, p. 82)

In this chapter on presenting the interpretation of the data, I begin by identifying and elaborating on two key motivations that form the basis for content creation and content consumption on social media in section 4.1. Following that, in section 4.2, the consumer-created culture on social media sites is presented, which is divided into the types of content that individuals consume, the types of content they do not consume, the types of content individuals create, and the types of content they do not create. Section 4.2 utilizes the theoretical lenses of mood management and selective exposure to understand the behaviours of the respondents. This chapter ends with section 4.3, in which the consequences of a consumer-created culture on social media are presented along with propositions for future research.

4.1 Motivations for Content Creation and Consumption

Motivations for individuals to post, share or consume content on their personal social media sites suggest a setting that could explain selective content creation and consumption for collective mood management. The interpretation begins by identifying the motivations that drive individuals to spend hours scouring through the profiles of others or to spend time selecting the appropriate filter on Instagram to make a particular picture look more appealing. These motivations support selective content creation and content consumption.

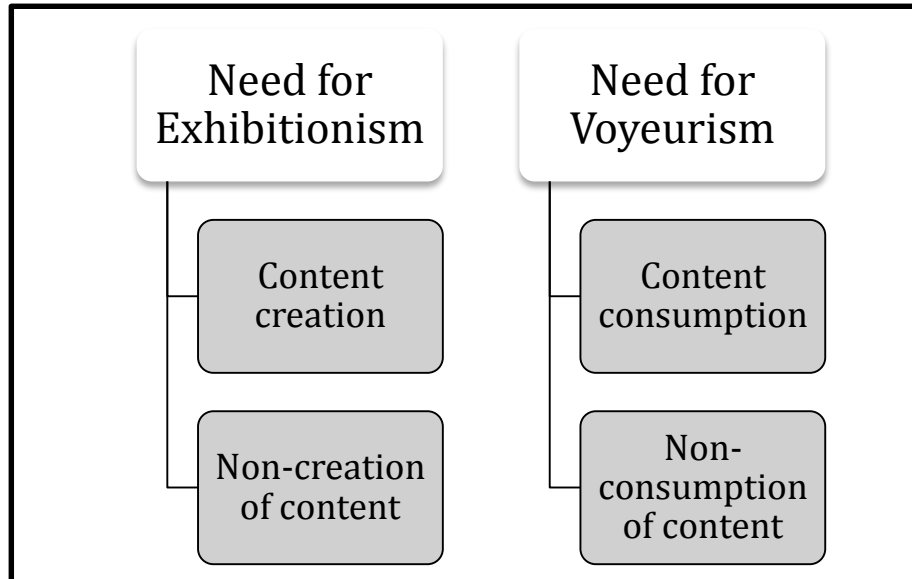
The two key motivations identified in this research to be precursors of content creation and content consumption are voyeurism and exhibitionism. Firstly, in the context of social media, the motivation of voyeurism entails a need to consume social media content, such as snippets of information about the lives of friends, acquaintances and others in a personal network. This need explains an individual's habit of spending time simply peeping into the lives of others by scrolling through pages of status updates on Facebook, new YouTube videos on the subscriptions page, or new photos uploaded by Instagram users or, put more simply, consuming content. This view of voyeurism reflects

the understanding established by media consumption research that the consumption of media accommodates an individual's need to look into the lives of others (Baruh, 2010; Nabi, Biely, Morgan, & Stitt, 2003). The second motivation concerns the creation of content, which primarily centres on gaining attention, feedback and followers, and is based on an individual's need for exhibitionism. Social media platforms present an unprecedented opportunity to publicly display one's lifestyle, product usage and other consumption patterns, in addition to viewing those of others. As Holbrook (2001) predicted, consumers would become akin to open books.

Similar to the findings in this study, exhibitionism and voyeurism have been seen to coexist in the media in relation to the consumption of reality TV or talk shows, and have even been referred to as "exhibitionistic-voyeuristic symbiosis", as many customers of reality TV and other forms of media are voyeurs and arguably exhibitionists (Holbrook, 2001). The two motivations of exhibitionism and voyeurism are interrelated in that a voyeuristic audience is required to indulge an exhibitionist consumer (Dholakia & Zwick, 2001), likewise, exhibitionists require someone to observe (Holbrook, 2001), which on social media is reinforced to a much larger scale. Thus, this understanding figures social media sites as a spectacle for voyeuristic consumption (Kozinets et al., 2004), and interestingly, through the interrelations of consumer agency and structure depicted by social media giants, the spectacle is also created by consumers, thereby liberating consumers from consuming media only created by professionals (Firat & Venkatesh, 1995).

In this research, I find that the creation of content and consumption of social media content presents a landscape where the exhibitionism and voyeurism of consumers are seen to interact. This research depicts them as motivations that push the actions that become part of collective content creation and consumption for mood management, which is explained in section 4.2. Figure 2 depicts the motivations and the related actions that result from voyeurism and exhibitionism.

Figure 2: Motivations of selective content creation and consumption on social media.



Voyeurism and exhibitionism are two drives that have not received a great deal of attention in the social media consumption literature. Several authors have researched the construction of online identities (e.g., Labrecque, Markos, & Milne, 2011; Schau & Gilly, 2003; Zinkhan, Conchar, Gupta, & Giessler, 1999), and this is related to an individual's need for exhibitionism. However, voyeurism in relation to the profiles of others has not been addressed as a motivation for social media content consumption.

4.1.1 Need for Voyeurism

Extensive research on consuming reality TV has led to the conclusion that the success of reality TV consumption depends on its ability to satisfy some of the voyeuristic needs of TV viewers (Baruh, 2010; Nabi et al., 2003). Calvert (2004) defines voyeurism as a phenomenon of consuming images and information that others reveal about their real lives at the expense of privacy and often times for entertainment purposes through the Internet and mass media. Nabi et al. (2003) hypothesized that the popularity of reality TV is due to its appeal to the voyeuristic nature of individuals; however, their results did not fully support that hypothesis, as reality-based TV shows were only considered as

moderately real. Additionally, Rose and Wood (2005) suggest that consumption of reality TV is part of a practice of seeking authenticity through media consumption. Thus in this research I propose that if voyeuristic needs are not met entirely by reality TV, which is considered as moderately real and authentic, then that the need for voyeurism would be a better drive for explaining the consumption of social media content. This content includes status updates, holiday photos and wedding announcements from friends on Facebook and is far more real than reality TV programmes. The personal networks of users on Facebook, Instagram, YouTube and other social media sites allow a more tangible and real window for voyeurism, one that is continually updated by users and which remains very current given mobile technology developments. This is in line with the findings of Lampe, Ellison and Steinfield (2008), who found that individuals use Facebook to learn more about other people, especially since around 2007 when the user interface of Facebook changed to allow for better observation of the lives of others in one's network through the 'News Feed' interface.

Although consumption of particular types of content on social media sites varies from individual to individual, online voyeurism was evident in the behaviour of all the respondents. During the portion of the interviews conducted in front of a computer, the respondents' behaviours shed light on how the main focus on Facebook was the News Feed, which amalgamates all the changes in the profiles of users in a network, feeding the voyeuristic needs of users. The relevance of the structure of personal social media sites in feeding voyeuristic needs is demonstrated by Marta's behaviour when explaining the first thing she would do on her Facebook:

So the first thing I'll do is I'll go through News Feed and I'll just see if there's anything new with, you know, anybody's posted anything ...
So I would scroll through, sometimes if there's a video I'll watch it.

Similarly, Adam states:

I have [Facebook] open every day and 24 hours. But during the evenings, after dinner. On Twitter, I used to read everything. On Facebook, I just read the screen and then it's interesting or not and this habit of gossip [laughter] and know what they are doing. And, yeah, that's all ... Well the first thing I used to read the News Feed, go down probably until the last thing that I've read, so mostly everything.

Although this voyeuristic behaviour was evident among all the respondents, the time that the respondents spent engaging in voyeuristic behaviour online varied with their personal interest in a particular social media site. In addition to the structure of sites such as Facebook and Instagram facilitating the viewing of the profiles of others, mobile technology also allows users to engage in voyeuristic behaviours at unprecedented levels, which move beyond observing someone across the street from a coffee shop to observing the lives of others on different continents at any hour of the day. The use of mobile technology in encouraging and accommodating voyeurism is evident in Adela's behaviour:

Basically I see every day what people do, I just go to the, to the main page and I start going (scrolling motion) and look now... Every day, always, now with the smartphone I'm waiting in the doctor, I take it and I look Facebook, like, yeah. I was talking with my friends, I told them something and then I just, I just go up and down and see what—... I don't know, it's just, as if I was reading a magazine, just because I have nothing to do and I do this. But I like to know what my friends are doing, some of them graduated and I like, I like knowing about them even if I we don't meet for a coffee.

James, who is one of the most adept users of the widely-available social media sites among all the respondents, spends a large amount of his time fulfilling his voyeuristic need and familiarizing himself with the lives of others:

We also like gossip and like... we're curious to see how everyone is, so we're on these social media and we just look at everybody's stuff and we post our stuff, it's a daily thing, like I have to be on it [Facebook] every day or else you miss out, so especially YouTube; I'm subscribed to a bunch of people who have blogs and then so blogs are every day and so then you've got to watch them or else... you know, you skip a few days and you're behind and you don't get the story sometimes. So I'll look at every picture of today, so usually I go after school and maybe like at night, where after everybody posted, I'll go through... I'll actually go to Instagram... whenever you're bored you just want to look at pictures. You go through them and you go through. Because all you see is your day-to-day life and it's nice to see to other people's day-to-day life. And you get attached to it; because it's like... it's as if you're part of their life.

James's narrative suggests that viewing the lives of others on social media is akin to watching TV shows about the lives of individuals, such as reality TV. Likewise, Adela also likens the content on her Facebook to a magazine that updates her about all her friends and acquaintances. Although all users engage in voyeuristic behaviour, some are more deliberate than others and select the individuals whose lives they want to look into, unlike the approaches of Marta, Adela and James, who simply scroll through news related to anyone on their profiles. Tamara for example is more selective in what she views on her social media profile:

I'm a little more intentional about it (looking at News Feed), like I'll either go with the people that I starred or totally not intentional in that somebody put up a new photo and I go and see, oh, I wonder how they're doing.

Tamara's usage is more 'refined' for social media, as she doesn't simply scroll absent-mindedly through her 'News Feed' to look at everyone's content, but has selected the profiles of individuals she does want to be informed about. Similarly, although Cristy does engage in voyeurism selectively on a daily basis, she is more hesitant about spending too much time scrolling through her 'News Feed':

The normal thing I do every day is like going like this and doing well, for example, there's people that don't really interact me or who-, I mean for example, this one is like an old friend from school which I don't have any relation with her right now. I used to but right now I don't have. So, I would do like that (scroll past) and when I see someone who interests me, for example, this boy who is an old friend that I met in my music courses, for example, I would do like that (clicks on link). And just staying to look at photos and everything like that. It's just like a quick look. I mean, I wouldn't stay for a long time-, wouldn't spend so much time on Facebook doing, seeing videos, or something like this because-, it's like a scanning.

Cristy likens voyeuristic behaviour to scanning through the lives of others, which is not a socially appropriate activity, even according to Amy who reported doing it for long periods of time:

I'd just spend so much time going through Facebook nearly every day. I just, it's not something that I would openly admit. I mean, it's

like, stalking people! Everyone does it, I'm sure, but they just don't want to admit it. It's really funny, because you don't tell someone something about you, but they, they already know and then they'll be all like "how was your trip?" even though you didn't tell them, but they know since they looked at my profile.

Based on the interpretation, it is evident that although being a voyeur into the lives of members in a personal network is an activity most users engage in, there is scepticism about engaging in it too much because of its social implications, which Amy likens to stalking someone. This type of behaviour has been documented in the literature as 'lurking' behaviour that users engage in to observe the actions of others, including reading the News Feed to identify what others are doing, or observing the photos of others in a network (Pempek, Yermolayeva, & Calvert, 2009). The term 'lurking' carries with it negative connotations; participants in other research have referred to the behaviour as 'creepy' (Pempek et al., 2009). However, the term 'voyeurism' is used in this research as it encapsulates behaviour that is not just lurking, but expresses a need to view the real lives of others. Moreover, the respondents vary from viewing every activity on their News Feed to selectively viewing what interests them, all of which is driven by a need to look at the lives of other individuals in one's personal social media network.

The way social media sites are organized, the widespread use and development of mobile technology and the need for voyeurism set the stage for users to engage in the behaviour of content consumption that helps them manage their moods in line with the theory of mood management (Zillmann, 1988a; 1988b; 2000) and adjustments to the theory (Knocbloch, 2003). A need for voyeurism is necessary for users to consume content on their personal social media sites, but another motivation, that of gaining attention and recognition on personal social media sites, is what appears to drive

individuals to take minutes to hours out of their days to create and post content on their social media networks.

4.1.2 Need for Exhibitionism

In this research I find that the time individuals spend taking a picture that is suitable for a profile photo on Facebook, or the time spent selecting a filter on Instagram that makes a picture more appealing than it actually is, demonstrate the motivation that individuals have to present themselves in an optimistic and positive light to gain attention. Individuals on personal social media sites are essentially taking part in exhibitionism, which includes the extravagant personal displays to gain attention and subsequently recognition on social media. Exhibitionism has been evidenced in consumer research as symbolic consumer behaviour (Holbrook & Hirschman, 1993), in which one's desired social image is manipulated via consumption. In the literature, exhibitionism online has been approached from the online self-presentation perspective (Hogan, 2010); however, in this research the interaction of exhibitionism and voyeurism is examined as a foundational motivation for content creation and consumption for collective mood management online.

In their research on personality types and corresponding Facebook usage, Ryan and Xenos (2011) find that individuals who had scored higher on exhibitionism had a higher preference for status updates and photo sharing on Facebook, as those features allow users to engage in self-promoting behaviour. Similarly, the collected data demonstrates that exhibitionism, facilitated through the architecture and structure of social media sites is a precursor to creating content on social media site.

Although it may appear obvious that persons sharing any information online do so to gain the attention of others in a network, the process is actually multi-layered as is evident in this research. The data indicates that at the very basic level, users vie for the

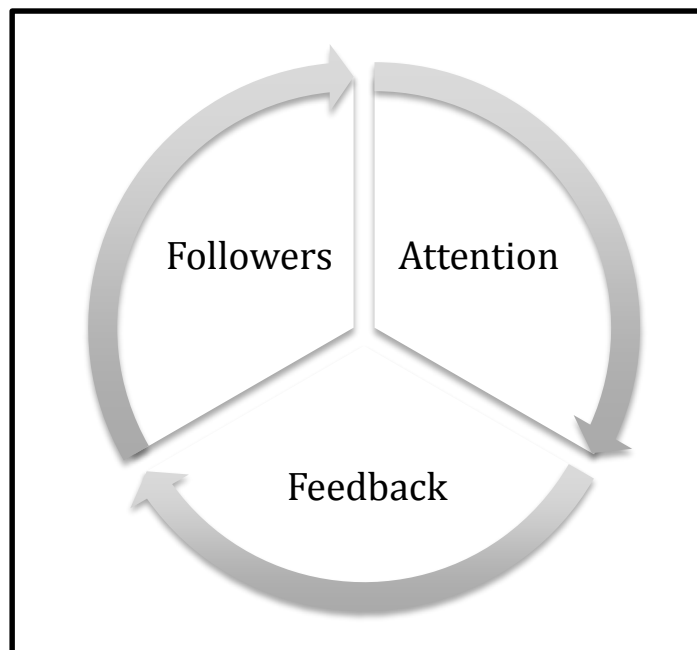
attention of others through the items they post or share online. The structure of social media sites like Facebook and Instagram allows two other levels to emerge so that attention is not the only outcome demanded from exhibitionism. Getting feedback in terms of 'likes', 'comments' and 'shares', and earning followers on the social media sites are also desired outcomes of exhibitionism.

It is relevant to distinguish between followers and friends. The former suggests a unidirectional and fan-based relationship, while the latter is a bidirectional relationship based on friendship according to researchers (Boyd & Ellison, 2007; Marwick & Boyd, 2011). According to Lange (2007), relationships on social media can be understood through media circuits, from the moment of creating and posting content to receiving a comment or an acknowledgement of a post from a friend in a network. Based on the view of social media as a network of media circuits, different relationships such as a unidirectional relationship with a single trajectory of directed communication or a bidirectional exchange relationship reflect different types of media circuits. My use of the terms 'followers' and 'friends' differs from the terms adopted by each social media site. For example, friends and followers are all termed as 'followers' on Instagram and Twitter, yet friends and 'subscribers' are distinct on Facebook. In this research, all individuals linked in a unidirectional and fan-based, or bidirectional and friendship-based relationship are referred to as followers in this section for the sake of simplicity.

At the very basic level, the data suggests that individuals want to gain attention by posting or sharing any content online. The collective desire to get attention through exhibitionism established the foundation for collective and selective content creation for mood management. Getting feedback on the content one uploads on one's profile is another outcome of exhibitionism that relates to attention, which is a prerequisite of exhibitionism. Feedback on social media comes in the forms of 'likes', 'comments' and 'shares' on Facebook, and 'likes' and 'comments' on Instagram and YouTube. The act of giving a picture a 'like' is openly indicating a positive attitude towards a particular

content and is more significant than simply looking at a post online and moving on to the next. Therefore, feedback is considered as a drive that builds on attention. Another aspect, beyond receiving feedback from others on one's posts, is the ability to attract followers. Facebook, Instagram and YouTube have the capacity to allow individuals to follow the online activities of others, and at this stage individuals perceive someone's contributions as valuable enough to include them on a list of people to follow. Because the act of gaining followers supersedes the receiving of feedback, the former is the third-level outcome that results from the creating and sharing of content on social media. Through having a large number of followers, individuals are able to demand attention, rather than needing to compete for a very basic level of attention. This relationship is depicted in Figure 3.

Figure 3: Relationship among the outcomes of exhibitionism: Attention, feedback and followers.



The individual's need for exhibitionism does not work in isolation on social media; the structure and functionality of social media sites such as Instagram also supports this trend of indulging in over-exhibitionism to become popular through the desired outcomes mentioned in Figure 3. This is similar to previous research in that the

introduction of the News Feed interface by Facebook, and later the Timeline interface has raised individuals' awareness that their networked audience is viewing their information (Lampe et al., 2008; Zhao et al., 2013).

Likewise, I find that on Instagram, users can achieve a status of popularity by making it to the 'Popular Page', helping them gain even more attention, feedback and followers. The aim of becoming popular on social media is not a new one, but has been present from the early waves of social network site development, such as in Friendster, when users would attempt to gain a large number of friends through the 'Most Popular' feature on the site (Boyd & Ellison, 2007). Likewise, Zywica and Danowski (2008) found that an individual's perceived popularity on Facebook is based on the number of friends that individual has.

Although attention is a basic drive for creating content online, rarely did the respondents outwardly admit to wanting the attention of others. However, there are clear expressions in their statements that indicate a need for attention. For example, Maria talks about not getting any recognition on items that she posts online:

Sometimes I'm disappointed because sometimes, obviously you put things on Facebook for other people to notice or people to look at, like I said, I guess it's sort of a validation in a weird way. Maybe it's disappointing.

Likewise, Marta refers to wanting attention when she was younger, but with age she believes that she has become less of an obvious exhibitionist:

So sometimes, yeah, look-, I think you can see it like in the beginning might be more like this-, I don't know how old I was but when I was young, "Look at me, I need attention," because it's more

myself and trying to be beautiful in the pictures. But then it changed I guess as I study myself. It changed more to friends, group things. And of course, even if it's friends or group things, I like myself in the picture, you know.

Building on the need for attention is the need for feedback from others in one's network. Feedback facilitates the recognition or affinity of others towards content posted online. The significance of feedback to individuals varies, as is evident from the respondents; however, there is some degree of importance given to the feedback one receives. For example, Antony deleted items that he shared on his Facebook 'Wall' as it was not received the way he had expected:

I mean, it's always nice to get likes, it's always nice to get comments, you know, as a response. I mean, I guess I have to admit for sure, you know, like Facebook is a bit of a Vanity Fair, right, I mean, like I personally feel kind of very disappointed if nobody responds to something I post... if I really like something on Facebook, I share it, or actually, last two times I've done that, there was zero response. And I thought that the post was very kind of bad taste, crass, but I thought it was kind of funny at the same time, so I shared it, and I got no response. So I just erased it from my wall after a couple of days.

As others did not comment or click 'like' on the content Antony posted, he deleted the content. Just as not receiving any feedback can lead to negative affect, receiving feedback can be associated with positive affect as it shows that the content a person has posted is not only valued, but also helps to maintain the ties in social networks (Lange, 2007). For example, Cristy recognizes that receiving feedback on her Facebook posts makes her a little happier:

When I see one like, it's like wow. And they're interested or they like something that I posted so it's always good to know that someone values what you've done or what you post... That's what makes me happy just the idea. [Laughter] It's like wow, one thing that you think, okay, I'm a little bit happier something.

Understanding the role of consumer affect in the online context is important to understand consumer's online behaviour (Xia, 2002). According to Clore et al. (2001), individuals draw meanings from the interpretations of their feelings, which can have a motivational effect. Especially in the online context where individuals are primarily browsing for fun, positive affect tends to be interpreted as enjoyment and can motivate individuals to continually take part in that activity (Martin, Ward, Achee, & Wyer, 1993; Wegener, Petty, & Smith, 1995). These previous works on repeating behaviour that leads to enjoyment is in line with the behaviour of the respondents. I find that experiencing a positive affect towards a social media related activity leads individuals to try to recreate the stimulus for the positive mood, which in the case of creating and sharing content online would encourage them to create and share content that elicits positive feedback from others that consequently results in a positive mood. James's statement demonstrates the positive sentiment derived from receiving feedback online:

And so like last year when it was my senior year, I became popular and I used social media to do that, so like you would post stuff and get 100 likes and it feels really good and then after that first 100 likes, you want to do it again, so then you just keep posting and then people like your stuff and then you become something. So on Facebook your post status, right, so then I go on this... another social media called Funny Jokes, and it's an Android-based social network, where like people just post jokes and stuff like that. And so I took some jokes off of that and I posted it on Facebook,

because I wanted to share it and people started liking it. So I started off with like forty likes, fifty likes and it felt really good, because I never got that many. And then soon, like I started posting like... And I started a fan base and then after that I started getting 100 likes and the first time you get that three digits, it feels really good getting 100 likes. And then people share it and you're like wow, like... and then yeah, so then you just keep posting and then every like once in a while I try to think of something funny or whenever I see something funny I'll capture it down or I'll videotape it so I can post it.

Marta expresses a similar positive sentiment towards receiving likes on a profile picture:

When you change your profile picture, it's lovely to see two days, 50 likes. That's, you know, you like it.

Interestingly, Marta's statement shows that she assumes it is generally understood that getting many 'likes' results in a positive sentiment, and that she is not unique in this feeling. Thus, by stating, "you know, you like it", Marta presents a scenario of empathy that is expected to exist among social media users. This further supports the notion that obtaining feedback on social media sites is generally viewed positively as it signifies recognition of one's created content.

Conversely, just as receiving feedback would result in a positive mood and consequently reinforces the desire to continue posting and creating content to achieve a positive mood, the lack of feedback over a period of time has an effect too. When individuals become aware of the lack of attention and feedback they get on their social media sites they engage less in creating and sharing content online. A similar behaviour has been documented by Xia (2002) in the context of e-commerce, in which she states that

negative affect motivates individuals to stop their activity earlier as they interpret it as not enjoying the activity, consequently spending less time on that activity and visiting fewer pages online. In the context of receiving feedback on personal social media networks, Jace recognizes that he barely receives any feedback from his friends in his network, so that his Facebook activity has gradually reduced over time and he now sees the actions of others online as attention seeking:

Those guys, they just want attention. They just tell– Yeah, like they tell things from the first they get up in the morning until the time they go to bed. I just don't do it. I sort of used to in the morning 'cause it was fun. And then people would like your status. You know, they'd press like. But no-one likes my status anymore. No one presses 'like'. I notice that it's getting less and less. And I don't bother with my status anymore.

Although it cannot be concluded that receiving feedback is an outcome that encourages users to create or share content online on their social media networks, or that the lack of it discourages individuals from creating or sharing content online, the respondents do show a general gratification towards receiving feedback on the content they post or share. Beyond receiving feedback, individuals are also able to gain followers on Instagram, Facebook and YouTube. Gaining followers indicates that others are subscribing to one's updates and are therefore interested in what one posts online. Donath and Boyd (2004) suggest that even displaying friends and followers in a network is a way of displaying an individual's identity through their connections. Not only do connections form a part of an individual's online identity, but also the number of followers indicates the level of popularity of a user. Consequently, by gaining followers users have a higher level of gratification for their online exhibitionism.

James, the youngest of the respondents, was most aware of wanting to increase the number of his followers on Instagram and Facebook, as it gives him credibility online, more so than simply receiving feedback on any post:

You become somebody that people will, like, give credit to, even if they don't know, so on Facebook there's followers too now, which means you kind of like exceed your friend limit, so then people can just follow you and so then that way like you're really high up; people actually like just want to follow you and just like look at your contents and stuff like that. So then when people see that you have a lot of followers, that means like... that means that you must have good content or something, so then people are following; they join in... they join the bandwagon... So then he doesn't have to prove to you that he's somebody, so then when someone goes on your Instagram like for the first time, they've got to check your content. Like, okay, this guy's kind of good-looking, I'll follow him, right, but when he has a lot of followers, people already give you like credit... people are like... they already give you the approval that you're somebody.

In a similar vein, Val talks about selecting people to follow on Instagram, whom she selects primarily based on the number of followers they have:

So, like, if I see for example someone's Instagram page that has about like, five hundred thousand followers, and it's all about fashion or interesting outfits, I'll definitely follow that person too, or that account. I mean if so many people want to follow this person, like let's say Chiara Ferragni, she's got like a million or something

followers, then there's probably something cool about her, and I'd want to follow her too, yeah.

Although none of the respondents are prominent bloggers, Instagrammers, vloggers or 'micro-celebrities', there is a perception that gaining followers is the key to being able to demand the attention and time of others, which social network sites such as Twitter, Instagram, YouTube and Facebook have made quantifiable (Marwick & Boyd, 2011). The pursuit of gaining followers therefore becomes the highest-level outcome of an individual's exhibitionist activities such as creating or sharing content on social media. Therefore, Figure 3 (page 66) is not a straight line, but a cycle, as gaining followers also leads to further attention and greater feedback, and the cycle can continually grow larger, remain stagnant, or reduce over time.

Collectively, the need for exhibitionism and voyeurism create the basis for selective and collective mood management on social media, in which content for mood management is not only consumed, but also created collectively by members of networks.

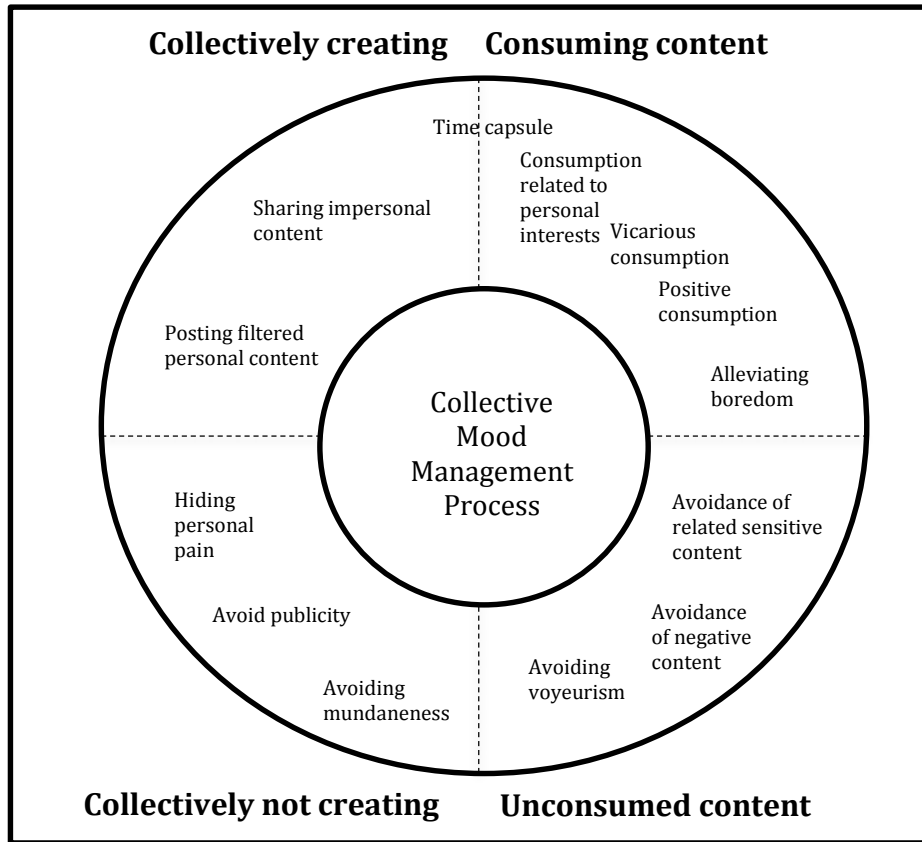
4.2 Collective Mood Management

In content consumption on social media sites, I found that respondents are selective of the content they expose themselves to and that the selection is based on their current overall feeling or mood. Even more interesting than media consumption was the collective level of content creation as a device for mood management. Some respondents actively partook in creating laughter-inducing content as it got them better feedback, and others less consciously so. With traditional forms of media such as TV series and films that have been the centre of mood management research, the creation of content is often ignored, as it is irrelevant to the research. Professionals in the field of film and entertainment create content, which is subsequently consumed for mood management or adjustment. In line with the idea of consumers liberating themselves

from the traditional markets (Firat & Venkatesh, 1995; Holt, 2002), I find that the devices for mood management on personal social media networks are not being created by professionals in advertising, film and entertainment, but primarily by individual non-professional consumers of social media, thereby emancipating consumers from consuming only professional content for mood management.

Viewing selective content creation and consumption of content through the lens of mood management and selective exposure theory displays the symbiotic relationship of the two activities, and provides an alternative view of social media usage aside from gaining social capital and portraying identities online as has been documented in the literature (e.g., Ellison, Steinfield, & Lampe, 2007). At a high level of analysis, I find that selective content creation is the act of sharing primarily positive content and not sharing personal negative content, while selective content consumption is primarily the consumption of positive content and the non-consumption of negative or personally sensitive content on social media. In the following sub-sections, the selectivity of content creation and content consumption is presented in great detail. Figure 4 presents a visual summary of the following subsections.

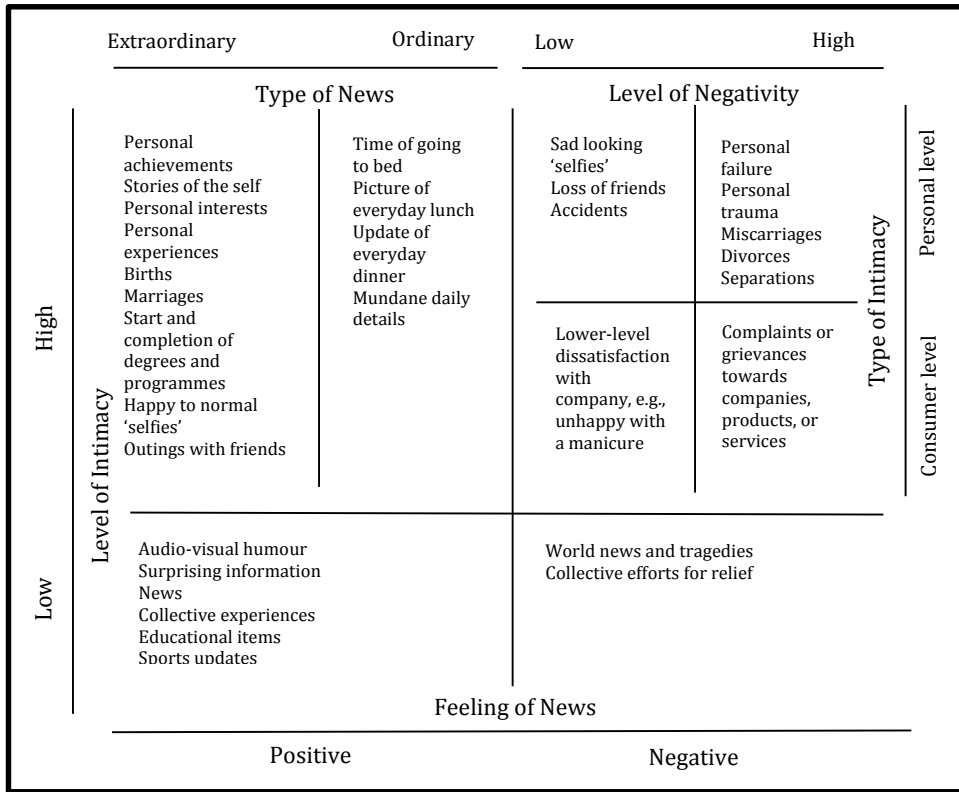
Figure 4: Categories of selective content creation and content consumption.



4.2.1 Collectively and Selectively Creating

Over a period of eight months, while viewing the updates of my 15 respondents I was able to categorize the types of content selectively created into posting filtered personal content, such as photos of a new baby as Maria did, or sharing impersonal content, such as jokes taken from other Android applications, like James does on a regular basis. Aside from posting content on personal networks for others to consume, the respondents also posted content for themselves, to look back over time and view their personal progress. Figure 5 delineates the type of content that individuals post on social media sites.

Figure 5: Types of content users create on social media.



Individuals generally post positive content online, either personal or impersonal, as they also primarily consume positive content, whether it is personal or impersonal. The definition of personal varies from one person to the next, with some being keen on sharing the most intimate details of their lives and others being reluctant to do so. In the literature, the consumption of positive media has been associated with individuals and families with high stress levels (Anderson, Collins, Schmitt, & Jacobvitz, 1996); therefore it can be suggested in this research that positive content on social media networks is also a device to manage the realities and mundaneness of daily. The literature on why some content becomes successfully viral is insightful, as Berger and Milkman (2012) give evidence for positive content becoming more viral than negative content, for reasons including self-presentation purposes and to make others feel good. Viral marketing relies on social transmission of content within and across networks, and

Berger and Milkman (2012) also suggest that arousing content has a higher chance of becoming viral. Thus similar to the findings of the authors, the respondents in this study tend to post funny, interesting and arousing content to get the attention of others in their network, applying similar principles of content transmission as those in viral marketing.

It is evident that the respondents create content pertaining to two overarching categories: (1) filtered personal content and (2) positive impersonal content. The filtered personal content relates to one's personal life and exists within the domain of the upper two quadrants presented in Figure 5. The respondents also share impersonal content that is positive or arousing, such as jokes, humour and interesting news articles. Impersonal content is depicted in the lower two quadrants in Figure 5. For example, on sharing impersonal content from other platforms, James selects content from specific humorous platforms:

So on Facebook your post status, right, so then I go on this... another social media called Funny Jokes, and it's an Android-based social network, where like people just post jokes and stuff like that. And so I took some jokes off of that and I posted it on Facebook, because I wanted to share it and people started liking it.

Maria also admits to sharing humorous content of an impersonal nature:

I'll put stupid stuff like this weird fact of this dog, where I want to make people laugh maybe or something.

Figure 6 shows an example of impersonal humour from Maria's profile, which is a formal application to date her daughter, who was six years old at the time of the data collection. This content is relevant to her situation as a mother and laughter-inducing at

the same time. Although content creation occurs without a clear recipient at the end of the communication, the respondents in this study create content with a 'networked audience' in mind (Marwick & Boyd, 2011) as they have closed profiles that others outside of their network cannot access.

Figure 6: Impersonal humorous content posted by Maria.



Adela also displays a similar approach, as she selectively consumes YouTube content and then posts it on Facebook:

If I am listening songs on YouTube or if I find a funny video on YouTube I share it because I always like when someone share a funny video I see it. So I also share when I do. Yeah, that's what I do.

Similarly, Cheong and Morrison (2008) have also documented the habit of consuming funny content on YouTube and then sharing it. Moreover, Kruitbosch and Nack (2008)

find in their short study that the content that becomes most popular is either funny or highly original. Antony's approach to sharing content with humour is based on the logic that there is already a lot of negative news in the world, and so he attempts to share more positive content, in line with selective content creation:

I try to share the good news, you know, because I notice a lot of people in Spain, because, you know, because of our crisis and everything, have been venting all their anger, you know, and kind of amplifying all the bad news through their Facebook page, and, to me, that's such a waste of time, you know? So me, on the other hand, I try to use Facebook as a, kind of like, you know, if you have something positive to say, or if I have something positive to say, I say it. Maybe I share a good song I've discovered, you know? Maybe I recommend an exhibition, you know, but I try to bring positive inputs into Facebook, you know, rather than just complaining and stuff.

Antony has a more active approach to sharing positive content, whereas others such as Andrew, Adam and Jace primarily share anything that might be of interest to them. However, impersonal humour was not the only type of content being shared. For example, Andrew, Adam and Jace all also shared news stories, political information and other items of interest that they felt could also be valuable to others. As Jace says:

I could put up things about world affairs. I share a lot of that. Just news articles, world affairs, pictures, messages, like quotes. I'll share that if I like it. I'll share pictures that could be something that's funny, if it's a funny picture. You know, with a funny quote or something serious. Just anything of my humour.

From the netnographic data, it is evident that none of the respondents post gruesome or highly negative content, even if it falls under news and world affairs. Likewise, Andrew too shares items of interest to him and his network, including news items and politics:

What I share on my Facebook profile is usually, I like to share things of, I mean, value and interesting things and sometimes politics and sometimes– just share civic things or funny things... I mean something that I think it's worth people watching it 'cause I think it can, I don't know, it can be interesting for some people.

Andrew identifies the fact that he posts content that is interesting to him, such as political content. Thus Andrew selectively posts content on his Facebook that is funny or interesting and he believes others may find interesting too. From the political content that Andrew shares, there is often a humorous twist to it, as the following screenshot from Andrew's upload depicts:

Figure 7: Example of Andrew's content relating to political humour.



As Adam uses his Facebook to improve his profile as an entrepreneur, less humour is visible in his content and more interesting and informative content is visible instead:

I mean some news that I read and I think can be interesting for other people I post there.

Not only are the respondents sharing impersonal content in the form of humour, news stories and education items, as shown in the quadrant of low intimacy and positive news (Figure 5), they are also actively managing existing content available on their profile for the sake of others:

I'm not one that has albums and albums and albums of pictures, so maybe I'll leave a few of them up but now I'll take them down after a while. Like I don't think people want to see the same stuff over and over again, so I'll erase them after a bit. (Maria)

Aside from sharing items of impersonal humour or information, the respondents also shared a limited amount of filtered personal content. For example, Maria frequently posts pictures of her children doing different activities:

I like silly stuff, like there's this picture of my son and he's wearing, I have these pair of gold shoes and he was so cute 'cause he was really excited, he thought he looked like a robot in them and I guess I wanted to share that with someone and there was maybe nobody there to share so I'm gonna put this little comment up and people giggled and laughed and, you know.

It is noteworthy that even the personal content posted by Maria is for entertainment purposes. Adam too shares personal information that he is proud of:

Well, I'm real excited because we started working on this project two years ago and now – two years or one year ago – and now two months ago we launch it. So now we can see that the work that we've done this time are really; it seems that, it seemed in a way to do something so I'm really excited and proud of this work that we are doing and I want to share this excitement that I have to the, with other people. But I really, I have these feelings and I think I have to share it with the others.

There appears to be a general trend of posting personal information online that is of a positive nature, such as births, funny moments, events and marriages, and less inclination to share personal negative moments. Along with humorous personal content, or content that elicits strong positive feelings, the respondents were also inclined to share personal content that was not mundane or ordinary, such as photos from holidays.

I would post for example, last week I was in Calella de Palafrugell with my boyfriend. Oh yes, it's like on the Catalan coast and it's really good. And I post a photo about that. But I mean, I'm not going to post like, for example, here, first day in [school] and post one photo. I'm not going to do that. That's it. I post photos about special things I do. (Cristy)

Jace's statement resonates with the tendency to post items that are out of the ordinary for each individual:

If I went on a trip, like I went to Vegas, I shared a lot of pictures. I took a picture with my phone and I shared it.

During the interviews, Marta described some of her photo uploads on her Facebook profile:

This photo...We went for a week in New Zealand with a camper van on all the South Island. It was amazing, I think the best trip of my life. But inside New Zealand, it was, we jumped. I did skydiving. We swam with dolphins. It was incredible. I mean it was really incredible and this kind of-, I mean this was real, this kind. You just park here, you sleep. I don't know if it was legal or not but we sleep here. You had breakfast under the sun, and these views with the fire, with the-, it was amazing. This was amazing.

Marta described moments of unique experiences in relation to a large number of photos that she had posted on her Facebook profile. Sharing of positive content, whether personal or impersonal, was not only intended to make others feel better about their lives, but stems from other motivations such as exhibitionism as this research suggests. This is similar to previous research in that sharing positive news consequently improves the self-concept of the respondents (Wojnicki & Godes, 2008). Exhibitionism and self-promotion through posting interesting and entertaining content is evident in James's statement about posting personal photos on Instagram to showcase high-end brands or plenty of money:

Yeah, so then like... there's this thing called Outfit of the Day, so then you just take a picture of what you're wearing and then people get to check it out... It feels really good, like I mean, you know, you can show off your brands of what you bought, like- Because I guess you spend so much money on your brands and I guess like this magnifies it, right, and like people who don't see you get to know. Like on that day not everyone's going to get to see you, so then why not put on

the show onto Instagram?... Yeah, but then you feel so good, like with all your brands and so you're like, you know, I'll just take a picture, because you have such good self-esteem right now, so you just take a picture. And then getting likes from... boosts your self-esteem even more.

The sharing of content on social media is associated with creating a particular desired identity as the large number of works in this area has shown (e.g., Hogan, 2010; Labreque et al., 2011; Liu, 2007; Marwick & Boyd, 2011; Zinkhan, Conchar, Gupta, & Giessler, 1999). Similar to the findings of Liu (2007), I find that the respondents are able to utilize online content such as taste markers to create an identity that is performed through their profile. By showcasing particular personal and impersonal content, at the individual level, the respondents are shaping an identity that they wish to exhibit or portray and simultaneously creating positive and entertaining content for others to consume as part of mood management. At the cultural level, a phenomenon of collective and selective content creation and consumption for mood management occurs due to these amalgamated individual behaviours of identity creation and selective content creation aimed at satisfying the motivation of exhibitionism.

Creating and posting or sharing content of a positive nature, regardless of whether it is personal or impersonal, are the primary types of content that the respondents posted on their personal social media sites. The type of post varies according to the interest of the individual and the type of content they are more willing to consume. Yet this is not to say that negative information was not posted online; on the contrary, some respondents did post announcements about deaths of friends, acquaintances or family members, or even personal dissatisfaction with companies. The respondents also do share news of global calamities or content that is both impersonal and negative and not personally related to the individual. This is clear in the following statement by James on sharing content concerning world problems:

I guess if someone's saying like praying for people in the Philippines or whatever, then you'll like it, because it's like respect; like I respect that too, and so... or you'll comment like, you know, it's so sad what's happening. Or people can just post like a share of like a news link and what's happening and you'll click on it and you'll read about and then you get aware of it. And then, if you want to do something about it, then do it, like create a charity website, you know; see what's going on over there and so then... yeah. Facebook is really just a place where you can share information, I guess. I don't share people dying, but no... I don't think I put anything negative... no, I don't do that, but I'll like maybe... I'll like, say there's this guy running a charity run for the Philippines; he's a YouTube star and so then when you donate money to him, he gives you stuff like maybe his T-shirt, stuff like that, so then yeah, I'll share that. But I mean, I wouldn't just post like a link to news where people are dying or something like that, no.

There appears to be a general tendency to not post content that is highly personal and very negative. Even when the content is of an impersonal type, such as news, the respondents still lean towards posting interesting, positive or entertaining content. Sharing of primarily positive or filtered personal content was evident, especially content that the individual finds interesting for herself or himself. The term 'filtered' is used to refer to posting personal content where certain content is filtered out, as will be discussed in the following sub-section. Table 3 summarizes the types of content individuals create and post or share on their personal social media networks.

Table 3: Summary of content that is created online.

Selectively Creating Content	
<i>Posting Filtered Personal Content</i>	<i>Sharing Impersonal Content</i>
Content that is primarily positive and personal, excluding daily mundane details and content that is negative and of a personal nature. Examples include news of marriages, births and interesting outings.	Sharing content that is not related to oneself. Examples include newspaper articles, jokes, comics and YouTube videos.

The behaviour of exhibiting filtered and primarily positive content on personal social media sites could also be explained through positive affect regulation. Based on positive affect regulation to prolong a positive emotional experience, individuals use savouring strategies, such as communicating the positive experience to others, or remembering positive events clearly in order to increase the duration of the positive emotional experience (Quoidbach, Berry, Hansenne, & Mikolajczak, 2010). Although individuals differ in how they maintain positive affect associated with experiences based on income (Quoidbach et al., 2010) or self-esteem (Wood, Heimpel, & Michela, 2003), increasing the positive affect associated with positive experiences has overall benefits for well-being and satisfaction (Bryan, Smart, & King, 2005; Eisner, Johnson, & Carver, 2009; Fredrickson, 1998; 2000). Moreover, celebrating and communicating positive events with others is a strategy for savouring or maintaining positive affect related to a particular event (Gable, Reis, Impett, & Asher, 2004; Langston, 1994).

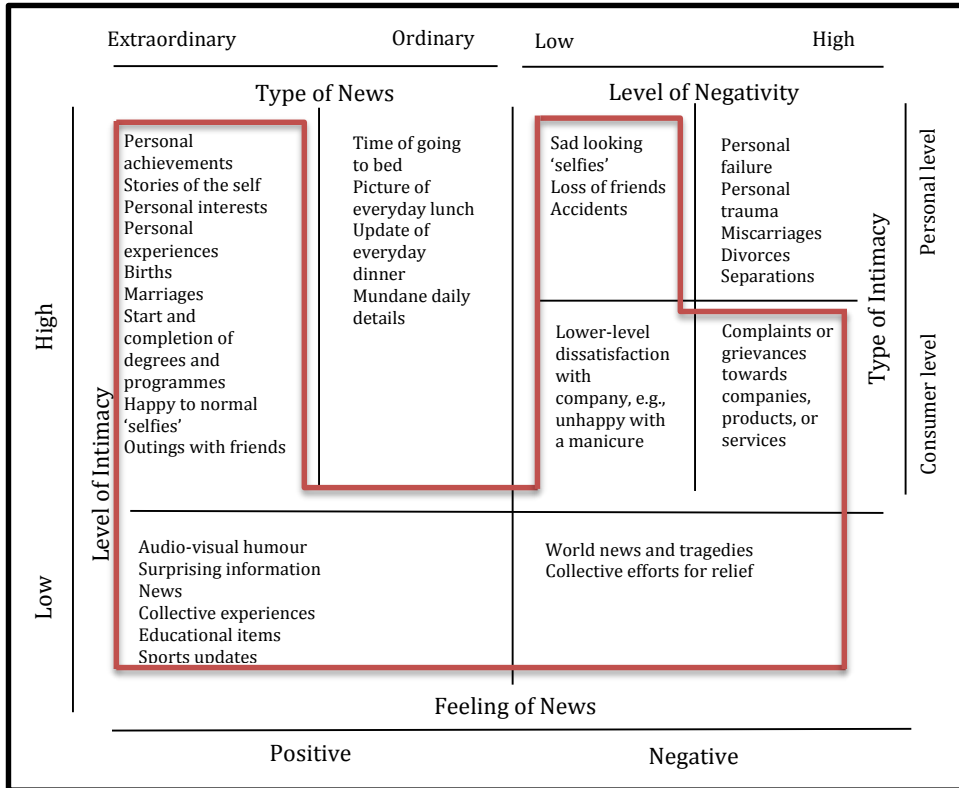
Comparing these works to the findings of this study, it is also evident that respondents create content to prolong the positive affect associated with the positive experiences they are posting about on their social media sites. Thus, by posting positive content related to experiences that individuals have enjoyed, or are proud of; users are able to increase the positive affect associated with those experiences, an effect which is multiplied by receiving positive feedback. The savouring of the positive affect of a

particular experience is therefore possible by sharing the experience on social media, thereby allowing others to consume and share in the happiness, and being able to bask in the further joy of the approval and recognition of others. On the flipside, suppressing the expression of positive emotions related to positive experiences reduces positive affect and consequently psychological well-being and satisfaction according to Gross and John (2003). Therefore, I suggest that not only do individuals satisfy their need for exhibitionism and the need for voyeurism through social media, but are also able to maintain and increase the positive affect associated with the positive experience that they have publicized on their personal social media networks.

It can be suggested, then, that from the types of content that individuals can post, the majority of the content they post or share fits within the quadrants marked in red in Figure 8. Figure 8 delineates the sections in the upper two quadrants that constitute the content creation category of filtered personal content and the lower two quadrants that constitute the category of impersonal content. Thus within the categories of filtered personal content and impersonal content, the types of content created lean towards positive, humorous, arousing, and informative content.

Collectively, users of personal social media networks contribute to a system of collective mood management by selectively creating or sharing content that has entertainment or information value, as well as being interesting. Users also create some negative content when it is impersonal and not highly sensitive and highly personal. This is because the negativity that is impersonal does not hinder their exhibitionism attempts, but rather promotes it by showing concern for and knowledge of negative world affairs. The respondents also consume content that is similar to the types of content they create, depending on their mood at the time of consuming the items online.

Figure 8: Types of content individuals tend to create online.



As there was a general trend towards posting items that are positive in terms of entertainment or information, I also find a similar trend of content that the respondents were reluctant or hesitant to post on their social media sites. Understanding the process of avoiding certain content and the types is also relevant to understanding selective content creation and consequently collective content creation for mood management.

4.2.2 Collectively and Selectively Not Creating

Unlike the film and television industry, there are no regulations regarding the types of content users can create on their social media sites. However, there appears to be a general trend towards creating positive and entertaining content and avoiding the publication of content that is highly negative and personal, or uninteresting. Marwick and Boyd (2011) examined the use of Twitter and tweeting as a form of self-

presentation to an imaged audience. In their research, the authors asked the interview questions to a public audience on Twitter, including a question on the type of content that users would not post on Twitter. The findings the authors present on the type of content users of Twitter would not post about appear superficial, possibly because of the public nature of the question and the response, as they were asked and answered on Twitter. Contrarily, the use of one-on-one face-to-face interviews sheds more light on the non-creation of content.

The long interviews (McCracken, 1988) were necessary to gain an understanding of the types of content that the respondents do not post or share, as netnography (Kozinets, 2002; 2010) would not be sufficient to elicit explanations of unavailable content. Below, three categories of content that the respondents avoided posting or sharing are detailed. The three categories are (1) avoiding mundaneness, (2) hiding personal pain and failure and (3) avoiding publicity.

In the previous sub-section on collectively and selectively creating content, it was evident that the respondents were keen on sharing photos or status updates about special events, such as weekends away with a boyfriend as Cristy did, or holidays with friends to exotic locations, like Marta. On the other hand, individuals are hesitant to post or share mundane or ordinary information that they perceive to be of no value or interest to others. Based on the literature, mundane activities refer to the activities that constitute a large part of everyday life such as getting up, preparing meals, eating and going to work (Kleine III, Schultze-Kleine & Kernan, 1992). Adam begins by stating that the purpose of social media is not to share basic information such as status updates declaring mundane details such as where one has dinner:

I think that it's not, the social network doesn't, the functionality is not; I'm here, I'm there or I'm eating dinner there, I'm not used to posting that because I think that I know this and people who are with

me they know, but the other people, they don't have to know that... Sometimes I feel that they are sharing more than they have to. I'm here, I was there, I'll be there. But, uh, I think most of the people, they don't post everything on Twitter or computer or Facebook, in this case. So they post just what they want about their life; they have a lot of things and they just post some things that for them are really important or they want to share it with the others.

Marta, who also dislikes it when others in her network post mundane information, also shares a similar sentiment:

I don't like people doing this, "I'm eating this, picture of what I'm eating. This is my house." I don't like this.

What users consider mundane is relative; however, content that is ordinary in the lives of individuals in a particular network is seen as content that individuals do not wish to consume or create. Maria equates sharing mundane content as sharing highly personal information:

I don't get overly personal and I'm not one of those people that like posts every single second. Like I don't like, oh I sneezed, I don't do that and there are some people that do but that's not me.

From the analysis of Maria's Facebook profile and regular photo and status posts, including about food, it is evident that she does post information that can be considered as quite personal, but not content that is ordinary and mundane. Antony's statement demonstrates that what each respondent considers mundane content that is different:

I think people overuse it or don't use it very smartly, but... You know, like posting stuff like, "Okay, I'm very tired, going to sleep now," or, you know, or, you know, "Here's a photograph of my breakfast this morning," or, you know, it's like, I just don't see it, you know, so overusing it in that way, you know, or using it the wrong way, of course, you know, like when, I don't know, people who would post, I don't know, embarrassing photos and stuff like that, you know, it's kind of like, it's weird how people just expose themselves like that, you know.

Antony equates mundane content as sharing pictures of food, which Maria actually does, even though Maria also does not like to post what she considers to be minute and ordinary details. Although what each respondent defines as mundane content varies, there is a general consensus against posting content related to everyday ordinary activities that would be of no interest to anyone else and which would not be contributing to a collective mood management. This is similar to previous mood management research, as Pearlin (1959) suggests that individuals view TV programmes to overcome the mundane reality of life and do not consume media that expresses a similar mood to that which one feels, such as boredom or disinterest (Bryant & Davies, 2006). Therefore, this research demonstrates that mundane content is not consumed as it does not contribute to mood management or adjustment through media consumption, and consequently is not created either, as consumption and creation are a symbiotic process. Lastly, referring back to the motivation of exhibitionism in creating content, mundane and ordinary information does not fulfil an individual's need for exhibitionism, as exhibitionism entails presenting oneself extravagantly to gain attention.

The second category of content that the respondents avoid posting is related to personal failure or pain. Openly sharing information that is related to one's failure

would remind individuals of their own failures, since it would be readily available on their social media profiles. Moreover, posting personally negative content does not contribute to collective mood management, as it would serve to increase negative moods. In a similar vein, Mendelson and Papacharissi (2010) suggest that individuals post pictures on Flickr relating to parties, events and sometimes landscapes. This suggestion is consistent with my individual-level findings. However, in this research I find that in creating positive content, individuals do not create content that is negative at a personal level. For example, Zac recently lost his job and did not post anything related to this event on his Facebook page:

Of course I'll put things on Facebook that's not going to show I don't have a job. I don't want the entire world to know that. It's not something I'm proud of and I don't need another reminder about it every day.

Likewise, but at a general level, Andrew states:

I don't show things that I cannot be proud of. On Facebook you try to create a personality and to show just the best of you, not the bad things. For the good things, you put it on Facebook but for the bad things you keep it for you and just close friends... if you have a problem you are not going to post it on Facebook because sometimes people are not that good and they see bad things and maybe, I don't know, I have friends here but maybe I've had people who don't like me. I try to eliminate them, I did like a cleaning some months ago but I think there's a lot of people who don't care about me and maybe people who I don't like and they don't like me, so I don't want people to know the bad things of me.

Andrew is hesitant to post any personal negative content, as he believes his networked audience includes people who will not care. By not posting negative content on social media, users are collectively creating a site with mainly positive content. Like Zac, Maria also talks about personal circumstances she did not post about on Facebook. Maria went through a divorce recently and reluctantly brought it up as an example of a personal event that she would not announce on Facebook as she not only wanted to keep this information to herself but also wanted to avoid becoming the centre of negative attention:

My husband and I, when we split up, like I didn't put things about our personal life on Facebook, I didn't put down how I felt about him or didn't feel about him, I didn't do any of that sort of thing, I thought that, there's certain things in your life you just don't share... So I was going through a divorce with my husband, I would not put any comments up there because I didn't want people, friends and family knew that I was going through a divorce and I didn't want anything I put on Facebook for example, to be taken one way or the other. Whether I put down I was having a bad day, I didn't want them to think, oh or a good day, so I absolutely, I didn't use it at all for almost a whole year, or very, very seldom. Now I still looked at other people's things, I just didn't post anything about myself for a long time, because I just didn't want the invasion.

In section 4.1, exhibitionism and voyeurism were presented as symbiotic motivations that drive content creation and consumption. Marta did not want to create and post any content related to her separation with her husband, because she states that she did not want the “invasion”. It appears that users post content related to experiences that they would like others to be voyeurs into, but not content that would result in a type of communication that the user does not want, such as intrusion.

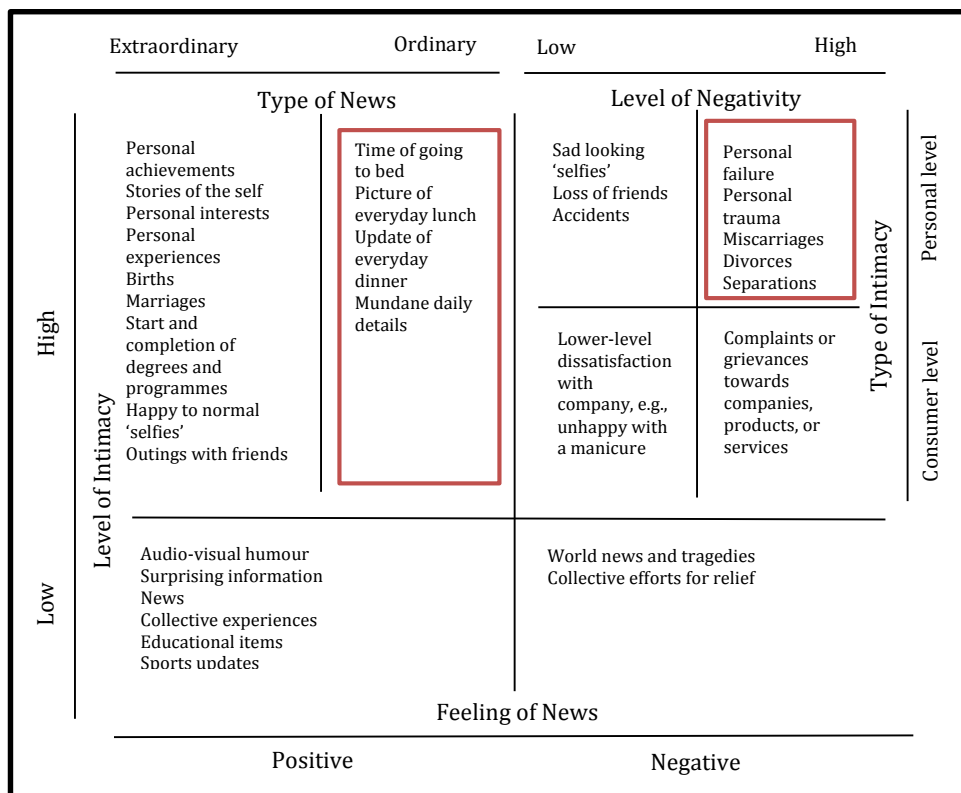
Like Maria's approach of not posting personally sensitive content on Facebook, Val, a medical student, referred to instances of not passing exams as personal information that she would not post on her Facebook:

A few times actually I failed tests in my first year, and there's no way I would let anyone of my Facebook friends or whatever know about that. That's really not something I go around telling people. It's not like good news that you just want to yell out for the world to know. Anyway, I mean who would care; all these people don't care about me, so why should I put up my weaknesses for everyone to know?

Val's statement also indicates an aversion to posting content related to one's failure or personal weakness. Just as there was a general tendency to share personal positive or impersonal positive content on social media networks, there is also a tendency to avoid content that is related to one's failures or moments that one cannot be proud of. If communicating news regarding a positive experience associated with positive affect helps to maintain and possibly prolong the positive affect as suggested by Quoidbach et al. (2010), then it could be argued in this study that sharing a negative experience associated with negative affect would prolong the negative emotion. Prolonging negative emotions contradicts the theory of mood management through selective exposure. Moreover, sharing of negative information would not create content that others would be willing to consume in an attempt to manage their moods, as the following sections on not consuming content will demonstrate. Additionally, not posting content that is related to one's personal failure also contributes to identity projection on social media. Individuals attempt to present a positive and interesting persona, and posting content that is personal and negative would detract from online self-presentation.

A study by Wang et al. (2011), identified topics users regretted posting about on their Facebook. The topics these authors came across included sensitive content, alcohol and drug use, sex, work, personal and family issues, and arguments. These topics fit into the domain of everyday ordinary personal content and highly personal negative content, which is consistent with my study. Moreover, rather than identifying specific topics like Wang et al. (2011), this research suggests overarching domains within which users are hesitant to post content. Figure 9 outlines in red the types of content that users do not create, which fall within the non-creation of content category of hiding personal pain and avoiding mundaneness.

Figure 9: Types of content individuals tend not to create.



The last category of content that individuals are reluctant to share relates to privacy concerns and is referred to as 'avoiding publicity'. The distinction between public and private content on social media essentially entails hiding or withdrawing information

that one likes to keep hidden, or revealing that which one does not want to keep hidden (Lange, 2007; Sheehan, 2002). Privacy on social media refers to controlling the externalization or publication of an individual's personal information (Benn, 1971; Dholakia & Zwick, 2001). Some of the respondents, such as Marta and Cristy, are both wary of posting content, especially personal content, although they do post such content on an infrequent basis. These respondents are more aware of the public and private dichotomy, and adjust their social media usage accordingly. Cristy states:

I can say I never, like, post any, well my thoughts or things like this. I've never posted, cause I think that, well, there's many people in Facebook that, well, I know them, but I don't have like a constant relationship or direct relationship, maybe they're friends of friends or friends that I've met one day and then we were doing something.

Because of the number of Facebook friends that some of the respondents have in their network, they are cautious when sharing personal content since the audience of the post is not only close friends, but also acquaintances and others. Marwick and Boyd (2011) write about the networked audience of social media networks, in which the audience is not fully identified, but includes familiar faces, therefore being simultaneously public and private. The result of a networked audience is wariness of sharing information that individuals consider highly personal or not suitable for their networked audience, especially when the audience is considered too large (Brandtzæg, Lüders, & Skjetne, 2010). Contrary to the user's need for privacy in some instances, Facebook administrators are motivated to keep privacy controls weak in order for content to be valuable to advertisers and to facilitate information exchange (Wilson, Gosling, & Graham, 2012). Similar to these studies, it is evident that Marta's audience on her Facebook not only includes friends but people she has met briefly during her travels too, and has gone from a small network that may have been more private to a large networked audience:

Well I started saying this, “No, I just want the people very close to me.” But then yeah, you travel and you’ve got 750 people from that, yeah, and then yeah, with work, again. So I’ve got 700, or I think I’ve got 750 or something. But for sure I don’t talk to them like I talk to ten maybe, maybe more sometimes, but usually I don’t really talk.

The broad audience on her profile makes her hesitant to post what she considers personal information, such as her thoughts. Although the Facebook friends of the respondents consist primarily of offline relationships or acquaintances, consistent with previous research (Ellison et al., 2007), there is still a concern about public versus private as the respondents demonstrate. Lange’s (2007) research on private and public videos on YouTube suggests that individuals share some content with certain social groups and not others, and share different content with other social groups. Such acts of dividing content within a particular medium are also evident in this research, in addition to the categorization of content across different media. Although sharing content on social media sites is viewed as sharing publicly, there appear to be different levels of content sharing among different audiences, which Lange (2007, p. 369) refers to as “fractal distinction”. For example, Amy, who has approximately 400 Facebook friends, is more hesitant when it comes to posting personal pictures on Facebook as she doesn’t consider her Facebook friends to be close friends, but posts personal pictures on Instagram, on which she has 20 followers whom she considers to be her close friends:

You can see here, I have about... like, 427 friends! That’s a lot, and they’re not all my good friends or close friends or nothing like that. These are just people I maybe knew in high school, and like, from other parts of my life. So what I did, I chose to only have like, 20 people on Instagram, like my close friends and family and there you can see photos of me when I go out with my friends, or anything fun that I do. But as you can see on my Facebook, I don’t upload much

about my life. I stick to like, like for example, here, like YouTube videos, or funny jokes that I find.

Amy organizes the levels of privacy on the different social media sites such as Facebook and Instagram. She posts very impersonal and funny content on Facebook, and uses Instagram for posting photos that she only wants friends and family to see. Limiting content due to privacy concerns is termed 'avoiding publicity'. This type of non-creation of content takes content away from the process of collective mood management. Individuals require privacy over their own content for self-actualization, as privacy is necessary to protect and advance oneself and one's relationships according to Nissenbaum (2004). Moreover, privacy provides insulation from the scrutiny of others in a network and allows individuals to live their lives without fearing the judgments of others (Lange, 2007; Nissenbaum, 2004). The concern for privacy then raises the question of why users choose to have so many friends and followers on their social network sites that make them reluctant to share content. Richardson and Hessey (2009) suggest that Facebook presents an archive of relationships that may otherwise not exist without the help of the networking technology. Based on these previous works and the data, in this research I find that what may have started as a network of close friends that is considered as a private domain grows over time to include a network of acquaintances, distant and close friends, simply because the facility to maintain a connection with all these people exists. This consequently leads to a large networked audience in which the respondents are wary of sharing content they consider being private.

The concern for privacy is an issue that research on technology and the increasing availability of information has addressed. Networked societies, such as social media networks, present a threat to an individual's security, autonomy and privacy (Hoffman, Novak, & Peralta, 1999). A concern for privacy is also argued to be a form of consumer resistance towards increasing voyeurism and related exhibitionism online in order to

resist the distribution of one’s personal and intimate information (Dholakia & Zwick, 2001). Therefore, I also suggest that some of the respondents, such as Amy, Cristy and Marta, would be reluctant to give into excessive exhibitionism as a way of resisting a culture that depends on a need for voyeurism. Table 4 summarizes the three categories of content that individuals avoid posting on Facebook.

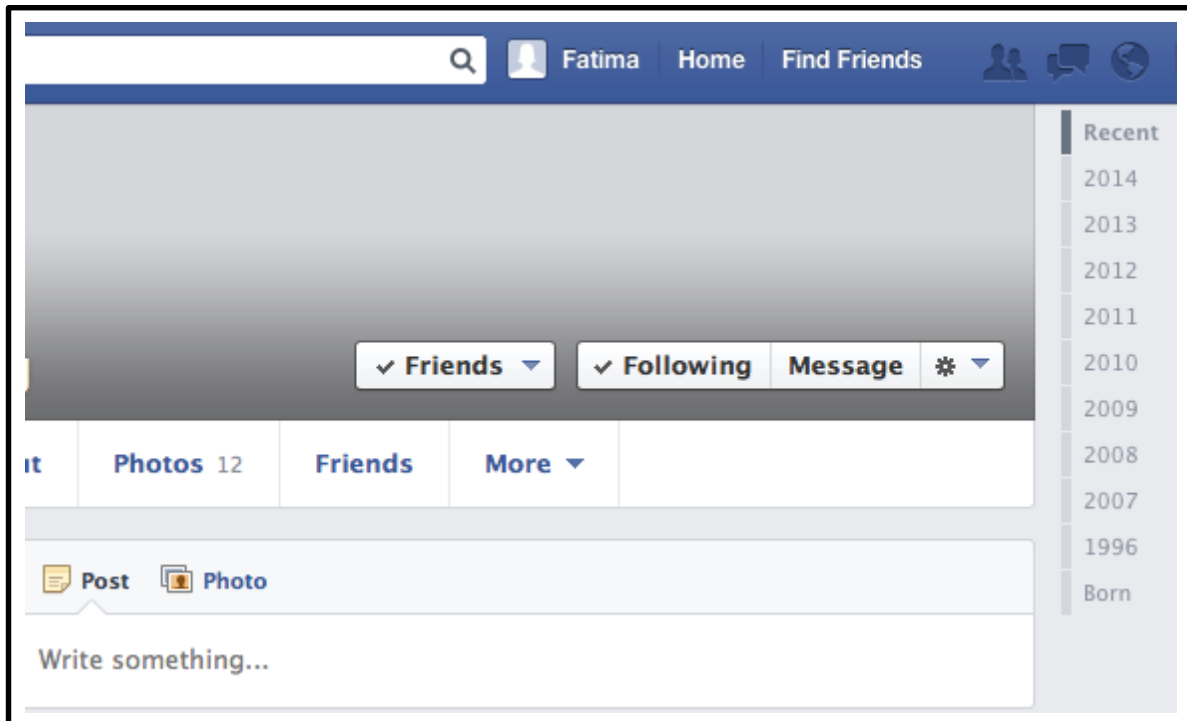
Table 4: Summary of content that individuals do not create.

Selectively Not Creating Content		
<i>Avoiding Mundaneness</i>	<i>Hiding Pain and Failure</i>	<i>Avoiding Publicity</i>
Content that is ordinary, usual and uninteresting. Examples include daily meals and bed times.	Content that is related to personal failure and is painful to the individual. Examples include divorces and separations.	Content that an individual is not willing to share as it is considered private and is kept hidden from their social media space.

4.2.3 Time Capsule

One of the categories that could fit into both collective content creation and content consumption is the category of ‘time capsule’. This refers to the content that persons post or share on their personal networks for their own consumption at an unknown future date. The concept of the time capsule highlights the way that social media networks can be used as a diary or a book of memories, which also lends support to the notion that individuals are reluctant to share negative memories and eager to share positive ones. The consumption of personal content has been facilitated by the ‘Timeline’ interface on Facebook since December 2011, which organizes an individual’s content in a way that enables browsing of a person’s past. Figure 10 demonstrates how the ‘Timeline’ feature facilitates the use of Facebook as a personal journal for the years listed on the right side of the figure, which can be clicked on to recall the activities of a user during that particular year.

Figure 10: Facebook 'Timeline' interface, archiving past activities.

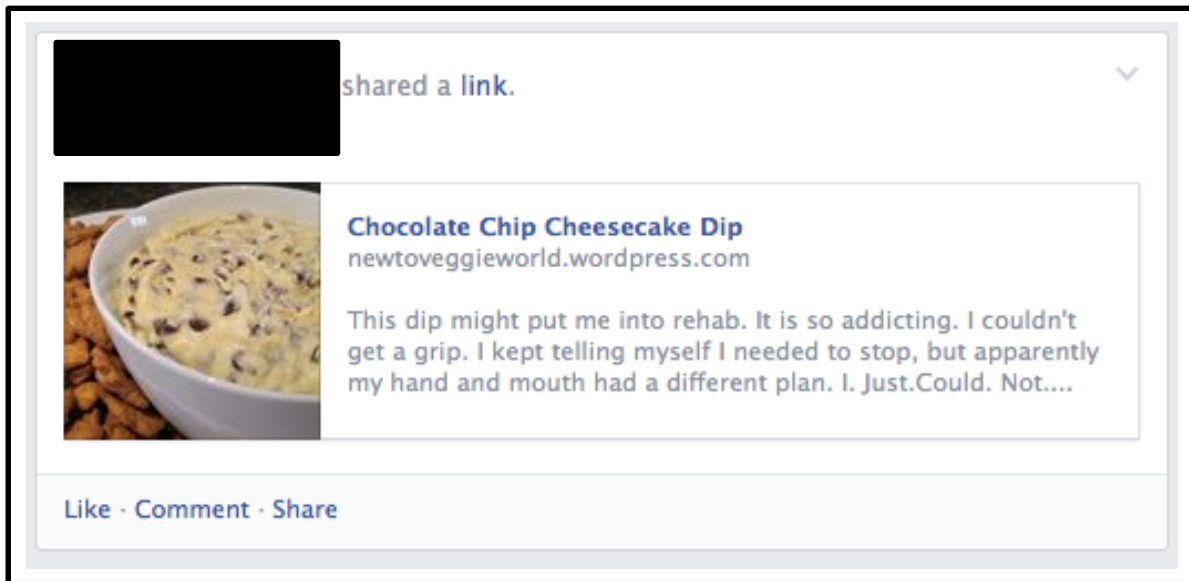


Maria, who enjoys baking and cooking, sometimes shares recipes on her own Facebook 'Wall' for future reference, so that she can go back and consume the content that she created when it suits her. For example, Maria states:

You know and a lot of times, like I'll share stuff to my Wall if it's something I want to remember, from Pinterest or if there's a recipe I want to try for dinner or something like that, like I'll just re-share it to my wall so I can, sort of like a databank right.

Maria posts certain content directly related to her own interests of cooking (Figure 11), and does not consider it to be relevant to others in her network.

Figure 11: A recipe link shared on Maria 's Facebook profile for her own consumption.



Aside from using social media sites as a database, James refers to looking back at posts as 'going down memory lane':

I like capturing the moment and then watching... looking at it again and then going down memory lane. So yeah.

Likewise, Adela refers to uploading pictures on a daily basis for her to be able to look back and see what she has done:

Almost every day I upload something, normally a picture. I don't like uploading just a sentence, sometimes, yes, but normally a picture of what I'm doing that day really. Just because maybe I like to remember, I enter my profile, I go back and I see like now I go a year ago and I was studying in the U.S.A. and I can see every day what I was doing. And then a lot of times I like going back and seeing my pictures and I see what I was doing.

Although respondents do post items online for their own consumption at a later date, this is not to say that posting this way and posting content for the networked audience to consume are mutually exclusive. Posting pictures such as Adela does on a regular basis serves multiple purposes, such as gratifying her exhibitionist motivation, showing others what she is doing and looking back at her own content over time. In Figure 4 (page 75), the category of 'time capsule' is located between creating content and consuming content, as one individual both creates and consumes her or his content simultaneously. Consuming one's own content has not been addressed in the literature, as the majority of content creation literature pertains to identity projects that are aimed towards others in a network (e.g., Hogan, 2010).

The category of 'time capsule' brings us to the next sub-section on consuming content, which also sheds light on why the respondents create the content they do. Creation and consumption of content is a symbiotic relationship because individuals create content that they find interesting and relevant enough to consume.

4.2.4 Consuming Content

By identifying the categories of content that individuals are more likely to consume or spend their time going through, a better understanding of the categories of content that individuals create and that which they avoid creating on their personal social media networks can be developed. Consumption of content is related to four broad categories: (1) personal interests; (2) positive consumption; (3) vicarious consumption; and (4) alleviation of boredom. The aim of this section is not to identify the types of content individuals consume when they are happy or sad, as that would simply be to elaborate individual-level theory within mood management research and has already received sufficient attention in the mood management literature. Instead, I am herein proposing a collective-level theory of mood management on social media through content creation based on content consumption.

Consuming content related to one's interests is the first and most common type of consumption encountered in this research. Consumption of content varies from reading the entire post to showing some indication of feedback such as a 'like' or leaving a comment. Individuals tend to select content related to topics that interest them and ignore content that is not. Understanding the topics that interest the respondents also sheds light on why they select particular types of content to create and consume. For example, Maria posted pictures of her children on Halloween, an example of content that is both personal and positive, and her consumption of content is related to children and Halloween costumes, demonstrating that she creates content that interests her and also consumes content that interests her:

So the first thing I'll do is I'll go through News Feed and I'll just see if there's anything new with, you know, anybody's posted anything, if there's something, like for example, one of my girlfriends posted something so then I'll scroll through her pictures, I'll maybe comment on like Halloween's over so everybody's looking at everybody's kids all dressed up and so I'll maybe comment on her pictures.

Likewise, Jace tends to share more news articles on his Facebook network, and his consumption also centres on reading news articles that are of personal interest to him:

I just scroll down and see if there's anything I want to read, anything that interests me. I go through it kind of quickly or it depends how busy I am and my mood. This one, this I read yesterday. Where the hell did it go? Now that's my hometown, in this article, this diner got shut down because they went bankrupt. Now they have reopened. That's interesting.

Jace also enjoys buying lottery tickets and playing bingo. His Facebook activity indicates an interest in reading articles and updates on lottery winnings (Figure 12). Figure 12 indicates an example of an article that Jace ‘likes’, meaning that he read the article and clicked on ‘like’, giving his feedback to the article.

Figure 12: Jace’s personal interest-related consumption.



Val creates content on Facebook related to fashion and accessories, and this activity is in line with her interests and her content consumption behaviour:

I like looking at how my friends dress up, like, the bags they carry. This friend of mine, she’s got a new designer bag everyday! So yeah, things like that I’ll look at. Or I’ll look at their accessories. I mean, those are the things that catch my eye. Even on the street, this is what I would look at.

Consumption is not only based on personal interests. There is also a tendency to consume content that is positive or uplifting, in line with the premise of mood management. For example, although James is an 18-year-old high school student who is not interested in children or pregnancy, he would read and comment on a photo of a pregnant acquaintance:

I like people's pictures. I mean I like people's pictures. Yeah, if a woman just had a baby, I would click 'like'. Or I might write a comment, "congrats," stuff like that.

Likewise, Antony notes that his content consumption is 'light' most of the time, referring, for example, to activities that others engage in, such as travelling:

I guess in some cases, it's kind of like, it's just a very light, superficial thing for the most part, you know, I mean, it's kind of, you know, "Oh, okay, so, you know, that person is spending a weekend a Madrid, oh, that's nice," you know, or it's just something very light, you know, it's kind of like a light pastime for the most part.

Although the content that Adam shares on his Facebook page is often related to his start-up venture, as well as sometimes tending to be more serious in tone, he also consumes content that is humorous and light-hearted in addition to the content that interests him:

I usually comment on things that are like jokes, something funny, something I don't know, with humour a little bit.

The content consumption of interest-related content is distinct from the consumption of positive and inspiring content, as interests can include less positive topics such as details

relating to medical operations. Interest-related content is not necessarily positive or inspiring; for example, Val reads articles on her Facebook 'News Feed' on surgery or new medical ideas as she is a medical student. This consumption is related to her interests and the content would not be classified as entertaining, positive or inspiring.

The next category in content consumption is called vicarious consumption. This type of consumption is related to experiencing events in the lives of others that one may not have a chance to experience oneself. For example, Amy refers to consuming content about her friend's skydiving activity, an extreme sport that she would probably not engage in herself:

I have this friend [name deleted]; she seriously posts these amazing photos from her holidays and stuff. Or this cool one when she went skydiving. I love looking at things like that, I mean I could never do it but at least here I can, like, how do I say this? I mean it's like I can see this experience through her eyes, 'cause there's no way I want to see it live through my own [laughter].

Likewise, Maria refers to a friend of hers who has travelled to a different continent for exciting work and who shares his experiences of the country where he is based:

Like, I have a friend that teaches in the [city deleted], so he's always talking about his crazy students and him and his wife are from [city deleted], like we went to high school together, so we grew up where it's 40 below Celsius and he's like in this heat-driven place, so a lot of times [name deleted] and his wife will comment about stuff, so I guess it's a way to live vicariously through your friends, through their experiences, people put pictures up of their travels or their experiences and so I'll comment, like, my friend [name deleted] just

went to Paris with her parents, so she had lots of pictures of her on the Eiffel Tower and, you know, you'll say how beautiful it was, yeah. So I guess I would notice things like that.

Moving to a different country and experiencing an entirely different climate from her own country is an experience that Maria cannot have as a single working mother. The content her friends create that she can consume allows Maria to live vicariously and experience events that she may otherwise not have a chance to.

Returning to the subject of creating content related to unique or extraordinary experiences and avoiding sharing mundane experiences such as pictures of breakfast and lunch, it is evident that individuals are willing to consume experiences that are unique, extraordinary or interesting in order to experience them vicariously. This type of consumption also supports the tendency towards creating content that is unique and extraordinary rather than mundane. Vicarious consumption is not consumption related to interests as it refers to experiencing the events in someone else's life, rather than just reading or looking at topics or postings of interest.

The last category of content consumption is the alleviation of boredom. A state of boredom is achieved when an individual's current situation is no longer perceived as appealing by the individual (Barbalet, 20003). Within this category there is no particular interest, attention or focus, only the behaviour of scrolling through a 'News Feed' on Facebook or a 'Homepage' on Instagram and observing everything without any particular engagement. In the theory of mood management, individuals attempt to reduce the mood of boredom by undertaking other activities, especially exciting ones. However, the widespread availability of mobile technology creates a foundation for consuming social media content to alleviate boredom practically anywhere in the world. For example, Andrew referred to going through his Facebook network while bored in class:

I think we, me and my friends usually use it more when we are studying, do things when we are in class and you are just not paying attention and checking someone's Facebook site.

From this study it is evident that consuming personal social media content while bored is equivalent to watching exciting TV programmes when one is bored, as the experimental findings of Zillmann's (1988) initial research on mood management indicate. Moreover, there is no indication from the respondents of the type of content they consume when bored, only a general reference to content consumption or to behaviour such as scrolling through pages and pages of content on one's social media network. James refers to spending a great deal of time on Facebook in order to alleviate boredom:

So as a teenager, and especially like throughout my five years of high school in [city deleted], you get a lot of free time and you get bored really easy as a teenager, so then you always try to find something to do and as kids you don't have a lot of money, you know, you can't just spend money here and there, so then you spend a lot of time on the Internet. It's easy to just spend your time on Facebook chatting with people; go on YouTube, watch a bunch of videos and then... so yeah, so I mean... it's easier for us to just check it every time... Because we get bored a lot and I mean, like whenever you're bored you just go on your phone and that's how it is.

Lampe et al., (2008) found that users spent significantly more time on Facebook when they were bored, although it is not clear in their research why this occurs. Thus I suggest that spending time on Facebook is part of mood management through selective exposure in order to alleviate boredom. Similarly, Mastro, Eastin and Tamborini (2002) extended Bryant and Zillmann's (1984) selective exposure theory to website

consumption. The authors found that bored individuals tended to surf through websites rapidly, as the following example from Ali demonstrates. Ali comments that when he is experiencing a wait or simply has nothing to do, he absentmindedly scrolls through the Facebook content on his mobile phone:

Sometimes I'll find myself just, you know, looking at everything on my Facebook, because I really have nothing to do. Especially when I'm waiting, at the doctor, or waiting for the bus, or something. I don't know what we used to do before all this technology was available! Like I'm looking at everything, but I'm not really, like I'm not really into it, does that make sense?

Content consumption due to boredom is consonant with the creation of content out of boredom. For example, Maria states that she shares humorous content on her Facebook while she is bored at work:

This was sort of funny I guess, someone had put it up there and I thought it was kind of, you know, sometimes you just get bored at work or whatever, so this was like one of these things, if I got arrested what did you think I did? So people can comment on what they think I would have done to get arrested for.

The four categories of content consumption can be linked to content creation as Figure 13 demonstrates. There appears to be a pattern to the creation of what is typically consumed on personal social media sites; content creation is not simply random. Social learning theory (Bandura, 1977; Burke, Marlow, & Lento, 2009) can be applied to this phenomenon to explain why individuals create the types of content they consume. Through their direct experience of consuming content, individuals identify the types of content that appeal to their exhibitionist selves and content that receives attention and

feedback. Subsequently, through social learning users of social media create the types of content they are familiar with through consumption behaviour.

Figure 13: Collective content creation and consumption.

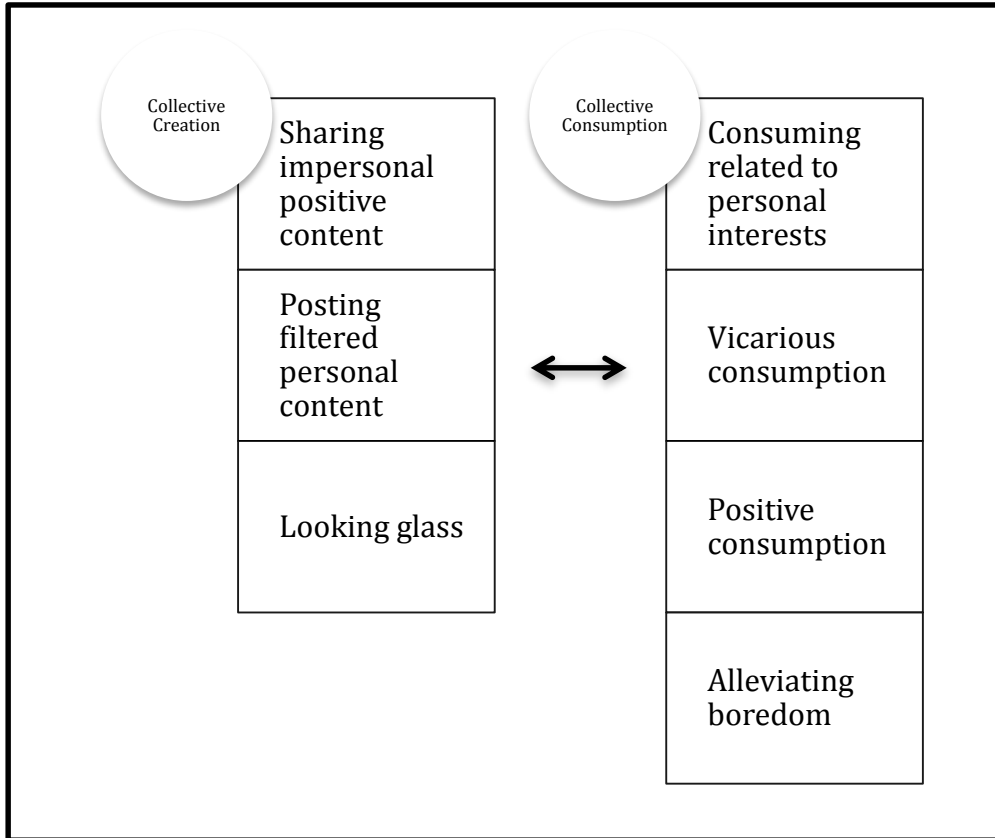


Table 5 summarizes the categories of content consumption that my research sheds light on. The following sub-section details the types of content that individuals do not consume on their social media sites.

Table 5: Summary of content consumption.

Selectively Consuming Content			
<i>Consuming related to personal interests</i>	<i>Positive consumption</i>	<i>Vicarious consumption</i>	<i>Alleviating boredom</i>
Content that is of personal interest to the individual regardless of the type of content.	Content that is mostly positive in nature, such as jokes or light-hearted content.	Content that is related to experiences that one may not consume in reality but can consume virtually.	Consuming any type of content out of boredom and lack of interest. Content consumption is often absent-minded and unfocused.

4.2.5 Unconsumed Content

The avoidance of consumption also explains why individuals do not post items about particular topics, as social learning through consumption would indicate the types of content that do not facilitate positive exhibitionism and consequently do not receive feedback. In this research, three types of content that individuals are reluctant to consume through acts such as looking at it, reading it, clicking on ‘like’, or leaving a comment are identified. Identifying unconsumed content would be difficult using only the online observation of Facebook activities. Thus the interview data becomes more relevant as it sheds greater light on non-consumption.

The three categories of content that individuals are hesitant to consume are: (1) sensitive content, (2) negative content and (3) content perceived to be excessively voyeuristic. Firstly, sensitive content refers to items that are particularly sensitive for individuals at a particular point in time. For example, Tamara is unable to have children, and when she found out it was difficult for her to consume any content related to births or children:

The worst would have been about four years ago. It had to do with babies. We really wanted children. We knew that I had some health problems and that we were old. But we were trying and other couples got married after us and were able to have children quickly that they welcomed and maybe there'd be a baby shower and the invitation might be here or the baby's born and it's not that I wasn't happy for the baby but I was depressed because I didn't have one myself. And so I think that there might have been a time when I didn't maybe click on something like this. Like something like this will sometimes be, it's not here but when this child came there's actually a series and I didn't click on it as much. Like to see a whole series I'd sort of passed that by. And there might have been a time when I was off Facebook just not to be bothered by that.

Various levels of content avoidance are evident in Tamara's example, from avoiding content related to babies to entirely going off of Facebook to avoid the risk of exposure altogether. A similar pattern is evidenced in Zac's behaviour of not consuming content, as he had lost his job and found it difficult to consume content related to other people's careers:

The hardest thing for me is probably looking at other people complain about how bored they are at work. It really pisses me off, stop complaining or quit! I don't have a job; I'll gladly take yours. I just try not to look at these things about people's jobs or especially when all these guys do is complain about it.

Zac and Tamara demonstrate that it is harder for individuals to consume content related to personally sensitive matters, which could also explain why individuals tend not to post about matters that are sensitive or depressing, as it increases the chances of having

to endure the negative affect for a longer period due to the feedback and attention of others. Although some sensitive content can only be termed sensitive for a fixed period of time, some content is indefinitely sensitive for certain users. Adela has a love of pets and animals, and therefore she gets unhappy when those in her network post items related to animal cruelty:

What I really don't like about Facebook and I like feel angry or feel sorry or feel so, so sad is when people share, you know that kind of things that I—oh, share this so that they stop cooking live dogs in China and there is a picture of an alive dog that is being cooked. Or share this to stop with the bulls, you know, the Spanish stupid things of the bulls and you see a picture of a bull that is suffering a lot.

The second type of content that individuals are reluctant to consume is broadly termed 'negative content'. This type of content is distinct from sensitive content, since what is considered sensitive is entirely dependent on the difficulties each person endures in his or her own life. Childbirth is a positive topic and yet Tamara was not willing to consume content related to it for a period of time because of her personal problem of being unable to conceive a baby. On the other hand, negative content is the broad classification of items that are generally perceived as negative or related to unhappy thoughts. For example, Val comments about her friend on Facebook who posts dampening emotional content:

Here, look, this friend, she just posts such emo [emotional] messages. I really don't like reading stuff like that. I mean what do you say to people like that? She's always writing things like "tears are falling", or something just as awkward. Honestly, if her tears are falling then she should call her friend. That's what I should comment, but I'm not

even her close friend so that would be weird. It's just sad, I don't want to read about her sad life. It's depressing.

Val makes a point that negative or unhappy content puts the recipient in a position of being unable to do anything about the current situation of the person who posted the content, in addition to dampening the mood of the reader. As such, there is a reluctance to consume content that is negative and to which individuals are unaware how to respond. This sentiment is also evident in Zac's statement:

Well, some people write these unhappy thoughts or they just seem sad and alone. If they're not my close friends how could I respond to that, "Feel better soon"? I don't like to read statuses like that; I'd rather read about something stupid and funny.

Another example of not consuming negative news is evident in Adam's statement:

Usually I read everything that they post and if there are links to news reports or videos, I will not read if it's like a disease, a report about something like that.

Adam has made no indication that news about diseases is personally sensitive to him during the interview. Therefore, this can be classified as content that is generally negative and related to subjects which he avoids reading about altogether. There is a tendency to avoid consuming content that can be deemed negative or unhappy. This can be explained through the theory of mood management, as consumption of negative content, such as upsetting news stories (Stone & Gruisin, 1984) would not alleviate a bad mood or even enhance a good one, but it would facilitate the intensification of a bad mood and end a good mood. Similar to previous research on consuming negative

content on traditional media, Antony's statement resonates with those of the rest of the respondents:

I mean, I don't need to read about the bad news in their Facebook pages, I can see them on TV and read them on the newspaper every single day, so, that kind of like frustrates me, you know, like how so many people have been using Facebook to go, "Oh, you know. Politicians are so corrupt and look at that and look at that, and, you know, and, no, we suck, and Spain, everything's so terrible in Spain, and la la la."

Antony's statement also demonstrates categorization behaviour, in which negative news delivery is considered to be better left to news channels and newspapers, whereas Facebook should be used for light entertainment consumption. This notion further supports the theory of creating and consuming content for mood management on social media. The last category of content that individuals avoid is excessive voyeurism, or looking into the daily lives of others. Although this is a drive for individuals to consume content related to the lives of others, it has been documented in section 4.1.2 that excessive voyeurism is frowned on by society, and mimics anti-social behaviours like staring at others or stalking. For instance, Amy states:

It's [looking at people's profiles] not something that I would openly admit. I mean, it's like, stalking people!

Online voyeurism is essentially the virtual version of real life staring or stalking, behaviours that do not accord with socially accepted norms. There is also a general tendency to avoid consuming content about the lives of others for a prolonged period of time. For example, Marta states:

And sometimes you find yourself, like you're bored or you're on the train or in the toilet, or I don't know, you're doing something, and you're looking down and suddenly think, what am I doing? Why, you know? I don't care. And then sometimes you go and you click and you say, I really don't like these things. And I do it sometimes, but I hate myself when I realize what I'm doing, you know, it's like looking into others' life.

Moreover, Andrew also expresses this sentiment in his statement:

I don't get anything, just being curious and passing the time. And watching people's Timelines and just staring at the screen is kind of crazy. I mean you get depressed... Depressing and I have felt that because a lot of people pass a lot of time watching other people's lives and I mean you have a life to live so go out and just be normal people.

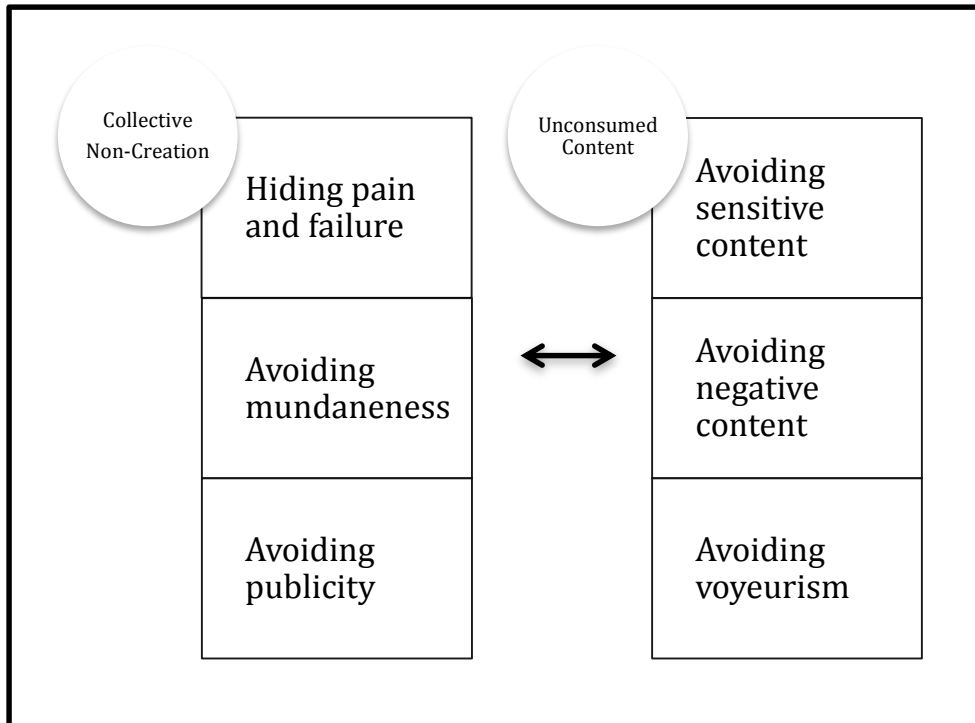
This research has demonstrated that users are willing to consume content related to the lives of others; however, there appears to be a limit as to how much content one should consume about someone else's life before it is felt to be inappropriate or unfruitful and essentially a waste of time. When users become aware that their behaviour is inappropriate and represents excessive voyeurism, they attempt to stop consuming content. The three categories of content that individuals avoid consuming are summarized in Table 6.

Table 6: Summary of the types of content users are reluctant to consume.

Unconsumed Content		
<i>Avoiding sensitive content</i>	<i>Avoiding negative content</i>	<i>Avoiding voyeurism</i>
Content that is personally sensitive to an individual for a period of time or indefinitely.	Content that is generally classified as negative and unhappy.	Avoiding the consumption of content when an individual feels that they are spending too much time observing the lives of others online.

Figure 14 illustrates the symbiotic relationship between not consuming content and avoiding creating particular categories of content online. Based on the observational data, the interviews and subsequent interpretation, I find that individuals tend not to create content that is negative in nature or considered private to oneself, and neither do individuals consume content that is negative or sensitive in nature or behaviour, such as excessive voyeurism.

Figure 14: Collective non-creation and non-consumption.



4.2.6 Usage of Social Media

When combining the behaviour explored in this chapter so far, it is evident that the types of content individuals consume and the types that they do not consume, in addition to the categories of consumption and creation of content constitute social media usage. Overall social media usage leans towards positive, humorous and entertaining content creation and consumption. Figuratively, the analysis can be presented using a semiotic square as shown in Figure 15.

Figure 15: An illustration of social media usage.

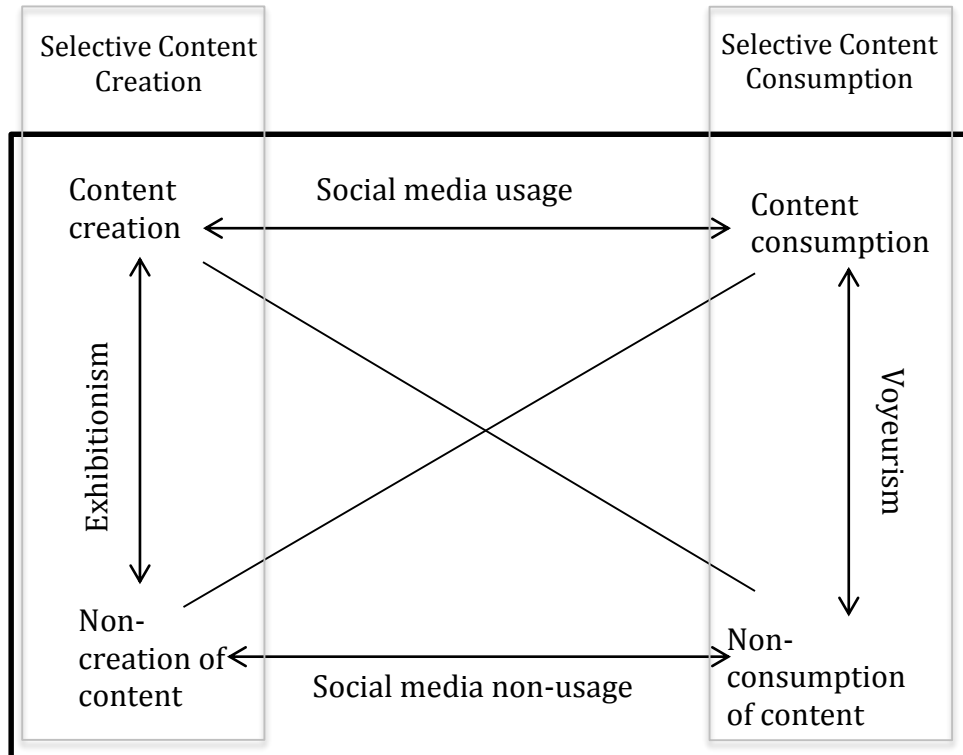


Figure 15 shows that social media usage consists of contrasting actions of content creation and content consumption. Likewise, social media non-usage consists of non-creation of content and non-consumption of content. Moreover, although the behaviours of creating content and consuming content appear contradictory, the

actions are related. As is evident from the respondent's narrative throughout the chapter, individuals create the types of content they consume. Similarly, although non-creation and non-consumption are also contradictory behaviours, these are related, as individuals tend not to create the types of content that they do not consume.

Exhibitionism supports the creation and non-creation of content, which are complimentary behaviours and fall under the category of selectively creating content. The creation of content constitutes three categories identified in this research. Individuals create and post content that is personal and filtered to include primarily positive or interesting personal information. Additionally, individuals also tend to share impersonal content on social media sites such as jokes and surprising news content. Negative and arousing news is also sparingly shared when it is impersonal. On the other hand, individuals tend not to create content that pertains to personal pain or is considered mundane. For example, news regarding miscarriages, lost jobs, and failed marriages are less prevalent on social media sites, as is everyday or mundane information. Furthermore, this study shows that individuals also tend not to create content when they want to retain a level of privacy as to what they share, especially in networks that grow considerably large.

Conversely, the motivation of voyeurism supports the consumption and non-consumption of content, which establishes selective content consumption. Non-consumption of content constitutes three categories. Individuals tend to avoid consuming content when it appears to be excessively voyeuristic, and they lean towards avoiding negative content that can dampen their moods. This research finds that individuals also avoid consuming content that is associated with a personally sensitive subject. Contrarily, persons consume content that relates to topics of personal interest and content that is considered generally positive including humorous and uplifting content. Individuals also consume content that allows them to experience the high

points of the lives of others such as travels and parties. Lastly, persons consume content as a way of alleviating a current state of boredom.

A category of content that falls between creating and consuming content is also identified in this research. Persons also create content online to consume it at a later date. Examples of this include sharing a recipe on one's own Facebook profile to refer back to later or uploading pictures on Instagram as a reminder of a great moment to reminisce over at a later date.

Together, the processes of selective content consumption and selective content creation support a collective culture of mood management. Through these interrelated actions, a consumer-created culture is derived on social media that mimics mood management and selective exposure theory by selectively creating and consuming content that is positive and entertaining and avoiding the consumption and creation of content that is negative and sensitive.

By understanding social media usage using the theory of mood management and selective exposure, it is evident that social media sites primarily consist of positive and entertaining content, as that is the type of content that users prefer to create and subsequently consume. The consequences of such a consumer-created culture on social media are presented in the following section.

4.3 The Consequences of Collective Mood Management

Social network sites allow individuals to make their information publicly available (Boyd & Ellison, 2007) and therefore offer a source for a huge amount of information about individuals. Holidays, births, marriages, jokes, weight loss, new jobs and other positive information bombard personal social media networks on a daily basis. Although the creation of such content can be consumed for collective mood management, there are

dire consequences arising from an overly positive, humorous and always-happy social network. This network of predominantly positive information arises from individuals creating content that is filtered and positive to fulfil exhibitionist goals and from the fact that it is primarily positive content that is consumed.

In my interview data, several instances of social comparison with overly positive content posted by others in the respondents' networks are evidenced. My data alone does not shed sufficient light on the consequences of a culture of collective mood management, as my data was collected with the purpose of building cultural-level theory from individual-level processes. Consequently, conclusive statements about the negative social consequences of individuals consuming social media content cannot be made. However, interview excerpts are presented that do support the notion that excessive consumption of data and voyeurism can have detrimental effects through social comparison. I also present two propositions for future research.

Burke, Marlow and Lento (2010) suggest that users who consumed far more content on their Facebook networks, such as looking at the profiles of others, viewing photos, clicking on stories in the 'News Feed', reported increased loneliness. Although their study does not conclude causation, they do find an association between loneliness and content consumption. This study gives some preliminary attention to content consumption on social media and its potential negative consequences. Likewise, Ryan and Xenos (2011) also find that loneliness and higher Facebook usage are associated; however, the causal relationship is unclear and the association is complex (Wilson et al., 2012). Kim, LaRose and Peng (2009) suggest that loneliness drives individuals to engage in online interaction, but these individuals end up with greater problems than loneliness because they simply escape loneliness and do not overcome the psychosocial problem.

In 2007, Ellison et al. (2007) suggested that Facebook usage interacted with psychological wellbeing; however, because of the way Facebook has grown to become

an exhibitionist parade and a voyeur's dream, the consequences of the current social media culture could be different. Over time, research on Facebook has yielded contradictory results because of the changing features of the social media site and the changing appeal to consumers as the site constantly develops (Ryan & Xenos, 2011). Consequently, users change their perceptions of Facebook because of the interplay between technical and social systems on Facebook (Lampe et al., 2008).

From the data, it appears that content creation, especially in relation to positive personal content creation, results in a situation in which it is mostly positive highlights from people's lives that are visible. Such a situation is fertile ground for social comparisons and especially for social comparisons with those perceived to be of higher status. Previous research by Muise, Christofides and Desmarais (2009) found that greater exposure to a romantic partner's social interactions on Facebook creates an environment for romantic jealousy. Similarly, it can be suggested that high levels of exposure to content on Facebook or Instagram creates a situation that facilitates social comparisons, and consequently encourages envy and hate expressed in hateful or snide comments on profiles. This behaviour of 'hating' or 'trolling' is often visible on profiles with a large number of followers or subscribers on Facebook, Instagram and YouTube.

During the long interview, Marta spoke about her need to be slimmer and referred to girls who had what she perceived as ideal body types and who posted their pictures on Facebook:

It's not that I'm anorexic or bulimic. I've never had troubles with it. But I've never accepted and I always wanted to be thin... So most of it, it's these kind of things, the girls who post pictures. Yeah, it's not jealousy about anything else, but most of it is an obsession that I've had my whole life, and it's always there. I don't understand why, but you dream.

Although Marta says that it is not jealousy, there is evidence of comparisons between herself and her friends who are slimmer. Marta also elaborated on how she felt when she views these pictures:

I'm very lucky and I've got a lot of things that I can appreciate and activities. And it's like my life is perfect. But this thing doesn't let me enjoy. You know, it's a reason to be sad always there. And Facebook reminds you, or of course the gym people in the street. So I guess this is the kind of thing, the profile, the amazing profile pictures or bikini pictures of people, that stuff that makes me feel bad. And I realize, why are you doing this, you know... Yeah. I mean it doesn't make any difference if it's a close friend or if it's not, no. It just is a thing that's always there. I don't know.

The consequence of viewing the figures of others on her Facebook site is that Marta feels worse about herself, as the difference between where she wants to be and where she is physically, expands. In a review paper of research on envy, Smith and Kim (2007, p. 47) define envy as "an unpleasant, often painful emotion characterized by feelings of inferiority, hostility, and resentment produced by an awareness of another person or group of persons who enjoy a desired possession." Viewing the 'better' lives and fortunes of others makes Marta feel sad about her current figure and could result in envy. Prior to Marta viewing those images, she was already dissatisfied with her body image. Viewing the readily available and modified content on her Facebook worsens the dissatisfaction. A similar type of comparison is seen in Val's statement, who views a lot of fashion-related content on her Instagram:

Somehow, I'm always looking at Instagram. I'll be looking at the clothes and accessories of these girls who've become famous, just so famous all of a sudden. This girl, [name deleted], we used go to

school together. I look at that, and I'll be like thinking that I want to dress like that too. But they're so skinny and everything looks good on them. Like look at this closet, I wish I could have that! When I keep doing this, like looking all the time, sometimes I just get, like, ungrateful for what I have. I have a lot, really, I have a lot of clothes, but you can never have enough. I look at this and I think I don't have enough, that I want more and all their wardrobe and I want to be like them, like a toothpick, and it makes me a little depressed.

Val is both comparing her physical image and her wardrobe with the fashionable individuals she views on Instagram. Her physical image and fashion are both important to her self-concept, as she defines herself as someone who likes to dress well. Spending time viewing the stylish clothes others wear, their wardrobe and the figure they have, makes Val more dissatisfied with what she has in her life in relation to fashionable clothes and physique.

Likewise, Andrew refers to a negative affective state of depression due to excessive viewing of the lives of others on his Facebook site:

And I've heard during this, watching people's Timelines and just staring at the screen is kind of crazy. I mean you get depressed...
Depressing and I have felt that because a lot of people pass a lot of time watching other people's lives and I mean you have a life to live so go out and just be normal people.

Envy due to social comparison is especially intense when one perceives oneself negatively regarding a particular characteristic which another displays successfully (Salovey & Rodin, 1984). Applying this to the context of social media, in which the majority of content is a form of satisfying one's own needs for exhibitionism and is

therefore flagrantly and excessively positive, a situation well-suited to social comparison is created. Social network sites allow individuals to make their information publicly available (Boyd & Ellison, 2007) and present a source of excessive information about individuals. The presence of such information could result in jealousy, as Muise et al. (2009) found when individuals became jealous of romantic partners when exposed to information about their partners on Facebook.

The effects of exposure to information may not be limited to jealousy among partners, but could result in envy arising from social comparisons too. It is, therefore, relevant to highlight the difference between the two related and often interchangeably used emotional concepts of jealousy and envy (Parrot & Smith, 1993). Envy is a result of one person lacking something that another enjoys; it may be targeted towards a group of people or one person, but it is a result of comparison with a target. Jealousy, on the other hand, stems from the fear of losing an individual to another, and is more commonly observed in romantic situations resulting in romantic jealousy (Smith & Kim, 2007). Although they are different emotions, they can occur together (Parrot & Smith, 1993), since someone who is a romantic rival can also have characteristics that an individual could compare to his or her own, thus becoming envious as well as jealous.

Marta and Val compare their physical forms to other those of other women who are scantily dressed and showing off their socially appealing physiques. As the individuals that Val and Marta compare themselves to are in their networks and are known to them, and not very different from them, social comparisons are more likely to arise (Festinger, 1954), resulting in envy arising from comparisons (Smith and Kim, 2007). However, Val also refers to comparing herself with users on Instagram with whom she has no personal relation and who can be considered different from her for the purposes of comparison. Moreover, it is worth noting that both Val and Marta had prior low self-esteem regarding their physical appearances, which fuels their dissatisfaction with themselves. Although Andrew does not specifically refer to comparing himself with

anyone on his network or to resulting envy, he does refer to a negative emotion of depression as a result of consuming excessive content pertaining to the lives of others. Therefore the common emotions observed in this research relate to envy as a result of social comparison from excessive content consumption and reduced happiness with one's life as a result of content consumption.

Based on the interviews and the discussions in the literature, several propositions that can be tested in future research are suggested. These propositions incorporate the constructs of envy, content consumption, life satisfaction and self-esteem, and require testing in light of the exhibitionism and voyeurism of today's social media culture.

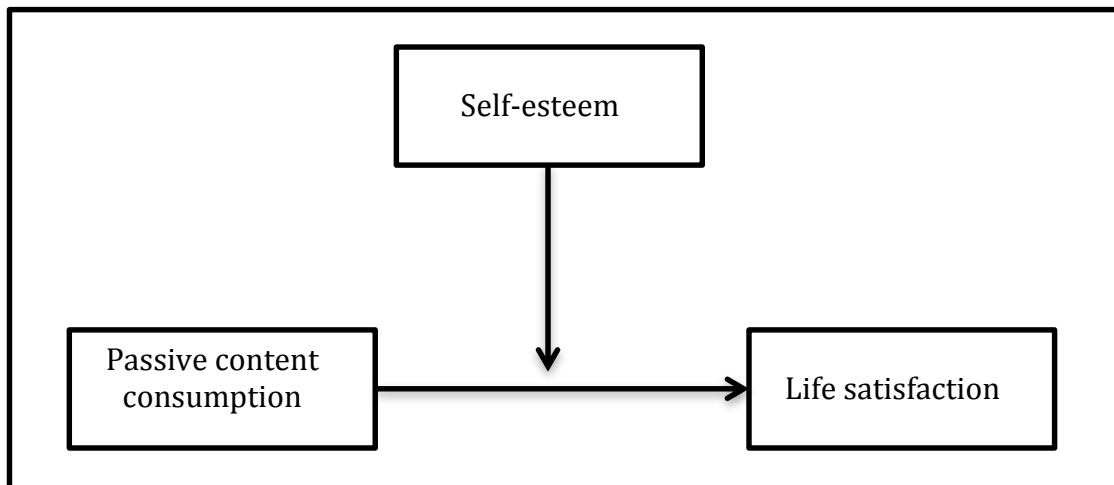
Proposition 1

From this research it is evident that when the respondents already have a low regard for themselves or low self-esteem about a particular aspect of their lives, it leads to lowered life satisfaction, which is exacerbated by higher content consumption. It is important to differentiate between active content consumption, which would include placing a 'like', commenting on or sharing an update or a post, and passive consumption, which involves voyeurism without any feedback. Val, Marta and Andrew refer to looking at the lives of others, but without providing any feedback. Therefore, in the first proposition the construct of passive content consumption is used, which encompasses the most prominent type of Facebook usage (Burke et al., 2010; Ryan & Xenos, 2011).

Moreover, the construct of self-esteem is used as a moderator variable, as self-esteem pertains to the evaluation of the self (Blascovich & Tomaka, 1991) and it could be argued that individuals who evaluate themselves well and are more accepting of themselves would not be less satisfied of their lives even with higher consumption of social media content. Therefore, the first proposition suggested is that self-esteem

mediates the relationship between passive content consumption and dissatisfaction with life. Although self-esteem and life satisfaction are somewhat correlated, they are distinct constructs according to Diener and Diener (1995). Therefore, it can be suggested that there is an association between individuals with low self-esteem who spend a lot of time passively consuming social media site content and lower life satisfaction (Figure 16).

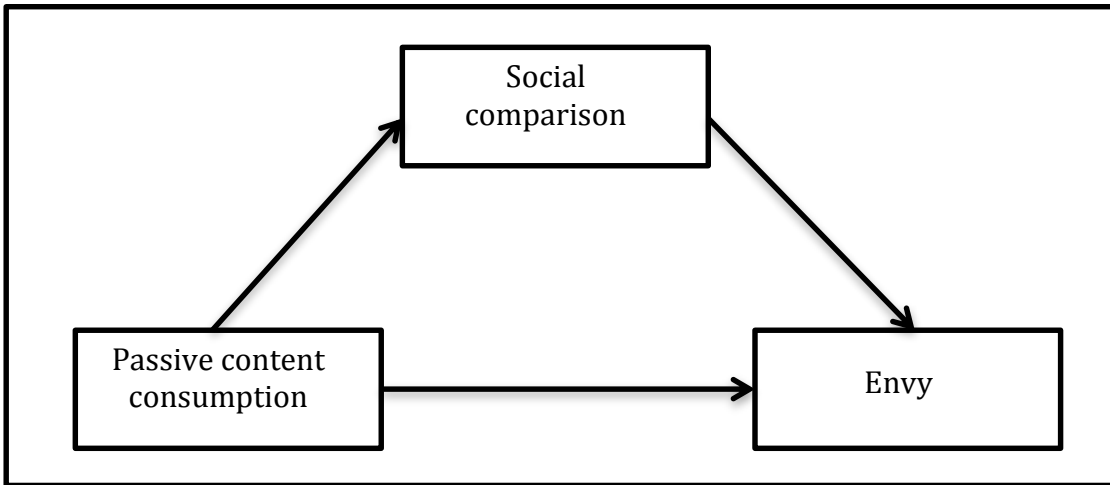
Figure 16: Proposition 1



Proposition 2

Muise et al. (2009) suggest that there is a significant association between spending time on Facebook and feelings of jealousy. Moreover, as social comparison is associated with jealousy and envy (Salovey & Rodin, 1984), social comparisons can moderate the relationship between consumption of content by spending time on social media and envy. Therefore individuals who spend ample time browsing passively through Facebook are more prone to comparing themselves to others and finding shortcomings within themselves compared to the exhibitionist presentation of others. As a result, individuals become envious of the better lives of others in their network compared to their own. Thus, I propose that social comparison moderates the relationship between time spent consuming social media content and envy (Figure 17).

Figure 17: Proposition 2



Scant attention has been paid to the negative consequences of social media consumption, aside from those studies that have been referenced in this section. Some studies that examine the negative consequences of Facebook usage include Burke et al., (2010)'s study on Facebook content consumption, which associates time spent on Facebook with an increase in social capital and loneliness. Muise et al. (2009) examine the availability of partners' information on Facebook and consider how this availability could lead to romantic jealousy. Although there are limited studies on the darker side of the symbiotic relationship of exhibitionism and voyeurism on social media, two propositions are presented that are worth testing and in order to shed light on the negative psychological processes involved in social media consumption.

Chapter 5: Suggestions for Brands and Marketers

Thus far the data in this research suggests that social media usage consists of consuming certain content and not others, and creating some content and not others. Individuals in the current consumer created culture tend to create and consume content that is primarily positive, entertaining and humorous. Subsequently this presents an interesting culture for brands and marketers to engage in.

From the literature review it is evident that brands and marketers have used social media mainly as a communication tool whether by creating communities or by advertising on social media. Identifying the consumer-created culture of content creation and consumption for mood management gives brands the opportunity to integrate into the culture and leverage value from it. A large part of the literature on electronic word-of-mouth (eWOM) marketing pertains to viral marketing (e.g., Hinz, Skiera, Barrot, & Becker, 2011; Berger & Milkman, 2012; Schulze, Schöler, & Skiera, 2014) and brand-related user-generated content (UGC) creation (e.g., Burmann, 2010; Smith, Fischer, & Yongjian, 2012).

In order to shed light on how brands can integrate into a culture of collective mood management so as to co-create content with individual consumers on social media networks such as Facebook, Instagram and YouTube, two brief descriptive cases are presented below of brands that were able to co-create humorous and entertaining content with their consumers on both YouTube and Instagram. Co-creation is a process in which consumers and companies take an active role to create value together. This understanding of co-creation is extracted from value co-creation research (e.g. Prahalad and Ramaswamy, 2004), and has been used in other online co-creation research, such as Kohler, Fueller, Matzler and Stieger's (2011) research on consumers co-creating experiences online in virtual worlds. Stemming from this, co-creation of content in this research refers to the collective efforts of brands and consumers in creating content offline to post on social media sites. The content is created through the experiences of brands and consumers together offline and then uploaded onto social media networks.

The case studies presented below exemplify ways in which brands can create entertaining or humorous content with consumers in order to gain attention, which is the currency of social media, and provides an introduction to the suggestions for brands and marketers that follows in this section. . Firstly, the case of the Jelly Belly Candy Company includes videos from YouTube to demonstrate how brands and consumers can create video content that is humorous and that consequently results in replication and sharing of the content. The second case of Urban Decay Cosmetics on Instagram, a photo sharing application, shows how brands can create experiences offline for consumers to partake in and then transfer the collectively created experience into the online sphere. These cases were selected because they were current at the time of collecting data and presented an opportunity to demonstrate the combined effort of brands and consumers in creating content and sharing it online. Moreover, the products in the cases are jellybeans and cosmetics, which are ordinary and everyday consumer goods, yet through the brand's combined online efforts with consumers these brands were able to gain attention by creating experiences with consumers. These case studies do not draw data from the online observation and interviews described in the methodology chapter, but stem from the insights gained through interpreting the data.

The first case presents a scenario of greater consumer agency and lower brand involvement, whereas the second case depicts a scenario of greater brand control and consequently lower consumer agency. Both cases illustrate that varying levels of consumer agency and brand control are visible in co-creating content for playful consumption on social media. Additionally, both cases present fun and entertaining content that is suited for consumption in a culture of collective mood management that values positive, interesting and humorous content.

5.1 The Jelly Belly Candy Company

The Jelly Belly Candy Company, known for its jellybeans of various flavours, launched a product called Beanboozled® which featured jellybeans of 10 colours and 20 different flavours. Half of the flavours are appetizing to consumers and the other half are not. Two flavours, one that is appetizing, such as buttered popcorn, and one that is unappetizing, such as rotten egg, are given the same colour. The packaging dares the consumer to try and compare the identical beans. The product was not seeded to influencers in the community, but was packaged in a fun and inviting way that got the product recognized within the YouTube community. Consequently, consuming the product became a challenge that YouTube video creators promoted to each other by ‘tagging’ other video creators. The content had a high viewership because of its entertainment value.

Several pairs of content creators on YouTube took up the Beanboozled® challenge and recorded themselves for others to view and replicate. Over the last year, since February 2013, there have been well over 150 videos shared on YouTube in which pairs of users try each flavour to identify who has the worst of the two flavours. Figure 17 depicts the flavours in the Beanboozled® product.

Figure 18: Beanboozled® flavours. Source <http://www.jellybelly-uk.com/flavours/beanboozled/>. Accessed 1 March, 2014



Three videos with the highest relevance and number of views were selected. The selected videos have had over 100,000 views on YouTube at the time of data collection. Table 7 presents a summary of the selected videos. The videos were recorded between June 2013 and February 2014. Creating videos is time-consuming compared to taking photos or creating a textual content, which could probably explain the variation in the time.

Table 7: Summary of YouTube video samples.

Video	Video title/link	YouTube channel	Date uploaded	Views (as of 1 March, 2013)	Number of subscribers on channel
1	What's In My Mouth (http://www.youtube.com/watch?v=Wk9_Q68oB0o)	JoeyGraceffa. Video includes Joey and Tyler	5 August, 2013	2,114,546	3,129,402
2	Bean Boozled Challenge (http://www.youtube.com/watch?v=NmbANc2FTwE)	Strawburry17. Video includes Meghan and David	25 June, 2013	1,064,062	638,629
3	Nasty Jelly Bean Challenge (http://www.youtube.com/watch?v=mnO7sCVK51g)	Itsjudytme. Video includes Judy and Benji	27 February , 2014	292,062	928,911

The transcribed videos totalled 38 pages. The text was analysed using an interpretive hermeneutic approach to understand the narrative style in which the video was presented. The narratives of the content creators are predominantly humorous, entertaining and light-hearted. The content is co-created using the product offering of the Jelly Belly Candy Company, as the product is central to the content, so is not just a product placement (Winkler & Buckner, 2006).

All the individuals in the videos introduce the jellybean challenge using terms such as 'fun'. For example, on the channel of 'JoeyGraceffa', the user states:

Today we'll be doing something a little fun with jellybeans.

Likewise, in 'itsjudytme', Judy states:

I thought this would be a fun video to put on my beauty channel.

Similarly, 'Strawburry17' also uses the word 'fun' to introduce the subject of the challenge on her video:

Now we're doing another challenge video, and this should be really fun!

Aside from introducing the topic of the video using the term 'fun', the individuals in the videos also nervously and humorously hope they get the better flavour of the two. For example in the video on 'Strawburry17', David exclaims:

Oh God, please Jesus, I don't want to get that one [laughs].

Likewise, Benji on 'itsjudyttime' jokes about the state of his stomach in fear of trying the unexpected flavours:

My stomach is actually turning already!

Subsequently, on trying the product in pairs, the reactions of the presenters in the video are laughter-inducing. On trying a white pair, the couple on 'Strawburry17' react in the following way (Figure 18):

David: I got coconut!

Meghan: Baby wipes! Gross!

Figure 19: Meghan and David reacting to the flavours they selected.



On trying a green-coloured pair, Jude and Benji, a married couple, react in the following way (Figure 19):

Benji: Don't tell me what it is!

Judy: Tastes weird, it's not horrible.

Benji: Booger!

Judy: [laughs] I got pear! Hey you can't spit it out!

Benji: Yeah, I can.

Judy: No, it's a part of the challenge.

Benji: [laughs] I don't want all the calories!

Figure 20: Judy and Benji reacting to the flavours they select.



A similar type of humour is evident in the video of 'JoeyGraceffa', when Joey is relieved to get an appetizing flavour (Figure 20):

Joey: I can't tell, lemon?

Tyler: Yes, lemon!

Joey: What? Woohoo!

Figure 21: Joey and Tyler sampling the flavours.



Such a humour is evident throughout the three videos of the selected YouTube channels. The resulting comments by followers are also primarily humorous including laughs.

Returning to issues raised in chapter 4, in which a culture of collective content creation and consumption for mood management was detailed, the roles of brands become evident through the example of the Jelly Belly Candy Company and its product being used on YouTube as a 'challenge'. In this particular case, the content that is created is both personal and entertaining. The content is personal because it is about the individual video creators, while the entertainment factor is introduced due to the tasting of the jellybeans. The creators of the videos make jokes while trying the product, and through their interaction with the other person in the video and the product, they are able to present a laughter-inducing video that is publicly available for others to consume on YouTube. It is relevant to note that the interaction with the product is key to creating the entertaining and playful content, which is why this is an example of co-

creation of content rather than an example of users creating content with product placements.

Aside from co-creating the content, these videos are consumed, based on the theory of mood management and selective exposure, because they are uplifting and humorous. The comments that viewers have left below the videos indicate enjoyment and an appreciation of making viewers laugh. This is very much in line with the conceptualization of a collective mood management culture, as content that is positive, entertaining and fun is created and also consumed.

Altogether, combining the efforts of the video creators and the inclusion of the product in the videos results in content that is theoretically ideal for managing moods. Moreover, the role of the video creators in this case is to create content, while the role of the brand is to provide a key accessory for humorous content creation. Through this, brands are truly co-creating content and experiences on social media platforms that have high entertainment value. Unlike viral marketing content, this content is not just conveyed across networks (Cheong & Morrison, 2008), but personalized and constantly recreated.

5.2 Urban Decay Cosmetics

Urban Decay Cosmetics is a cosmetics company that started in 1996 as a revolutionary cosmetic company that attempted to move away from the usual type of makeup and towards products with daring names and packaging. Urban Decay Cosmetic products are sold at mid-level retailers, such as Sephora, Ulta and Macy's. Some of their bestsellers include their Eyeshadow Primer Potion and their Naked Eyeshadow Palettes (Figure 21).

Figure 22: Naked 1 Eyeshadow Palette by Urban Decay Cosmetics. Source

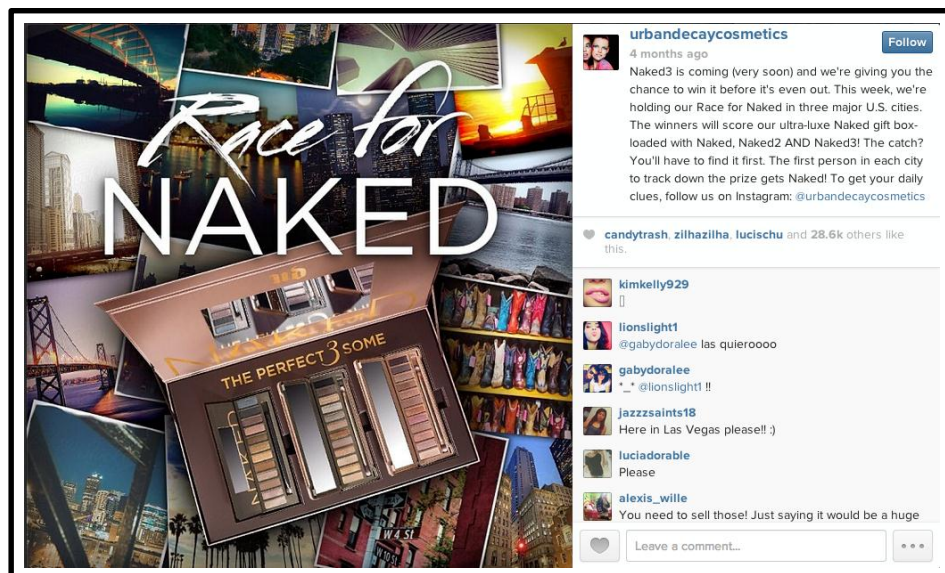
<http://www.urbandecay.com/urban-decay/eye-makeup/naked/245.html>. Accessed on 1 March, 2014



On the launch of the third Naked Eyeshadow Palette in November 2013, Urban Decay created an event they termed 'Race for Naked' in Los Angeles, New York and Texas. The race included a hunt for the third Naked Eyeshadow Palette that had not yet been released onto the market (Figure 22). The company provided hints on Instagram to its account followers as to where the palette would be hidden and engaged followers and consumers in a scavenger hunt for a coveted product among makeup consumers.

Figure 23: Urban Decay Cosmetic's post on Instagram introducing the scavenger hunt. Source

<http://instagram.com/urbandecaycosmetics>. Accessed on 1 March, 2014.



The response included thousands of followers attempting to find the products in the cities where the hunts for the product were held. Photographs of the winners were posted on Instagram holding the three coveted eye shadow palettes. Prior to each win, hints were posted through pictures on the Urban Decay Instagram site. Through the race to own the new eye shadow palette before it hit the shelves, Urban Decay Cosmetics was able to involve its customers who were interested in a competitive and fun activity to gain access to a new palette and also co-create fun and humorous pictures involving their fans and consumers, which were subsequently uploaded on the brand's Instagram page.

The content relating to the scavenger hunt was consumed by followers of Urban Decay Cosmetics on Instagram, with a primary narrative of eagerness to find out who won the set of eye shadow palettes, questions inquiring about the next city that the hunt would be held in and statements of disappointment over not being able to take part in the hunt.

5.3 Suggestions for Marketers

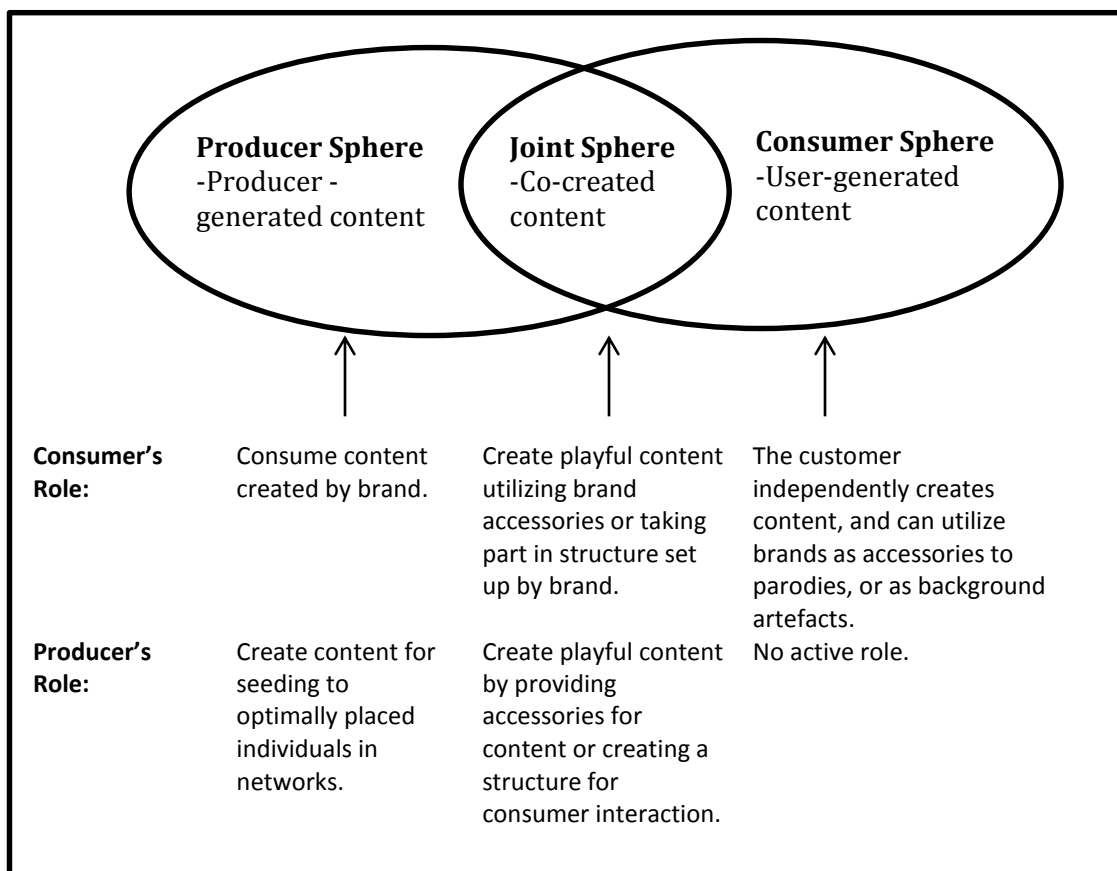
In the example of the Jelly Belly Candy Company, the product is used as the main accessory for creating humorous content and brand control over the content was minimal. On the other hand, Urban Decay Cosmetics placed the involvement in a scavenger hunt as a central component of the created content. Moreover, the Urban Decay Cosmetics example displayed greater brand control and lower consumer agency compared to the first case. This indicates that co-created content does not have to include simultaneously active participants; but the separation takes several forms.

The identification of company- and consumer-created content is not novel in this research (e.g., Fournier & Avery, 2012; Mangold & Faulds, 2009), but researchers have not paid any attention to content co-creation in which fun and humour are created by

brands and consumers. Although Fournier and Avery (2012) have identified open source branding that utilizes the efforts of both brands and consumers in creating content, the authors' work is primarily about consumer agency on social media, rather than content co-creation.

In co-creating content, consumer agency and structure or control maintained by brands varies along a continuum. In the first example, there was greater consumer agency, while in the second, there was greater structure put in place by the brand. Combining the efforts of brands and consumers along varying points along the continuum can result in co-created content online. The co-creation of content is relevant to mood management culture when the content is playful and entertaining. Figure 24 details the spheres of content control by both brands and consumers.

Figure 24: Spheres of content creation.



In the play between content creation among brands and consumers, it is relevant to understand both UGC and producer-generated content (PGG). Cheong and Morrison (2008) suggest that UGC is created by those who represent end-users of the product; on the other hand, PGC is created by marketers and brands. Users can convey but not create PGC, but can create and disseminate UGC (Cheong & Morrison, 2008). UGC only becomes content for electronic word-of-mouth (eWOM) distribution when the content is transmitted by others in the network; thus the concepts of eWOM and UGC are related (Cheong & Morrison, 2008) and relevant to different types of eWOM. Consequently, content that is created by the efforts of both brands and consumers is no longer limited to either UGC or PGC, thereby entering into the domain of open source branding.

Open source branding is branding in which consumers and brands both have a hand in creating and disseminating brand content. Fournier and Avery (2011) suggest that a large part of consumer effort has been relegated to creating parodies of brands for entertainment. This suggestion brings to light the fact that brands need to implement strategies to leverage themselves in a positive way in a consumer-centric social media culture. Although what the authors suggest appears to be a negative aspect of open source branding, especially when highlighting consumer agency in creating content, this research indicates that brands and consumers can actively take part in creating content together for the purpose of creating content that is positive, entertaining and playful.

Taking part in content co-creation could gain the attention of consumers, especially when the content is in line with the collective mood management culture detailed in the previous chapter, entailing that content is entertaining, fun, interesting and playful. Playful consumption is enjoyable for consumers (Holt, 1995) and increases the likelihood of consuming content that is associated with it. PGC alone is not sufficiently influential online, given the dialectical relationship of brands and consumers (Holt, 2002). However, combining PGC with UGC presented brands in a far more positive light

than simply being the centre of a parody, especially when planned creatively well in advance.

Brands can co-create positive and humorous content with consumers either actively, as seen in the case of Urban Decay Cosmetics, or more passively, as was the case with the Jelly Belly Candy Company. Although co-creation implies that the content will be created simultaneously by both brands and consumers, it is not necessarily so. With the Jelly Belly Candy Company, the product was created well in advance of the advent of the comical videos, yet with Urban Decay Cosmetics the structure for the treasure hunt was decided at the moment consumers began to take part in it. This complexity indicates that content co-creation is not a simultaneous interaction between brands and consumers, but simply indicates that co-creation of content entails utilizing the brand or the consumer as a key accessory or participant in the created content.

The approach of co-creating content is especially interesting in light of excessive media fragmentation (Lance & Guy, 2006), whereby consumers are receiving far too many messages and gaining consumer attention becomes difficult. Some strategies that brands could implement in order to partake in the culture of collective content creation for mood management are detailed below. Brands in an online culture that needs content for mood management should not only focus on becoming a cultural indicator for identity-building, but should also prioritize becoming a partner in the creation of fun content.

As seen with Jelly Belly Candy Company, the content is not created only once by either the brand or the consumer and then transmitted across a network like in eWOM, but is created, modified and personalized by every recipient. However the content is still part of eWOM since it is essentially being transmitted across a network (Cheong & Morrison, 2008). For the sake of simplicity in the following paragraphs, I refer to the strategy of marketing suggested in this section as co-created communication (CCC). Key to this type

of marketing is creating content that is entertaining, playful and fun to consume. Moreover, such content is not focused on traditional entertainment sources such as television, but is primarily positioned for social media sites such as Facebook, Instagram, Twitter and YouTube. Since there are several similarities to viral marketing or buzz marketing (Thomas, 2004), which are also types of eWOM, it is important to distinguish between the two. Table 8 draws similarities and differences between viral marketing and CCC, as both are strategies that brands can utilize to further themselves on social media.

Table 8: Comparison of viral marketing and co-created communications.

	Viral Marketing	Co-created Communication
Definition	Consumers tell other consumers about a product or service through word-of-mouth.	Consumers co-create content with brands and pass along the trend through word-of-mouth.
Content	Exists online, user-generated content or producer-generated content.	Interaction between online and offline, co-generated content.
Ideal for	Interesting products.	All types of products.
Role of Consumer	To create content or to pass message on and support peer-to-peer word-of-mouth communication.	To create, modify and personalize content using accessories provided by sponsor before posting it online, or to be an accessory in a structure created by a brand.
Role of Producer	To create the content.	To provide or suggest key brand accessories for creating content, or to create a structure for consumers to be accessories in.
Purpose	Communication, raise awareness.	Create experiences for social media users, communication.
Strategies	Seeding strategies.	Initiation strategies.

Both viral marketing and CCC place emphasis on the content, which can be provocative, eye-catching or worth spreading (Berger & Milkman, 2012; Hinz et al., 2011; Lance & Guy, 2006). The difference between the content of viral marketing and content co-creation marketing is that the former exists online to be promoted through peer-to-peer communication, while the latter exists online and offline, as seen in the cases of the Jelly Belly Candy Company and Urban Decay Cosmetics.

Additionally, Berger and Schwartz (2011) point out that products that are more interesting are more likely to hold the attention of consumers, while everyday ordinary products like crisps would not get much attention through word-of-mouth (Sernovitz, 2009). The Jelly Belly Candy Company case shows how ordinary products such as jellybeans can be utilized to facilitate word-of-mouth through CCC. Therefore, it is possible that with the creativity of consumers and producers CCC can be applied to everyday products.

Moreover, each recipient would ideally co-create content in CCC, so that it is no longer eWOM sending around one piece of UGC, but newly created content each time it reaches a recipient. Therefore, unlike viral marketing, CCC requires the active participation of individuals on social media, not simply dissemination of a message created by a sponsoring brand. Thus, brands have to participate in co-creating content that is not only worth talking about (Berger & Schwartz, 2011), but worth spending time creating, modifying and replicating.

The purpose of viral marketing is to spread awareness of the brand and its products; however, with CCC it appears that the primary aim is to create experiences for consumers in a way that they can share these experiences with their networked audience. It is not clear how effective CCC would be as a strategy to raise awareness or for product/brand recall. Chaney, Lin and Chaney (2004) found that consumer recall of brands and products was low, depending on how products were presented, in

'advergames' (games with products placed in them, such as being able to choose a Nike shoe model for characters in virtual games) compared to simple product placement (Winkler & Buckner, 2006). However, the extent of the subliminal advertising of the product in the game and the game complexity are factors that affect recall (Winkler & Buckner, 2006). As CCC involves interacting with the brand and not using the brand as a decorative piece in a game, it is theoretically possible that product recall and awareness would be greater with CCC. As games provide an interactive experience, they are the closest form to CCC and may help to understand how CCC could potentially benefit brands.

In the scope of CCC, both consumers and marketers have varying control depending on the strategy they utilize. In the case of Urban Decay Cosmetics, the brand had control of the event and the content it posted on its Instagram page. In Urban Decay Cosmetics' content, brand artefacts and consumers were the key accessories in the content. The downside to greater company or brand involvement is the fact that consumers or followers may place less trust in that content (Cheong & Morrison, 2008; Sussan, Gould, & Weisfeld-Spolter, 2006). This highlights the fact that consumer involvement is important for other consumers to trust the content, which is the principle behind the success of so-called market mavens (Geissler & Eddison, 2005).

By contrast to the level of control shown by Urban Decay Cosmetics, the Jellybean brand had little control over the content aside from creating the product of jellybeans. CCC varies in several ways, including consumer agency, brand control, the marketing campaign and whether the content will be replicated over time by other users. As this section only introduces CCC with a few suggestions, further research is required to assess CCC as a strategy to place brands alongside consumers in a culture of collective content creation and consumption for mood management online.

The following paragraphs present three general strategies that brands can use when implementing CCC. The three strategies vary in the levels of consumer agency and brand control. Table 9 differentiates between the levels of control by brands and consumers in each of the strategies presented.

Table 9: Co-created communication strategies.

Brand's level of control	Consumer's level of control	Strategy
High	Low	Create brand events
Medium	Medium	Social media events (e.g., challenges, trends)
Low	High	Utilize brand's products/services as accessories

The first suggestion is to publicize a creative event for all interested customers and followers of the brand. Here the brand is creating a structure and consumers are taking part in it. When consumers take part in events created by brands, they can either create status updates by tagging the brand, or photo updates by tagging the brands and including brand indicators in the photo. Such content can be fun and playful and consequently contribute to a collective mood management culture. Not only would this allow voyeurs to enjoy consuming entertaining content, but would also allow individuals to elongate the positive affect associated with the experiences they have created alongside the brand. This approach is similar to the one Urban Decay Cosmetics took, as individuals who took part in the scavenger hunt and posted photos from their experience by hash-tagging the brand on Instagram. This strategy differs from viral marketing because it requires consumers and followers to engage with the brand at its physical event in order to take pictures, record videos or post status updates while tagging the brand using hashtags or similar tagging functions.

The second recommendation is to create social media events engaging both brands and consumers. This recommendation is very broad, and includes scenarios such as social media challenges using the product in the content, similar to the case of the Jelly Belly Candy company, or even setting trends on social media. In this case, both brands and consumers have equal amounts of agency, as the brand creates the product or idea, hoping it will be picked up for the challenge, while consumers consume the product and determine collectively if it is of any interest to create content about it and transmit it throughout a network. Mimicking and re-creating are common on social media sites due to social contagion (Van den Bulte & Wuyts, 2007).

Another example within this recommendation is the creation of social media trends. Trends that catch on will be personalized by each recipient of the content, then sent on to others in their own networks to follow suit. For example, a recent #nomakeupselfies campaign generated two million pounds for Cancer Research UK. Although Cancer Research UK claim that the online effort was not initiated by the research foundation, the trend caught on due to various motivations, including exhibitionism. For this social cause, women posted 'selfies' without make-up on to raise awareness of cancer. 'Selfies', or self-shots, are widespread in photo uploads on social media sites (Mendelson & Papacharissi, 2010). The creation of content, in this case photos of women without makeup, while tagging the campaign, is also a form of CCC because it contains entertainment and play value in viewing women with and without makeup, while at the same time promoting cancer research.

More recently, an 'Ice Bucked Challenge' to raise money for amyotrophic lateral sclerosis (ALS) became viral due to its humorous nature and involvement from celebrities. The challenge involved filming an individual either donating to the cause or pouring ice-cold water on herself or himself, followed by tagging others to recreate the content. These phenomena give support to the prevalence and preference towards

humorous and entertaining content on social media sites and demonstrate opportunities for brands and marketers to capture.

The last recommendation to branders is to make the brand or product a central accessory in the humorous context. In this situation, the brand has little control as consumers can utilize any product however they want in their status updates or photo uploads. By creating products that could be accessories in a larger context, brands give consumers the power to utilize the product as they want. In this case, the product can simply be a product placement, as has been evidenced by placing branded products in films, an approach that can be used today in social media content (Winkler & Buckner, 20006). Product placements, however, suggest that the product is not central to the created content. Urban Decay Cosmetics placed its product as a prize in an offline scavenger hunt. Beyond product placement, consumers can utilize products as central accessories to their content, as demonstrated in the content co-created between the Jelly Belly Company and the YouTube video creators. By placing the product as a primary accessory in an entertaining context, brands and consumers give each other the chance to co-create content in a way that has a humorous and entertaining dynamic. Additionally, brands providing accessories to create content is not only relevant in the humorous context. Brands can also provide accessories that present individuals in a positive light that others would try to emulate.

The last suggestion highlights that none of the strategies are mutually exclusive, as product accessories can be utilized in social media events, or even in brand events. However, these strategies provide a starting point from which to suggest how to utilize the varying levels of consumer agency and brand control in co-creating content that is humorous and entertaining so that there is a greater chance that it will be consumed in social media networks and re-created across networks.

In addition to the suggestions made in this chapter in relation to CCC, the use of humorous content in viral marketing is also endorsed. This is consistent with the suggestion by Phelps, Lewis, Mobilio, Perry and Raman (2004) that humorous content, along with other messages that elicit strong emotions such as fear and inspiration, are more likely to be conveyed across a network. Humorous content was shared often in the networks of the respondents and was also highly visible on their Facebook profiles during the online observation period. Although some authors suggest provocative content (e.g., Lance & Guy, 2006), it is important to understand that the types of content that are replicated and duplicated far more than others on social media are positive and arousing at the same time.

The following section concludes this dissertation by presenting the limitations of this research, offering suggestions for future research and providing a summary of the key points presented in this dissertation.

Chapter 6: Conclusions, Limitations and Future Research

6.1 Conclusions, Limitations and Future Research

In this study I have attempted to answer the following research questions: (1) What are the drivers that trigger content creation and consumption on social media sites, (2) What categories of content do individuals tend to create or not create on their social media sites, (3) what categories of content do individuals tend to consume and not consume on their social media sites? (4) What are the processes by which content is created and consumed on social media using a selective exposure and mood management theoretical lens? (5) What are the consequences of partaking in a consumer created culture that is heavily positive, entertaining, and humorous? (6) How can brands leverage value in an online consumer created culture of collective mood management?

In order to answer these questions, I developed and presented an alternative understanding of social media usage using data from long interviews with 15 respondents and 8 months of online observation into their Facebook profiles. The findings indicate that there are two key motivations that drive content consumption and content creation: voyeurism and exhibitionism.

Exhibitionism supports the creation and non-creation of content, which are complimentary behaviours and fall under the category of selectively creating content. The creation of content constitutes three categories identified in this research. Individuals create and post content that is personal and filtered to include primarily positive or interesting personal information. Additionally, individuals also tend to share impersonal content on social media sites such as jokes and surprising news content. Negative and arousing news is also sparingly shared when it is impersonal, such as news about natural or man-made disasters. On the other hand, individuals tend not to create content that pertains to personal pain or is considered mundane. For example, news regarding miscarriages, lost jobs, and failed marriages are less prevalent on social media

sites, as is everyday or mundane information such as daily meals. Furthermore, this study shows that individuals also tend not to create content when they want to retain a level of privacy as to what they share, especially in networks that grow considerably large.

Conversely, the motivation of voyeurism supports the consumption and non-consumption of content, which establishes selective content consumption. Non-consumption of content constitutes three categories. Individuals tend to avoid consuming content when it appears to be excessively voyeuristic, and they lean towards avoiding negative content that can dampen their moods. This research finds that individuals also avoid consuming content that is associated with a personally sensitive subject. Contrarily, persons consume content that relates to topics of personal interest and content that is considered generally positive including humorous and uplifting content. Individuals also consume content that allows them to experience the high points of the lives of others such as travels and parties. Lastly, persons consume content as a way of alleviating a current state of boredom.

A category of content that falls between creating and consuming content is also identified in this research. Persons also create content online to consume it at a later date. Examples of this include sharing a recipe on one's own Facebook profile to refer back to later or uploading pictures on Instagram as a reminder of a great moment to reminisce over at a later date.

Together, the processes of selective content consumption and selective content creation support a collective culture of mood management. Through these interrelated actions, a consumer-created culture is derived on social media that mimics mood management and selective exposure theory. Specifically, individuals select the content to create, which translates to a network filled with primarily positive, interesting and humorous content. In turn, individuals consume the interesting, humorous and positive

content in their networks as a way of managing their current mood state. This is not to say that persons only consume social media content to alleviate a bad mood, but that the theoretical lens of mood management highlights the relevance of mood in social media and the role of individuals in collectively creating content for their networks as opposed to film producers creating content for the audience. This is in line with previous research, which suggests that the consumption of positive and entertaining content plays a role in altering the mood states of individuals (e.g., Knobloch-Westerwick & Alter, 2006). Mood management research has often focused on TV programmes as a medium for consumption (e.g., Pearlin, 1959) and this research extends mood management theory to social media consumption.

Consequently, social media as a source of hedonistic entertainment for playful consumption is presented, which is a concept that has not been addressed in the literature. By engaging in a culture of collective mood management, individuals are fulfilling their needs for exhibitionism and voyeurism. This research also provides a cultural-level understanding of social media usage that has been ignored in social media consumption studies.

The perspective of social media usage in this study does not argue against the perspective of consumers creating content on social media for self-presentation purposes (e.g., Hearn, 2008), but it provides an alternative view of content creation and content consumption, the latter of which is not explained through online identity research. This research suggests that social media usage consists of contrasting actions of content creation and content consumption. Likewise, social media non-usage consists of non-creation of content and non-consumption of content. The absence of content creation and consumption is necessary to develop a thorough understanding of the presence of content, and these contrary and contradictory behaviours are presented as symbiotic in this study.

Moreover, propositions regarding the consequences of a culture of collective content creation for mood management are also presented. Having a site filled with predominantly positive content can have negative consequences on individual life satisfaction, and increase envy through social comparisons arising from greater content consumption. These propositions can be tested in future research using survey-based data. Consuming social media content passively could be associated with lower life satisfaction when users already have low self-esteem about certain aspects of their lives. Additionally, this research proposes that individuals who consume content passively also engage in social comparison, which can be associated with envy. Negative consequences of social media consumption have received very little attention in the literature (e.g., Burke, Marlow, & Lento, 2010); however, these consequences are worth testing in light of the evolving interfaces of sites such as Facebook that facilitate exhibitionism and present a very appealing site for content consumption.

Lastly, I have identified ways that brands can leverage themselves in a consumer-created culture of content creation and consumption for mood management on social media. Brands and marketers have utilized social media as a communication medium (Mangold & Faulds, 2009), or as a source for viral marketing through electronic word-of-mouth (Hinz, Skiera, Barrot, & Becker, 2011). Moreover, due to the consumer-centric nature of social media, brands have often become the basis of jokes and parodies in open source branding (Fournier & Avery, 2012). Suggesting that brands and consumers can collectively create content gives a negotiated amount of control to both brands and consumers. By using consumers in content creation, brands can gain the trust of other consumers; and by using brands in content creation, consumers can acquire entertaining accessories for creating content. I suggest a form of marketing termed 'co-created communications' (CCC), which focuses on co-creating content between consumers and brands that is entertaining and fun to consume. Based on this research, it is evident that entertaining and humorous content are one of the main types of content that users prefer to create and consume online.

Although I have attempted to manage potential limitations in this research by utilizing two sources of data collection collected over a period of eight months, incorporated diversity in the respondents and gathered data in a naturalistic online context from the most utilized social media sites, there are limitations worth mentioning.

The first limitation of this research is the lack of quantitative data to test the propositions presented in chapter 4. In order to obtain qualitative data through long interviews and longitudinal netnography, a significant amount of resources were utilized, leaving little room for additional data collection through surveys. The quantitative data could confirm or negate what is proposed in this dissertation in relation to the individual level of content creation and consumption. Secondly, a far longer data collection period would allow access to the transitional life stages of the respondents, as some would be graduating in September 2014, which would present a highly interesting context for a study in terms of mood management, selective content creation and consumption. The third limitation in this study relates to the fluency of English of the Spanish respondents. This may in fact influence the way the message is understood. However, to manage this limitation I gathered additional data from native English speakers in the U.A.E. and Canada. The fourth limitation is that the observational data is limited to Facebook because that was the site utilized by all the respondents, and general statements have been made in this study from a primary data source of Facebook. However, incorporating other sites such as Instagram and YouTube from a larger set of respondents could provide further insight conceptualizations of content creation and content consumption on social media. Lastly, this research draws from respondents who all use Facebook in addition to other social media platforms such as Instagram and Twitter, thus this research does not include data from users who create and consume content on other platforms, but not Facebook.

To address these limitations, a few relevant future avenues of research are proposed. Firstly, this study suggests that users utilize social media for entertainment purposes

rather than information purposes, a proposition that can be tested in future research, as a larger sample is required to make a generalized statement. Although this research suggests that individuals consume positive, entertaining and humorous content, this is also a proposition that can be tested in future research to confirm and give further support to the mood management perspective on using social media.

Moreover, future research could incorporate online observations from a variety of commonly used social media sites such as Instagram and YouTube as they are heavy with audio-visual content and consequently offer more room for analysis and generalizing statements. Additionally, a broader understanding pertaining to the usage of social media could also be understood by using respondents who do not use Facebook but are active on other social media sites.

Additionally, this research utilizes only mood management and selective exposure theory, which have limited the insights that could potentially arise from similar data. Consequently, other theoretical approaches could be applied to understand the data and lead to deeper and different insights. For example, the Elaboration Likelihood Model of persuasion as a theoretical lens could allow for insights into the varying ways in which individuals process the content they consume.

Moreover, future research can also explore the changing usage of social media over time as the functionalities of the platforms change. A longitudinal research would provide insight into whether the tendency to consume entertaining and fun content is a constant on social media. A longitudinal analysis could also shed light on whether other types of content gain more attention over time, the way in which jokes and humour have more recently become popular through sites such as www.buzfeed.com and www.9gag.com.

Regarding the consequences of engaging in collective mood management culture, further research is required to test the negative consequences that arise from this type of consumption, as a majority of social media research has overlooked the negative aspects of social media consumption. The two propositions drawn from the literature and data and presented in chapter 4 of this dissertation can be tested. These insights could open doors for brands to address the negative social consequences of consuming social media.

Pertaining to facilitating the success of co-created content between brands and consumers, further research is necessary to identify optimal initiation strategies, as it requires more effort than simply transmitting information in a network or seeding out a product, which is how viral marketing works. Lastly, researchers could also identify the effectiveness of the identified marketing implications in raising brand awareness and increasing brand value, as well as ascertaining whether there is any benefit to brands in engaging in these strategies aside from taking part in co-creating entertaining and fun content with consumers.

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Appendix I: Ethics Approval



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Certificate #: 2013 -
265

Approval Period: 09/20/13-
09/20/14

Memo

To: Ms. Fathima Saleem, Graduate Student of ESADE Business School,
fathima.saleem@esade.edu

From: Alison M. Collins-Mrakas, Sr. Manager and Policy Advisor,
Research Ethics
*(on behalf of Duff Waring, Chair, Human Participants Review
Committee)*

Date: **Friday, September 20, 2013**

Re: Ethics Approval

Networked value co-creation and consumer identity: Exploring and testing the effects of social media feedback on consumption of experiences.

I am writing to inform you that the Human Participants Review Sub-Committee has reviewed and approved the above project.

Should you have any questions, please feel free to contact me at:
416-736-5914 or via email at: acollins@yorku.ca.

Yours sincerely,

Alison M. Collins-Mrakas M.Sc., LL.M
Sr. Manager and Policy Advisor,
Office of Research Ethics

Appendix II: Data Collection Consent Form

Consumer Research Study

ESADE Business School, Spain and Schulich School of Business, Canada

Date:

Study Name: Culture, Consumer Behavior, and Social Media

Researchers:

Fathima Z. Saleem, PhD Candidate, ESADE Business School, Universitat Ramon Llull
Email: fathima.saleem@esade.edu

Research Purpose: This research studies consumer behavior on social network sites.

Respondent Request: Respondents are requested to take part in a 2 hour long interview, in addition to allowing the primary investigator access to the respondent's social media profile for a duration of 9 months from the date of the interview.

Risks and Discomforts: We do not foresee any risks or discomfort from your participation in the research

Benefits of the Research and Benefits to You:

Voluntary Participation: Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to volunteer will not influence the nature of your relationship with York University or Universitat Ramon Llull either now, or in the future.

Withdrawal from the Study: You can stop participating in the study at any time, for any reason, if you so decide. If you decide to stop participating, you will still be eligible to receive the promised pay for agreeing to be in the project. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researchers, York University, or any other group associated with this project. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality: All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research. The interview date will be collected using an audio recording device, and handwritten notes. Your data will be safely stored in a locked facility and secure drive, and only research staff will have access to this information. The data will be stored in a secure drive that only the researchers of this study have access to for 6 years following the data collection period. The data will be deleted from the secure drive, and shredded after the 6 year period. Confidentiality will be provided to the fullest extent possible by law.

Questions About the Research? If you have questions about the research in general or about your role in the study, please feel free to contact Fathima Saleem either by telephone at (647) 868-5814 or by e-mail fathima.saleem@esade.edu. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

Legal Rights and Signatures:

I (_____), consent to participate in Culture, Consumer Behavior, and Social Media study conducted by Fathima Saleem, Dr. Robert Kozinets, and Dr. Oriol Iglesias. I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature _____
Participant

Date _____

Signature _____
Principal Investigator

Date _____

Appendix III: Interview Guide

	<p>Introduction and Consent</p> <p>1) Introduce self, university affiliation, and study title. 2) Give respondent consent form, allow her/him to read it and sign it. Give respondent one copy of consent form, and interviewer must retain one signed form. 3) Highlight to respondent that this research also requests the consent of observing the respondent’s social media profile and daily usage for 2-month period on a social media site of respondent’s choosing. 4) Do they have any questions?</p>
	<p>Get to Know the Respondent</p> <p>-Tell me a little about yourself -What kind of person are you (how would you describe your personality) -Tell me about your family -Where did you grow up</p> <p>Topics to cover: Education, Hobbies, Job task, Family, Parents education, Parent’s occupations, Free time, Holidays, Shopping, Travels, what they’re good at, Social Media sites (frequency, presence, user activity).</p> <p>Question style: Can you tell me a little about [insert something they previously mentioned that needs probing]</p>
	<p>Questions on Social Capital, Social Media Usage, Social Influence</p> <p>Talk about respondent’s use of social media -Can you tell me about how you use social media [how much personal content they share, if they know everyone of their friends] [Identify <u>why</u> they use social media, <u>what</u> do they gain from it?] -Take me through what you do on Facebook, from the moment you login</p> <p>Areas to cover: Frequency, sites they use, sites they comment on, how active they are on certain sites, what they upload, share, comment on.</p> <p>Ask respondent: Lets take a look at some of your recent [insert social media site] activities</p> <p>Note to Interviewer: Ask questions relating to what you see, and discuss every part of what you see: -This post looks interesting; can you tell me about it? -What happened after you posted the pictures/text -What do you think about this feedback (point to relevant or interesting feedback, try to identify <u>who made the feedback</u>, their relationship to respondent- keep doing this until something interesting comes out)? -This post has more comments, what do you think of it? What do you think of each feedback? [Identify relationship to user and what the feedback means to them]</p>

	<p>-Why did you share this?</p> <p><u>Note to Interviewer:</u> Make statements and pause to create non verbal tension</p> <p>-This post has more comments and likes than the other one</p> <p>-Ask about other people’s posts and feedbacks</p> <p>-Address non-verbal cues (smiles, gestures etc.)</p> <p>Questions to help finish the interview:</p> <p>-Is there any posting that stands out in your mind?</p> <p>-Tell me about any feedback that stands out.</p> <p>-What about postings that you give feedback on,</p> <p>-Tell me about what you do on other people’s profiles?</p> <p>-Tell me about the feedback you give</p>
	<p>Concluding Comments</p>
	<p>After the interview, remind the respondent that they have consented to the principal investigator to observe the respondents daily usage of social media, and the respondents social media profile (one social media profile per respondent in a social media site of their choice: Instagram, Facebook, YouTube, Twitter]</p>