

2013-04-22

Cultural Differences in Movie Promotions on Social Network Sites: Evidence from China and the United States

Chen Liu

University of Miami, 119443350@qq.com

Follow this and additional works at: http://scholarlyrepository.miami.edu/oa_theses

Recommended Citation

Liu, Chen, "Cultural Differences in Movie Promotions on Social Network Sites: Evidence from China and the United States" (2013). *Open Access Theses*. 405.

http://scholarlyrepository.miami.edu/oa_theses/405

This Open access is brought to you for free and open access by the Electronic Theses and Dissertations at Scholarly Repository. It has been accepted for inclusion in Open Access Theses by an authorized administrator of Scholarly Repository. For more information, please contact repository.library@miami.edu.

UNIVERSITY OF MIAMI

CULTURAL DIFFERENCES IN MOVIE PROMOTIONS ON SOCIAL
NETWORK SITES: EVIDENCE FROM CHINA AND THE UNITED STATES

By

Chen Liu

A THESIS

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Master of Arts

Coral Gables, Florida

May 2013

©2013
Chen Liu
All Rights Reserved

UNIVERSITY OF MIAMI

A thesis submitted in partial fulfillment of
the requirements for the degree of
Master of Arts

CULTURAL DIFFERENCES IN MOVIE PROMOTIONS ON SOCIAL
NETWORK SITES: EVIDENCE FROM CHINA AND THE UNITED STATES

Chen Liu

Approved:

Shannon Campbell, Ph.D.
Assistant Professor of Public Relations

M. Brian Blake, Ph.D.
Dean of the Graduate School

Don Stacks, Ph.D.
Professor of Public Relations

Thomas M. Steinfatt, Ph.D.
Professor of Communication
Studies

LIU, CHEN

(M.A., Public Relations)

Cultural Differences in Movie Promotions
on Social Network Sites: Evidence from
China and the United States

(May 2013)

Abstract of a thesis at the University of Miami.

Thesis supervised by Professor Shannon Campbell.
No. of pages in text. (53)

Two movies, *The Hunger Games* and *Titanic 3D*, received great box office success in the U.S. and China separately, owing to their promotion activities in respective SNSs. Considering these two countries belong to two different cultures, high/low-context cultures and reflect different cultural values, individualism/collectivism, the researcher proposed four hypotheses to test if cultural factors play an important role in SNS use including information seeking and giving behavior, imagery and text use, and the employment of emotional expressiveness. Textual analysis was used to study users posts in Twitter and Sina Weibo, corporate wall posts in Facebook and Renren. Results confirmed that high-context culture, China in the study, engaged more in information seeking and less in information giving than low-context culture, the U.S. Meanwhile, high-context culture takes advantaged of more imagery and emotional expressiveness. Only the significant difference was not found in text use between two cultures. These findings not only confirmed culture's crucial impact on the adoption of the SNS, but also shed light on how PR practitioners can utilize these insights to develop their skill and technique of SNS use, and marketing strategy.

TABLE OF CONTENTS

	Page
LIST OF TABLES	v
Chapter	
1 BACKGROUND	1
2 LITERATURE REVIEW	4
3 HYPOTHESES	9
4 METHODOLOGY	12
5 RESULTS	16
6 DISCUSSION	18
7 LIMITATION	22
Reference	24
Tables	30
Appendices	
APPENDIX A	37
APPENDIX B	40
APPENDIX C	41
APPENDIX D	52

LIST OF TABLES

TABLE 2.1	30
TABLE 5.1	31
TABLE 5.2	32
TABLE 5.3	33
TABLE 5.4	34
TABLE 6.1	35
TABLE 6.2	36

Chapter 1: Background

In the first half year of 2012, two box office hits cannot be ignored; one is *The Hunger Games*, the other is *Titanic 3D*. The first is the highest non-sequel North American midnight performance in history and the seventh biggest of all time, beating among others *The Dark Knight's* \$18.5m score back in July 2008 (Kay, 2012). The latter one is the most successful retouched version of the 1997 Hollywood blockbuster (Yan, 2012).

With the overall box office success of these two movies, the way the two achieve the success is quite different.

“It was a perfect storm,” said Lionsgate marketing chief Tim Païen (McClintock, 2012). *The Hunger Games* grossed \$157.1 million in its domestic opening weekend, which outperformed the first *Twilight* and *Harry Potter* series. Weeks before the release, promotion campaigns had been drenching big U.S cities, including on social media web sites such as Twitter and Facebook (Garrahan, 2012). In February, Lionsgate, the distributor of *The Hunger Games*, together with CafePress, a customization engine, announced that they partnered to create an official online store for the film, selling both officially licensed film merchandise and fan created designs (“CafePress teams with ...”, 2012). According to Danielle DePalma, the social media strategist behind the movie’s elaborately planned campaign, social network site (SNS) was a tremendous factor in driving the success of *The Hunger Games*; everything that was done traditionally has been amplified online (Karpel, 2012). Considering the different characteristics of different SNS platforms, they started Fan Fridays on Facebook, highlighting the work they were doing, they opened a Hunger Games channel on YouTube, as a showcase hub, and they launched Capital Couture blog in Tumblr, grabbing fans who were interested in fashion (Karpel, 2012).

According to Box Office Mojo, the first film of Collins' trilogy grossed \$408 million in North America, but foreign gross is only \$278 million. Unlike many popular movies who do far more business overseas than at home, *The Hunger Games* fared best only in English-speaking territories such as the U.K. and Australia (McClintock, 2012).

On the contrary, *Titanic 3D* did what most American tentpole movies do these days; it focused more on the booming Asian market. It is not overestimated to attribute its success to China's market. *Titanic 3D* swept the Chinese box office by raking in \$79 million in the first week, which is a new record in the first-week box office revenue in China. It took nine days for *Transformers* to hit the number and 13 days for *Avatar* (Yan, 2012). According to Box Office Mojo, the total foreign gross is \$280 million, accounting for 83.2 percent for the total gross, versus 40.6 percent for *The Hunger Games*.

The re-release of *Titanic 3D* also coincided with the 100th anniversary of the Titanic setting sail on April 10, 1912 ("Fans crash servers ...", 2012) and 100th anniversary of the establishment of Paramount Pictures ("Paramount pictures ...", 2011). In March, director of *Titanic 3D*, James Cameron took a journey to the bottom of the Mariana Trench, an ocean-floor valley 50 times larger than the Grand Canyon and deeper than Mount Everest is high, where only two men have gone before him (Skirble, 2012). All of these factors provided good promotion timing for the film. But what really caused its huge success in China?

"Is the person you watched this movie with 14 years ago still at your side? In 2012, whose hand will you hold to re-live the classic?" This is the slogan of *Titanic 3D* in China, spreading from offline cinemas to SNSs. Yan (2012) attributes three reasons to the new success of this classic movie; old memories, potential market, and

technology charm. The slogan above is the best reflection of people's old memory and immediately strikes their hearts.

This paper examined the movie promotion activities in SNSs, and made a comparison between China and the U.S. *The Hunger Games* and *Titanic 3D* were the objects of this study because of their respective success in the U.S. and China.

Chapter 2: Literature Review

SNSs and public relations

The Internet provides an effective and efficient way for public relations practitioners to manage relationships with the public. There is a substantial amount of literature showing the advantages of use of the Internet; it not only benefits advertisers and marketers by offering more opportunities and applications to develop marketing strategies, but also works as a low-cost gateway for global communication building (Hamill, 1997). As SNSs expand, it is essential for PR practitioners to embrace these newly developed online tools. While adopting new forms of technology and integrating them into people's everyday life, SNS offers PR practitioners more opportunities to interact with the public (Eyrich, Padman, & Sweetser, 2008). Several studies have been conducted to examine the use of SNSs in PR practices (Curtis et al., 2010; Bortree & Seltzer, 2009; Waters, Burnett, Lamm, & Lucas, 2009). Some of them paid more attention on how companies use SNS's online communities to communicate with their publics (Bortree & Seltzer, 2009; Waters, Burnett, Lamm, & Lucas, 2009). As indicated in the results of the Social Media Reality Check 2.0 survey, PR practitioners will continue to find the resourcefulness of these tools and take advantage of every available opportunity to effectively reach their publics because consumer use of SNS tools grows ("CNW group ...", 2011).

From the year 1997, when the first major SNS, Six Degrees.com was established, it has been more than a decade for the global development of SNS (boyd & Ellison, 2007), such as Facebook in the U.S, Mixi in Japan, Cyworld in Korea, and Renren in China. Some research suggests that this global expansion of SNS is kind of reflection of human's inherent desire to manage relationships with people; the desire

is shared by all human beyond geographical, social, and cultural borders (Park & Jong-Kun, 2003). However, this commonality was overestimated because of the ignorant of cultural background. Some studies find computer-mediated communication occurs in a social and culture milieu, which is culturally shaped and reflecting the fundamental values and norms in which individuals belong (Halavais, 2000; Recabarren, Nussbaum, & Leiva, 2008; Chu & Choi, 2010a). There are two research studies investigating the different motivations and how people maintain relationship in using SNS by those from the U.S and Korea. Results show that there is a difference of the motivations and the nature of relationships formed via these tools, which echo the prevailing values in the respective cultures (Lewis & George, 2008; Ji, Hwangbo, Rau, Fang, & Ling, 2010; Kim, Sohn, & Choi, 2011). Hjorth and Yuji examine the different features and aspects of the same SNS used in different countries to demonstrate the significant role culture plays (Hjorth & Yuji, *n.d.*). Due to the cultural difference in SNS use, this study employed the cultural models of Hall and Hofstede to explore more about it.

This paper chose populations of the U.S and China as the objects for examination. Previous cross-cultural studies between the U.S and China indicate the different cultural values focusing on contexts such as organizations (Ralston, Gustafson, Elsass, Cheung, & Terpstra, 1992), print ads (Tse, Belk, & Zhou, 1989), and TV commercials (Hong & Schweitzer, 1996), this study extended the analysis to the new marketing medium, SNS. These two countries were selected because (1) they have the highest number of Internet users (Chu & Choi, 2010a); and (2) cross-cultural research, shows the two nations present opposite values on diverse cultural dimensions (Hall, 1977; Hofstede, 1980). A study focused on the comparison of SNS use between young generations of these two nations, shows that Chinese users spend

more time (4 hours a day) on SNSs than the U.S. users (Chu & Choi, 2010a).

Crampton (2011) identifies several factors that lead Chinese people to engage in SNSs more than other populations including: the rural-urban migration that separates families, the one-child policy that makes this generation feel lonelier, and people (who in general) don't trust the information from government-controlled media.

There is some literature examining how corporations cultivate relationships in SNS (Pan & Xu, 2009; Men & Tsai, 2011); however, little empirical research exists focusing on film promotions via SNS. As previously indicated, SNS played a remarkable role in the promotion of *The Hunger Games* in the U.S and *Titanic 3D* in China. Several factors, practical or academic, drove me to explore this unknown phenomenon. From the practical perspective, as indicated in the introduction, with one-fourth of the world's population and the world's fastest rate of economic growth, China offers huge market opportunities for U.S firms; the huge success of the blockbuster *Titanic 3D* is a good example. This study might contribute to the knowledge of marketers by providing insights into consumers' preference in both countries. From the academic perspective, the literature regarding film promotion on SNSs is scarce; this paper might fill the gap and provide a foundation upon which later research could be built. Furthermore, this paper might be used to verify the two popular cultural models established by Hall and Hofstede.

Culture

Culture, as a shared perception of social environment, shapes the way individuals behave, interact, and build relationships with others (Hofstede, 1980; Gudykunst, Matsumoto, Ting-Toomey, Nishida, Kim, & Heyman, 1996). There are many definitions of national culture, of which Hofstede's will be used for the purpose

of this research; culture is “the collective programming of the mind which distinguishes the members of one human group from another” (Hofstede, 1980). Hofstede (1991) defines five cultural dimensions to categorize the differences in this mental program: power distance index (PDI), individualism (IDV), masculinity (MAS), uncertainty index (UAI), and long-term orientation (LTO). Of these five dimensions, the author utilizes only one for this study because of its relationship with the use of SNSs, which is individualism (IDV), compared with collectivism, the degree to which individuals are integrated into groups. Due to the controversy over the validity of the fifth dimension “long-term orientation”, it was eliminated in the paper (Fang, 2003). The three dimensions left are widely used in studies of SNSs use; however, most of them are measured through self-report surveys (Kang & Mastin, 2008; Lewis & George 2008; Ji et al., 2010), rather than the textual analysis employed in this paper. Therefore, these three fields are removed. China, and the U.S, the target countries in this paper, have the following Hofstede’s cultural dimensions (see Table 2.1). On the second dimension IDV used in this study, China scores 20, which means it is a highly collectivist culture. Consequently, Chinese people tend to act in the interests of the group instead of themselves; in-group consideration prevails and affects hiring and promotion with closer in-groups; people perform cold or even hostile to out-groups; personal relationships rank first over task and company. The U.S, on the contrary, is a highly individualistic culture, with a score of 91 on this dimension. Unlike China, it is a loosely-knit society; people take care of themselves and their immediate families. American people are accustomed to approaching their prospective counterparts to seek information; as an employee, they are self-reliant and display initiative (Hofstede & Hofstede, 2005).

The difference in value orientation influences individuals' communication styles (Gudykunst & Nishida, 1986). Hall's classification (Hall, 1977) is based on how much knowledge individuals participating in interaction are supposed to share: high-context and low-context communication. In high-context cultures, communication is often implicit and relies on situational cues, non-verbal behavior, and trust. On the contrary, in low-context cultures, the interpretation of people, behavior, and products more often depends upon the information being expressed in an explicit and direct way. Thus, in low-context cultures like the U.S, information is conveyed in a clear and straightforward manner, while marketing communications in high-context cultures like China tend to be more indirect and ambiguous, indicating more emotional and harmony-seeking appeals (Miracle, Chang, & Taylor, 1992; Cooper-Chen & Tanaka, 2008).

As indicated in previous research, low-context communication is dominant in individualistic cultures, while high-context communication occurs in collectivistic cultures (Gudykunst et al., 1996).

Chapter 3: Hypotheses

Gordon Weaver, previous executive vice president of marketing for Paramount Pictures, said, “Word of mouth is the most important marketing element that exists” (Solomon, 1984, p.1). Compared to durable goods, the promotion of movies is influenced in a more pronounced way by word of mouth effect; because of the social context and high involvement of the movie-going experience, word of mouth has more significant impact in market penetration in a film’s life cycle (Zufryden, 1996). Numerous studies indicate the great effect on word of mouth in movie selection (Katz, 1955; Faber & O’Guinn, 1984; Zufryden, 1996). SNS, as an interactive medium, provides a much larger platform for word of mouth communication. In October 2011, Facebook launched the People Talking About This (PTAT) metric in order to help brands measure the “word of mouth at scale” they are achieving because Facebook interaction such as likes, posts, and comments can be easily spread through the social graph extremely fast (Fazal, 2012). However, there appears to be a lack of research examining the cultural differences in the effect of word of mouth in SNSs.

According to Hofstede (1980), people are “I” conscious in an individualistic culture, where the ties among people are loose. People are likely to be independent. Values like self-reliance, competition, distance from in-groups, and hedonism are emphasized. Conversely, collectivistic culture is characterized by family integrity, in-group membership, and strong solidarity. Individuals in collectivistic culture consider themselves as interdependent among people. As shown in the table (see Table 1) above, China, with a Confucian background, scores low in individualism while the U.S exhibits higher levels of it. In an offline cross-cultural study of information search, results suggest that the Chinese, living in a collectivist culture, were less likely to make individual decisions and more likely to be influenced by reference groups; in

contrast, the Americans were more individualistic and more likely to make their own decisions (Doran, 2002). This result is consistent with the observation by Wong and Chan (1999). They argue that collectivist cultures regard information sharing as a way to share favors and build relationship while individualistic cultures focus more on self-reliance. Fong and Burton (2008) further explain that it is because use of this information is seen as a relationship-enhancement behavior. Patricia Ordóñez (2005) believes individualist cultures rely less on others in the information-seeking process because they place higher value on self-reliance and independence.

From Hall's (1977) study, China was positioned toward the high end of the continuum, which leads to a greater reliance on the opinions of others to support decision making, resulting in a higher level of requests for information online (Fong & Burton, 2008). Thus, we propose the following hypothesis:

H1: High-context cultures demonstrate more information seeking behavior in movie selections than low-context cultures.

In this paper, information seeking was defined as the response to word of mouth, while the level of information giving as the level of word of mouth, which is testified by the study of Fong and Burton (2008). As indicated by Laroche, Kalamas and Cleveland (2005), people from individualistic cultures are encouraged to express private opinions, namely, they are more likely to provide information, opinions, and recommendations. The researcher therefore proposes and tests the next hypothesis:

H2: Low-context cultures engage more in information giving in movie selections than high-context cultures.

In Hall's classification (1977), high-context communication can be expected to feature imagery and other nontextual forms of communication inconsistent with its indirect way of communication. By comparison, the context created in low-context

culture can be expected to be richer in text and fewer images and other visual effects to keep it as a practical and direct source of information. A research studying the Web sites from high-context and low-context culture shows the greater extent of imagery use in high-context culture (Würtz, 2005). Therefore, this research examining movie promotion in SNSs can hypothesize that:

H3: High-context culture is likely to use more imagery and less text to promote movies than their low-context culture counterpart.

Marketing researchers pay much attention to the effects of emotions on purchase behavior (Bagozzi, Gopinath, & Nyer, 1999). There is another way of classifying national cultures using the perspective of emotions. Frymier, Klopff and Ishii (1990) suggest that there are emotionally-warm and emotionally-cold cultures. Two aspects of emotional disposition are used to differentiate one from another: the need for emotional expressiveness, and the need to use emotions to make decisions (Clark, 1990). As high-context culture tends to have more personal communication and intimate relationship, the author proposes:

H4: High-context cultures use more emotional expressiveness to promote movies than low-context cultures.

Chapter 4: Methodology

This study employed the method of textual analysis, which is broadly defined as an examination of cultural products as powerful forces in shaping contemporary culture (Martin, Nakayama, & Flores, 2002).

Surveys remain the most popular method to study word of mouth. Both Bowman and Das (2001) and Brown and Reingen (1987) conducted surveys to test their hypotheses. Brown and Reingen (1987) employed survey methodology to analyze word of mouth referral behavior in a natural environment; specifically, to study what roles weak and strong social ties play at micro and macro levels of inquiry. Survey methodology has several advantages. For example, investigators can get direct answers about the word of mouth effect; additionally, it is much easier to map out social networks. Other researchers like Godes and Mayzlin's (2004), used discussion boards to study the volume and dispersion of word of mouth concerning new television shows, their measurement technique is designed specifically for TV shows with many episodes, which is not suitable for objects like movies. To lower the cost and eliminate the reliance on recall, this study used textual analysis as the way to directly observe the flow of interpersonal communication.

Sampling

The sample of this study was social media posts of the two movies, *The Hunger Games* and *Titanic 3D*. The social media chose was Facebook and Twitter in the U.S, and their counterparts Renren and Sina Weibo in China (Crampton, 2011). From Crampton's (2011) study, Renren is the platform in China most similar to Facebook because of its design and features; Sina Weibo is by far the most popular

microblogging platform in China, as a Twitter clone, but tends to be more user-friendly.

Titanic 3D was released on April 4, 2012 in the U.S. and April 10, 2012 in China, consequently, this study limited its time span from March 1 to June 1. *The Hunger Games* was released on March 23, 2012 in the U.S and June 14, 2012 in China, so this research investigated posts from March 1 to June 1 in the U.S and May 1 to August 1 in China.

The languages used on the U.S.- and China-based SNSs were English and Mandarin respectively.

Coding Scheme

For Hypothesis 1 and 2, the sample was all the posts containing the hashtag of the movie name in Twitter and Sina Weibo during the investigation time, including user posts and corporate posts. Unlike Sina Weibo, where researchers can use its advanced search page to get the older posts, Twitter's built-in search box can not help yield the results from a couple of months ago, so the researcher used Topsy instead, a dedicated Twitter search engine (Boutin, 2011). 190 total tweets were analyzed in Sina Weibo and 93 in Twitter. Two bilingual coders including the author of this study separated the posts into user posts and corporate posts. Content like advertising, announcements, and news reports were considered corporate posts. Then each post was coded for the following measures: information seeking, information giving, number of comments and retweets.

For Hypothesis 3, the sample was all the posts in the corporate pages in Facebook and Renren. There were 151 wall posts on Renren and 36 wall posts on Facebook. Due to the multimedia feature of SNS, posts might be put into classifications like text,

video, music, link, poll, picture, emoticon, and other, based on the form of media.

With regard to Hypothesis 4, the data collected was all the text found in Hypothesis 3.

Coders classified emotional and non-emotional expressions in the unit of the sentence, to testify Hypothesis 4.

One of the biggest questions in affect recognition is: “What are the couplings between affective states and their patterns of expressions” (Picard, 1997). There is substantial literature about identifying expressions of emotions. Wiebe, Wilson and Cardie (2005) worked on the manual annotation of private states including emotions, opinions, sentiment, speculations and evaluations in a 10,000-sentence corpus of news articles, and came out with the corpus annotation scheme and its application. Most of the researchers paid attention to the emotion categories (Alm, Roth, & Sproat, 2005; Neviarouskaya, Prendinger, & Ishizuka, 2007). Because the current study’s focus was differentiating emotional expressions from non-emotional expressions, a knowledge-based approach in the study of Aman and Szpakowicz (2007) was employed to make classifications. From their study, the most appropriate features that distinguish emotional and non-emotional expressions are obvious emotion words present in the sentence, like “happy”, “enjoy”, and “pleased”. The way to recognize such words is using two publicly available lexical resources – the General Inquirer (Stone, 1966) and WordNet-Affect. The General Inquirer is a useful resource for textual analysis. The words contained are drawn from several dictionaries and grouped into various semantic categories. The part this study used might represent emotion-related semantic categories. The tags found relevant are EMOT (emotion) – used with obvious emotion words; Pos/Pstv (positive) and Neg/Ngtv (negative) – used to indicate the valence of emotion-related words; Intrj (interjections); and Pleasure and Pain. WordNet-Affect assigns several affect labels to a subset of synsets in WordNet.

This research utilized the publicly available lists extracted from WNA, consisting of emotion-related words. Additionally, given the emotion information in text is also expressed in non-text symbols, such as emoticons (Aman & Szpakowicz, 2007), they were also considered as emotional expressions in this paper.

It is no surprise that cultural models affect emotional expressions (Mesquita, 2003); however, due to the consistency of the coding scheme, the researcher used the same lexical resources in both Mandarin and English. Two bilingual coders translated Mandarin phrases into English first, and then identified them according to the lexical resources.

The two coders used a standard coding book written in English. During the training session, the coders coded a small set of posts in corporate pages (N=20 on Facebook and Renren, respectively), and user posts in Twitter and Sina Weibo (N=20 on Twitter and Sina Weibo, respectively) and then discussed and clarified inconsistencies in coding. Using the Perreault and Leigh (1989) formula as a rigorous test to determine intercoder reliability, the overall intercoder reliability is 92%, which was well within acceptable limits (Kassarjian, 1977).

Chapter 5: Results

H1 predicted a higher level of information seeking behavior in high-context cultures in movie selections than low-context cultures. The result confirmed this prediction. More Chinese users (N=34, 18%) in Sina Weibo than U.S. users (N=5, 0.05) in Twitter seek information about movie selections and recommendations. The difference was statically significant ($M_{us}=0.05$, S.D. $_{us}=0.227$; $M_c=0.18$, S.D. $_c=0.384$; $t(271.401)=3.432$, $p<0.05$). In regard to information giving behavior in movie selections, H2 suggested that low-context cultures engage more than high-context cultures, and the result supported the hypothesis. There were more U.S. users (N=73, 78%) giving information in Twitter than Chinese users (N=124, 65%) in Sina Weibo, the result showed that it was significantly different ($M_{us}=0.78$, S.D. $_{us}=0.413$; $M_c=0.65$, S.D. $_c=0.477$; $t(208.276)=-2.402$, $p<0.05$) (see Table 5.1).

According to H3, high-context culture was likely to use more imagery and less text to promote movies than their low-context culture counterpart. In this study, the forms of picture, video and emoticons were considered as imagery. H3 was partly confirmed based on the result; high-context cultures used more imagery than their low-context counterpart. The data revealed that wall posts in Renren contained more visually oriented information than those in Facebook, and the difference was statistically significant ($M_{us}=0.53$, S.D. $_{us}=0.506$; $M_c=0.76$, S.D. $_c=0.499$; $t(185)=-2.517$, $p<0.05$) (see Table 5.2). However, the difference on text use was not statistically significant ($M_{us}=0.89$, S.D. $_{us}=0.319$; $M_c=0.79$, S.D. $_c=0.410$; $t(65.682)=1.607$, $p>0.05$) (see Table 5.3). Thus, H3 was partly supported.

H4 stated that high-context cultures used more emotional expressions to promote movies than low-context cultures. More specifically, Renren corporate wall posts contained more emotional expressions than Facebook corporate wall posts. And this

hypothesis was supported. Results turned out that the difference was statistically significant ($M_{us}=0.11$, $S.D._{us}=0.319$; $M_c=0.50$, $S.D._c=0.502$; $t(81.886)=-5.854$, $p<0.05$) (see Table 5.4).

Chapter 6: Discussion

There appears to be a lack of research focusing on how SNS are used differently among cultures. The analysis of the data provided a snapshot of cultural differences in movie promotions on SNSs between China and the U.S. In this study, four SNSs from two different countries were analyzed, and the influence of culture on how people pursue information and how PR practitioners promote movies on SNS were examined by adopting Hofstede's and Hall's cultural values. It was found that people in high-context cultures (Sina Weibo users) engaged more in information seeking behavior than people in low-context cultures (Twitter users) in movie selections. Meanwhile, individuals from low-context cultures (Twitter users) demonstrated more information giving behavior in movie selections than those from high-context cultures (Sina Weibo users). In this paper, information seeking was defined as the response to word of mouth, while the level of information giving as the level of word of mouth. Both of them can be seen as "information game", in which individuals control the information they provide pertained to themselves and then influence the impressions others make on them (Papacharissi, 2002); in another word, it is self-presentation. Simple definitions and distinctions between information seeking and giving were given in this research, while Jung et al. (2002) provided more accurate classifications in their study about Cyworld. They identified four self-presentation strategies: competence, supplication, exemplification, and ingratiation (Jung, Youn, & McClung, 2002), in which supplication belongs to information seeking, while the rest belongs to information giving. This study confirmed more information seeking behavior in high-context cultures than low-context cultures; the result was in accordance with Chu and Choi's (2010b) study, which was a comparative study on self-presentation between Chinese and American young generations. In this paper, there were also significant

differences shown on information giving behavior between the two cultures; in Chu and Choi's (2010b) study, they indicated that Chinese participants appeared to use more of the competence strategy and American participants employed the ingratiation strategy more. Further study could analyze more about the classifications of information giving behavior.

While imagery was used to a great extent in movie promotions from both high and low-context cultures and there was no doubt as a result of the posts being commercial in essence, there was evidence that high-context cultures tended to use more imagery to communicate with their publics than low-context cultures.

Unexpectedly, no significant differences were found in terms of text use in movie promotions. This might be explained by the following reasons. China has undergone a rapid evolution in many aspects; therefore, Chinese society has dramatically shifted politically, technologically, socially and culturally, and young generations, who benefit the most from the evolution, are at the forefront of such transformations. It turns out that Facebook users are mostly people aged from 23 to 34; the biggest group is China's first boomers and netizens, who were born between 1983 and 1990, accounting for fifty-one percent of the whole users (Chappell, 2012; "100 Million Active...", 2012). This young generation may be influenced by both individualistic and collectivistic cultural values on social relationships and self-presentation because such individualistic values as competition, accomplishment, and being active have been well accepted and appreciated in current Chinese society (Cheng & Schweitzer, 1996). Additionally, as a new interactive and dynamic channel to construct identity and represent the users themselves (boyd & Ellison, 2007), SNS provides Chinese users a brand new platform for self-presentation, in which they can design their avatars to reflect personality (Darragh, 2009).

This study confirmed that high-context cultures used more emotional expressions to promote movies than low-context cultures. What's more, it showed that the number of comments was significantly different between non-emotional and emotional wall posts in Renren ($M_{\text{emotional}}=14.64$, $S.D._{\text{emotional}}=24.274$; $M_{\text{non-emotional}}=3.03$, $S.D._{\text{non-emotional}}=5.167$; $t(81.871)=4.080$, $p<0.05$) (see Table 6.1); however, it did not occur in its U.S. counterpart Facebook. This finding suggests PR practitioners could pay more attention in utilizing emotional expressions when promoting movies to Chinese audiences. Beyond the major finding, results also implied that high-context cultures employed more emoticons in movie promotions than low-context cultures. The number of emoticons in Renren wall posts was bigger than it in Facebook wall posts ($M_{\text{us}}=0.00$, $S.D._{\text{us}}=0.000$; $M_{\text{c}}=0.38$, $S.D._{\text{c}}=0.486$; $t(150)=-9.537$, $p<0.05$) (see Table 6.2). This discovery coincided with Hancock, Landrigan and Silver's (2007) study pertained to emotion expressing in text-based communication, as well as Dou's (2011) research about cultural influences on SNS usage between Mixi in Japan and Facebook in the U.S. The former one revealed that emoticons were not frequently used among U.S. undergraduate students (Hancock, Landrigan, & Silver, 2007); the latter study discovered that Mixi users used significantly more emoticons than Facebook users, and Japan is another typically high-context culture country as China (Dou, 2011).

There is another interesting discovery from the research; not only the number of wall posts in Renren ($N=151$) was much bigger than it in Facebook ($N=36$), but also the amount of tweets in Sina Weibo ($N=190$) was larger than it in Twitter ($N=93$). One of the reasons might be the comparison of time spent on SNSs. Consumers in China spend 46 minutes per day browsing SNSs, compared with 37 minutes in the U.S. (Chiu, Lin, & Silverman, 2012). The other cause may be due to the different stages of SNS development in two countries. Beyond Facebook and Twitter, there are

various prevalent SNSs in the states, for instance, Wordpress, LinkedIn, Pinterest, and Tumblr. According to Nielsen and NM Incite's latest Social Media Report (2012), Pinterest became the breakout star in SNS for 2012, followed by Google+ and Tumblr. As mentioned in the introduction, the social media strategist behind *The Hunger Games* took advantage of diverse social media platforms according to their different orients and thus achieving great success. All of these evidences laid the foundation for the fact that SNSs in the U.S. enjoy the rapid development and enter the mature stage. On the contrary, Renren and Sina Weibo remain as the predominant SNSs in China so that PR practitioners concentrated their fire on the marketing push in these two sites; it still takes some time for the development of SNS in China to ripen.

These findings indicate that when U.S. movie companies employ SNS to communicate with their foreign publics, China in current study, they need to know how the SNS were used differently in order to have a better understanding about international publics and build relationships with them effectively. For example, given the differences in the behavior of information seeking between China and the U.S, PR practitioners could provide more space where people can freely express their opinions towards the movies and timely reply to the audiences' inquires in Chinese SNS communities. Visually oriented information plays an essential role in communication with people from high-context cultures; it requires PR specialists to devote much attention to imagery design and use. In addition, PR practitioners need to bear in mind the importance and meaning of emotional expressions, especially emoticons, when they communicate with audiences from China.

Chapter 7: Limitation

The differences in SNS use between China and U.S. populations might need to be further studied in the context of multi-national comparison to firmly test the hypotheses. Although China is seen as a typical collectivistic and high-context culture country, and the U.S. is recognized as its counterpart, individualistic and low-context culture, the results of this study might not be applicable to other countries considering the other social and infrastructural differences. Further research encompassing more countries needs to be conducted in order to confirm the effect of individualistic/collectivistic and high/low-context cultural values on SNS use.

A limitation of this study includes the sampling method. Data collected in both countries only focused on two movies because in this paper, the researcher ascertained the objects according to several criterions. Firstly, the movie had to be a box office hit. Secondly, it had to be popular and well known in both China and the U.S. Furthermore, the movie companies must have created Facebook account in the U.S. and Renren account in China. Due to these rigid requirements, the sample size was limited to two movies and not big enough for the result to be generalized.

This study only addressed the influence of cultural differences on SNSs; it did not take other factors into account such as economic reasons, political environment, or stage of SNS development. Future researchers can update this study by taking various elements into consideration in order to validate the result.

Despite these limitations, the results from this study are essential and revealing. This research not only shows culture's crucial impact on the adoption of the SNS, but also sheds light on how PR practitioners can utilize these insights to develop their skill and technique of SNS use, and marketing strategy. Given Chinese people comment more on posts involving emotional expressiveness, it is necessary for PR

specialists to make good use of them to attract and interact with Chinese audience. Not only in the way of expressions, PR practitioners should also apply this “emotion” technique into the whole marketing plan. What’s more, they are supposed to pay much attention to the role emoticons play in Chinese SNS. Considering the “information game” played in China is totally different from it is in the U.S, PR professionals ought to take more actions in response to Chinese audience’s information seeking behavior in SNS, for instance, answer their questions about the movie introduction, provide information about tickets and show times, and link them to the movie review aggregation sites. Another aspect is the use of imagery, including pictures, videos and emoticons. In promoting American movies to Chinese audience, various forms of imagery should be placed in the essential position.

Reference

- 100 million active users on Renren by June 2012. (2012, August 11). *Resonancechina.com*. Retrieved from <http://www.resonancechina.com/2012/08/11/100-million-active-users-on-renren-by-june-2012/>
- Alm, C. O., Roth, D., & Sproat, R. (2005). Emotions from text: machine learning for text-based emotion prediction. In *Proceedings of the conference on Human Language Technology and Empirical Methods in Natural Language Processing*. Vancouver, British Columbia, Canada: Association for Computational Linguistics, 579-586.
- Aman, S., & Szpakowicz, S. (2007). Identifying expressions of emotion in text. *Lecture Notes in Computer Sciences*, 4629, 196-205.
- Bagozzi, R. P., Gopinath, M., & Nyer, P. U. (1999). The role of emotions in marketing. *Academy of Marketing Science. Journal*, 27(2), 184-206.
- Bortree, D. S., & Seltzer, T. (2009). Dialogic strategies and outcomes: An analysis of environmental advocacy groups' Facebook profiles. *Public Relations Review*, 35(3), 317-319.
- Boutin, P. (2011, July 26). A better way to search Twitter. *The New York Times*. Retrieved from <http://gadgetwise.blogs.nytimes.com/2011/07/26/a-better-way-to-search-twitter/>
- Bowman, D., & Das, N. (2001). Managing customer-initiated contacts with manufacturers: The impact on share of category requirements and word-of-mouth behavior. *JMR, Journal of Marketing Research*, 38(3), 281-297.
- boyd, d. m. , & Ellison, N. B. (2007). Social network sites: Definition, history, and scholarship. *Journal of Computer-Mediated Communication*, 13(1), 210-230.
- Brown, J. J., & Reingen, P. H. (1987). Social ties and word-of-mouth referral behavior. *Journal of Consumer Research*, 14(3), 350-362.
- CafePress teams with lionsgate to create official hunger games store. (2012, February 17). *Entertainment Close – Up*. Retrieved from <http://search.proquest.com/docview/921665623?accountid=14585>
- Chappell, B. (2012, July 31). 2012 social network analysis report – demographic – geographic and search data revealed. *Ignitesocialmedia.com*. Retrieved from <http://www.ignitesocialmedia.com/social-media-stats/2012-social-network-analysis-report/#Renren>
- Cheng, H., & Schweitzer, J. C. (1996). Cultural values reflected in Chinese and U.S. television commercials. *Journal of Advertising Research*, 36(3), 27-45.

- Chiu, C., Lin, D., & Silverman, A. (2012, May). China's social-media boom. *Mckinsey.com*. Retrieved from http://www.mckinsey.com/insights/marketing_sales/chinas_social-media_boom?p=1
- Chu, S. C., & Choi, S. M. (2010a). A cross-cultural study of social relationships and use of social networking sites in the US and China. In *Proceedings of annual meeting of the International Communication Association*. Suntec Singapore International Convention & Exhibition Centre, Suntec City, Singapore.
- Chu, S. C., & Choi, S. M. (2010b). Social capital and self-presentation on social networking sites: a comparative study of Chinese and American young generations. *Chinese Journal of Communication*, 3(4), 402-420.
- Clark, T. (1990). International marketing and national character: A review and proposal for an integrative theory. *Journal of Marketing*, 54(4), 66.
- CNW group ltd.; study: Use of social media in public relations campaigns growing. (2011, June 25). *Marketing Weekly News*, 112. Retrieved from <http://search.proquest.com/docview/871975873?accountid=14585>
- Cooper-Chen, A., & Tanaka, M. (2008). Public relations in Japan: The cultural roots of kouhou. *Journal of Public Relations Research*, 20(1), 94-114.
- Crampton, T. (2011). Social media in China: The same, but different. *The China Business Review*, 38(1), 28-31.
- Curtis, L., Edwards C., Fraser, K. L., Gudelsky, S., Holmquist, J., Thornton, K., & Sweetser, K. D. (2010). Adoption of social media for public relations by nonprofit organizations. *Public Relations Review*, 36(1), 90-92.
- Darragh, M. (2009). A whole new world. *Communication World*, 26(6), 35-38.
- Doran, K. (2002). Lessons learned in cross-cultural research of Chinese and North American consumers. *Journal of Business Research*, 55(10), 823-829.
- Dou, X. (2011). The influence of cultures on SNS usage: Comparing Mixi in Japan and Facebook in the U.S. *Public Relations Journal*, 5(4).
- Eyrich, N., Padman, M. L., & Sweetser, K. D. (2008). PR practitioners' use of social media tools and communication technology. *Public Relations Review*, 34(4), 412-414.
- Faber, R. J., & O'Guinn, T. C. (1984). Effect of media advertising and other sources on movie selection. *Journalism Quarterly*, 61(2), 371-377.
- Fang, T. (2003). A critique of Hofstede's fifth national culture dimension. *International Journal of Cross Cultural Management : CCM*, 3(3), 347-368.

- Fans crash servers for early preview screenings of "Titanic" in 3D. (2012, February 14). *China Weekly News*. Retrieved from [http://www.lexisnexis.com/hottopics/lnacademic/?verb=sr&csi=337778&sr=HLEAD\(Fans+Crash+Servers+for+Early+Preview+Screenings+of+%22TITANIC%22+in+3D\)+and+date+is+February+14%2C+2012](http://www.lexisnexis.com/hottopics/lnacademic/?verb=sr&csi=337778&sr=HLEAD(Fans+Crash+Servers+for+Early+Preview+Screenings+of+%22TITANIC%22+in+3D)+and+date+is+February+14%2C+2012)
- Fazal, H. (2012, September 6). Word of mouth at scale with Facebook: Understanding PTAT. *Inside Network*. Retrieved from http://gold.insidenetwork.com/facebook-marketing-bible/fmb_casestudy/word-of-mouth-at-scale-with-facebook-understanding-ptat/
- Fong, J., & Burton, S. (2008). A cross-cultural comparison of electronic word-of-mouth and country-of-origin effects. *Journal of Business Research*, 61(3), 233-242.
- Frymier, A. B., Klopff, D. W., & Ishii, S. (1990). Affect orientation: Japanese compared to Americans. *Communication Research Reports*, 7(1), 63-66.
- Garrahan, M. (2012, March 23). "The Hunger Games" set for box office records. *FT.com*. Retrieved from <http://www.ft.com/cms/s/0/2e2f9d92-7510-11e1-a98b-00144feab49a.html#axzz2BaMi7UCM>
- Godes, D., & Mayzlin, D. (2004). Using Online Conversations to Study Word-of-Mouth Communication. *Marketing Science* 23(4), 545-560.
- Gudykunst, W. B., Matsumoto, Y., Ting-Toomey, S., Nishida, T., Kim, K., & Heyman, S. (1996). The influence of cultural individualism-collectivism, self construals, and individual values on communication styles across cultures. *Human Communication Research*, 22(4), 510-543.
- Gudykunst, W. B., & Nishida, T. (1986). Attributional confidence in low- and high-context cultures. *Human Communication Research*, 12(4), 525-549.
- Halavais, A. (2000). National borders on the world wide web. *New Media & Society*, 2(1), 22.
- Hall, E. T. (1977). *Beyond culture*. Garden City, N.Y. :, Anchor Press.
- Hamill, J. (1997). The Internet and international marketing. *International Marketing Review*, 14(5), 300-323.
- Hancock, J. T., Landrigan, C., & Silver, C. (2007). Expressing emotion in text-based communication. In *Proceedings of the SIGCHI Conference on Human Factor in Computing Systems (CHI '07)*. ACM, New York, NY, USA, 929-932.
- Hjorth, L., & Yuji, M. (n.d.). Logging on locality: A cross-cultural case study of virtual communities Mixi (Japan) and Mini-hompy (Korea). In B. Smaill (Ed.), *Youth and media in the Asia Pacific*. Cambridge, UK: Cambridge University Press.

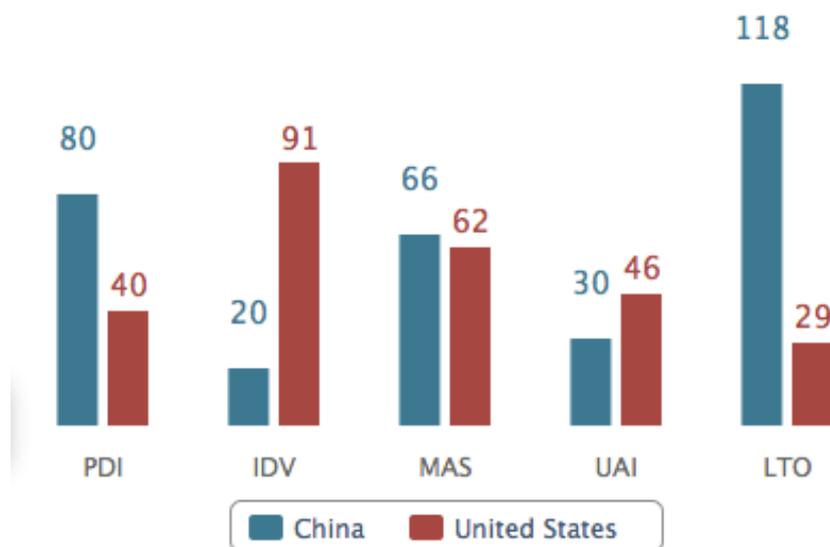
- Hofstede, G. H. (1980). *Culture's consequences: International differences in work-related values*. Beverly Hills, Calif., Sage Publications.
- Hofstede, G. H. (1991). *Cultures and organizations*. New York :, McGraw-Hill.
- Hofstede, G. H., & Hofstede, G. J. (2005). *Cultures and organizaiont: Software of the mind*. New York: McGraw-Hill.
- Hong, C., & Schweitzer, J. C. (1996). Cultural value reflected in Chinese and U.S. television commercials. *Journal of Advertising Research*, 36(3), 27-45.
- Ji, Y. G., Hwangbo, H., Yi, J. S., Rau, P. L. P., Fang, X., & Ling, C. (2010). The Influence of Cultural Differences on the Use of Social Network Services and the Formation of Social Capital. *International Journal of Human-Computer Interaction* 26(11/12): 1100-1121.
- Jung, T., Youn, H., & McClung, S. (2007). Motivations and self-presentation strategies on Korean-based "Cyworld" Weblog format personal homepages. *CyberPsychology & Behavior*, 10(1), 24–31.
- Kang, D. S., & Mastin, T. (2008). How cultural difference affects international tourism public relations websites: A comparative analysis using Hofstede's cultural dimensions. *Public Relations Review*, 34(1), 54-56.
- Karpel, A. (2012, *n.d.*). Inside "The Hunger Games" social media machine. *Co.Create*. Retrieved from <http://www.fastcocreate.com/1680467/inside-the-hunger-games-social-media-machine> - 1
- Kassarjian, H. H. (1977). Content analysis in consumer research. *Journal of Consumer Research*, 4(1), 8-18.
- Katz, E. L., & Felix, P. (1955). *Personal influence*. Glencoe, Ill., Free Press.
- Kay, J. (2012, March 23). Hunger Games hits target with \$19.8m in midnight grosses. *ScreenDaily*. Retrieved from <http://www.screendaily.com/box-office/hunger-games-hits-target-with-198m-in-midnight-grosses/5039706.article>
- Kim, Y., Sohn, D., & Choi, S. M. (2011). Cultural difference in motivations for using social network sites: A comparative study of American and Korean college students. *Computers in Human Behavior*, 27(1), 365-372.
- Laroche, M., Kalamas, M., & Cleveland, M. (2005). "I" versus "we": How individualists and collectivists use information sources to formulate their service expectations. *International Marketing Review*, 22(3), 279-308.
- Lewis, C. C., & George, J. F. (2008). Cross-cultural deception in social networking sites and face-to-face communication. *Computers in Human Behavior*, 24(6), 2945-2964.

- Martin, J. N., Nakayama, T. K., & Flores, L. A. (2002). *Readings in intercultural communication: Experiences and contexts*. Boston: McGraw Hill.
- McClintock, P. (2012). Hunger Games explodes, but not around the world. *Hollywood Reporter*, 418, 10.
- Men, L. R., & Tsai, W.-H. S. (2011). How companies cultivate relationships with publics on social network sites: Evidence from China and the United States. *Public Relations Review* (2011), doi:10.1016/j.pubrev.2011.10.006
- Mesquita, B. (2003). Emotions as dynamic cultural phenomena. In R. J. Davidson, Scherer K. R., & Goldsmith, H. H. (Eds.), *Handbook of Affective Sciences* (pp. 871-890). New York, NY: The Oxford University Press.
- Miracle, G. E., Chang, K. Y., & Taylor, C. R. (1992). Culture and advertising executions: A comparison of selected characteristics of Korean and US television commercials. *International Marketing Review*, 9(4), 5.
- Neviarouskaya, A., Prendinger, H., & Ishizuka, M. (2007). Textual affect sensing for sociable and expressive online communication. In *Proceedings of the 2nd international conference on Affective Computing and Intelligent Interaction*. Springer-Verlag Berlin, Heidelberg: 218-229.
- Pan, P.-L., & Xu, J. (2009). Online strategic communication: A cross-cultural analysis of U.S. and Chinese corporate websites. *Public Relations Review*, 35(3), 251-253.
- Papacharissi, Z. (2002). The presentation of self in virtual life: Characteristics of personal home pages. *Journalism and Mass Communication Quarterly*, 79(3), 643-660.
- Paramount pictures; paramount pictures, twentieth century fox and lightstorm entertainment to set sail again with james cameron's oscar(R)-winning "Titanic" with a worldwide 3D re-release on april 6, 2012. (2011, May 19). *Technology & Business Journal*, 1381. Retrieved from <http://search.proquest.com/docview/868647065?accountid=14585>
- Park, C., & Jong-Kun, J. (2003). A cross-cultural comparison of Internet buying behavior: Effects of Internet usage, perceived risks, and innovativeness. *International Marketing Review*, 20(5), 534-553.
- Patricia Ordóñez, d. P. (2005). Western and Eastern views on social networks. *The Learning Organization*, 12(5), 436-456.
- Perreault, W. D., Jr, & Leigh, L. E. (1989). Reliability of nominal data based on qualitative judgments. *Journal of Marketing Research*, 26(2), 135-148.
- Picard, R. W. (1997). *Affective computing*. MA, The MIT Press.

- Ralston, D. A., Gustafson, D. J., Elsass, P. M., & Cheung, F. (1992). Eastern values: A comparison of managers in the United States, Hong Kong, and the People's Republic of China. *Journal of Applied Psychology*, 77(5), 664-671.
- Recabarren, M., Nussbaum, M., & Leiva, C. (2008). Cultural divide and the Internet. *Computers in Human Behavior*, 24(6), 2917-2926.
- Skirble, R. (2012). "Titanic" director makes 1st solo dive to deepest part of sea. Lanham, United States, Lanham: Federal Information & News Dispatch, Inc. Retrieved from <http://search.proquest.com/docview/942953796?accountid=14585>
- Social media report 2012: Social media comes of age. (2012, December 3). *Nielsen.com*. Retrieved from <http://www.nielsen.com/us/en/newswire/2012/social-media-report-2012-social-media-comes-of-age.html>
- Solomon, J. B. (1984, November 08). Procter & gamble fights new rumors of link to satanism. *Wall Street Journal (1923 - Current File)*. Retrieved from <http://search.proquest.com/docview/134946447?accountid=14585>
- Stone, P. J. (1966). *The General Inquirer*. Cambridge, Mass., M.I.T. Press.
- Tse, D. K., Belk, R. W., & Zhou, N. (1989). Becoming a consumer society: A longitudinal and cross-cultural content analysis of print ads from Hong Kong, the People's Republic of China, and Taiwan. *Journal of Consumer Research*, 15(4), 457-472.
- Waters, R. D., Burnett, E., Lamm, A., & Lucas, J. (2009). Engaging stakeholders through social networking: How nonprofit organizations are using Facebook. *Public Relations Review*, 35(2), 102-106.
- Wiebe, J., Wilson, T., & Cardie, C. (2005). Annotating Expressions of Opinions and Emotions in Language. *Language Resources and Evaluation*, 39(2/3), 165-210.
- Wong, Y. H., & Chan, R. Y.-k. (1999). Relationship marketing in China: Guanxi, favouritism and adaptation. *Journal of Business Ethics*, 22(2), 107-118.
- Würtz, E. (2005). Intercultural communication on web sites: A cross-cultural analysis of web sites from high-context cultures and low-context cultures. *Journal of Computer-Mediated Communication*, 11(1), 274-299.
- Yan, Y. (2012, May 3). Classic movie, new success. *Beijing Review.com.cn*. Retrieved from http://www.bjreview.com.cn/quotes/txt/2012-04/27/content_458105.htm
- Zufryden, F. S. (1996). Linking advertising to box office performance of new film releases-A marketing planning model. *Journal of Advertising Research*, 36(4), 29-4

Table 2.1

Scores of Hofstede's cultural dimensions of China and the U.S.



Note. Table is adapted from information found at Geert Hofstede. Retrieved November 7, 2012, from <http://geert-hofstede.com/china.html>

Table 5.1
Independent Samples Test Result for Information Seeking/Giving

	t-test for Equality of Means				
	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Information Seeking	3.432	271.401	.001	.125	.036
Information Giving	-2.402	208.276	.017	-.132	.055

Table 5.2
Independent Samples Test Result for Imagery Use

	t-test for Equality of Means				
	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Imagery	-2.517	185	.013	-.234	.093

Table 5.3
Independent Samples Test Result for Text Use

	t-test for Equality of Means				
	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Text	1.607	65.682	.113	.101	.063

Table 5.4
Independent Samples Test Result for Emotional Expressions

	t-test for Equality of Means				
	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Emotional Expressions	-5.854	81.886	.000	.067	.067

Table 6.1
 Independent Samples Test Result for Comments of Emotional/Non-Emotional
 Expressions in Renren

	t-test for Equality of Means				
	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Comments	4.080	81.871	.000	11.618	2.848

Table 6.2
Independent Samples Test Result for Emoticon Use

	t-test for Equality of Means				
	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Emoticons	-9.537	150.000	.000	-.377	.040

APPENDIX A

CODEBOOK FOR CODE SHEET ONE: TWEETS CONTAINING THE KEY WORDS

This codebook includes instructions for code sheet one, which will help researchers identify the source of the tweets and answer questions regarding tweets containing the key words.

Code Sheet One: Posts Containing The Key Words

Researchers will use this code sheet for each individual tweet on Twitter containing the hashtag of “*TheHungerGames*” from 8 p.m. on March 1, 2012, to 8 p.m. on June 1, 2012; for each individual tweet on Sina Weibo containing the hashtag of “电影饥饿游戏” from 8 p.m. on May, 1, 2012, to 8 p.m. on August 1, 2012.

1. Sequence Number - Each tweet is assigned a sequence number starting from 1
2. Twitter/Sina Weibo ID - Type in the Twitter/Sina Weibo ID
3. Time - Type in the date and time in the appropriate boxes
 - Date of post (MM. DD. YY)
 - Time of post (Use a 24 hour clock format where 1 p.m. is 1300 and 1 a.m. is 0100)
4. Exact text of tweet - Copy and paste the tweet in this section
5. Number of comments - Type in the exact numbers of comments
6. Number of retweets - Type in the exact number of retweets
7. Type of Post – Choose it from original, RT, or at reply in the appropriate box
 - Original post - Type 1

- This identifies a post originated by the user him/herself without “at replying” to other users.
 - Retweet “RT” - Type 2
 - This identifies a post in which the user did not originate.
 - At reply - Type 3
 - This identifies the user at replied to another user, “@user”.
- 8. Type of content – Choose it from Users’ post or Corporate post. If it belongs to Corporate post, choose if from Advertising, Announcement, News report, or other in the appropriate box
 - Users’ post - Type 1
 - Regardless of users’ identity and links in the post, determine the type based on the content. This identifies the content written from an audience’s perspective.
 - Corporate post - Type 2
 - This identifies the content written from a corporate’s perspective, which can be put into the following categories.
 - Advertising - Type 1
 - ❖ Ex: ebgamesaus: Anyone still hungry for #TheHungerGames tix? Retweet this and you could win a dbl pass to this epic movie! Winners will be DM’d :D
 - Announcement - Type 2
 - ❖ Ex: thecivilwars: We’ll be debuting our new song “Kingdom Come” from @TheHungerGames

soundtrack tomorrow night, April 11th on Jimmy Kimmel live! 12EST/11CST

➤ News report - Type 3

- ❖ Ex: mtvnews: BREAKING: @thehungergames director Gray Ross won't be back for "Catching Fire." <http://t.co/xSyQJqxy>

➤ Other - Type 4

9. Information Seeking/Giving - Researchers will identify whether the tweet fits in one of the two categories (Information seeking, Information giving). Since the content can overlap, it is okay if more than one category fit each tweet. Try to narrow it down to one category, if possible. Answer 1 if the tweet corresponds to the category and 0 if it does not

○ Information Seeking - Type 1 or 0

- This identifies requests for movie recommendations
- Ex: Wesley: @danielcravens Whoa. Wait. Back-up. I didn't know this about. Tell me more about your experience with #Skyfall.

○ Information Giving - Type 1 or 0

- This identifies the responses for movie recommendations and evaluations for movies
- Ex: Lee-Roy Wright: #Skyfall remains the number 1 movie at the South African box office, with a total of R34 723 977 in takings ... @sktheatres

APPENDIX B

CODE SHEET ONE: TWEETS CONTAINING THE KEY WORDS

1. Sequence Number
2. Twitter/Sina Weibo ID
3. Time
 - Date of post
 - Time of post
4. Exact text of tweet
5. Number of comments
6. Number of retweets
7. Type of Post
 - 1, 2, or 3
8. Type of content
 - 1 or 2
 - 1, 2, 3, or 4
9. Information Seeking/Giving
 - Information Seeking
 - 1 or 0
 - Information Giving
 - 1 or 0

APPENDIX C

CODEBOOK FOR CODE SHEET TWO: CORPORATE POSTS

This codebook includes instructions for code sheet two, which will help researchers identify the trend of the posts and answer questions regarding posts in the corporations' Facebook/Renren homepages.

Code Sheet Two: Corporate Posts

Researchers will use this code sheet for each individual post on *Titanic's* (泰坦尼克号) Facebook (<https://www.facebook.com/TitanicMovie>) and Renren (<http://page.renren.com/601055921?q=\u6CF0\u5766\u5C3C\u514B\u53F7|p=|s=2|u=228985165&act=name&rt=page&in=0&hh=1>) homepages from 8 p.m. on March 1, 2012, to 8 p.m. on June 1, 2012.

1. Sequence Number - Each post is assigned a sequence number starting from 1
2. ID - Choose from Facebook or Renren
3. Time - Type in the date and time in the appropriate boxes
 - o Date of post (MM. DD. YY)
 - o Time of post (Use a 24 hour clock format where 1 p.m. is 1300 and 1 a.m. is 0100)
4. Exact text of post - Copy and paste the post in this section
5. Word Count - Type in the exact word count of the post, using word count tool in Microsoft Word
6. Number of comments - Type in the exact number of comments
7. Type of multimedia containing in the post - Researchers will identify whether the post containing the following features (Text, video, link, poll, picture,

emoticon, or other). Since the feature can overlap, it is okay if more than one category fit each tweet. Answer 1 if the tweet corresponds to the category and 0 if it does not

- Text - Type 1 or 0
- Video - Type 1 or 0
- Link - Type 1 or 0
- Poll - Type 1 or 0
- Picture - Type 1 or 0
- Emoticon- Type 1 or 0
- Other - Type 1 or 0, specify it if 1

8. Emotional expressions - Research will identify which expression in the post belongs to emotional ones and type 1 if any or 0 if there is none. The exact words belonging to emotional expressions are shown below into six groups; there is no need to put words into different groups, it is shown to make it easy for researchers to tell emotional ones apart. Due to the feature of SNSs, emoticons are considered as emotional expressions

- Anger
 - Wrath umbrage offense pique temper irritation lividity
irascibility short-temper spleen quick-temper infuriation
enragement indignation outrage huffiness harassment torment
fury rage madness frustration fit tantrum scene dudgeon high-
dudgeon displeasure dander hackles bad-temper ill-temper
annoyance chafe vexation anger cholera ire aggravation
exasperation aggravated provoked angry angered enraged
furious infuriated maddened annoying bothersome galling

irritating nettlesome pesky pestering pestiferous plaguy
 plaguey teasing vexatious vexing annoyed harassed harried
 pestered vexed annoyed irritated nettled peeved pissed riled
 roiled stung displeasing displeased frustrating baffled balked
 discouraged frustrated exasperating infuriating maddening
 vexing angered enraged furious infuriated maddened huffy mad
 sore indignant incensed outraged umbrageous exasperating
 infuriating maddening vexing angered enraged furious
 infuriated maddened choleric irascible livid indignant incensed
 outraged umbrageous wrathful wroth wrathful exacerbate
 exasperate aggravate anger see-red anger annoy rag get-to
 bother get-at irritate rile nark nettle gravel vex devil displease
 torment rag tantalize bedevil crucify dun frustrate persecute
 oppress harass outrage enfuriate infuriate exasperate incense
 pique offend angrily displeasingly furiously huffily indignantly
 lividly wrathfully warpath vindictiveness vengefulness
 sulkiness huffishness resentment bitterness gall rancor rancor
 murderousness misopedia misoneism misology misogyny
 misogynism misogamy misocainea misanthropy malice
 maliciousness spite spitefulness venom malevolence malignity
 maleficence jealousy green-eyed-monster hostility enmity ill-
 will heartburning hate hatred grudge score grievance envy
 enviousness the-green-eyed-monster despisal despising
 covetousness class-feeling belligerence belligerency
 antagonism animosity animus bad-blood aggression

aggressiveness abhorrence abomination detestation execration
 loathing odium aggressive belligerent avaricious covetous
 grabby grasping greedy prehensile covetous envious jealous
 enviable envious begrudging envious grudging hateful hostile
 jealous green-eyed overjealous covetous malefic malevolent
 malign evil malevolent malicious misanthropic misanthropical
 misogynic resentful huffish sulky spiteful vindictive
 abhor loathe abominate execrate covet contemn despise scorn
 disdain envy begrudge envy stew grudge hate detest sulk pout
 brood sulk grizzle brood stew belligerently hostilely with-
 hostility enviously covetously jealously covetously enviably
 hatefully belligerently malevolently maliciously amok amuck
 murderously resentfully revengefully vengefully vindictively

- Disgust

- Repugnance repulsion revulsion horror nausea disgust
 disgusting disgustful distasteful foul loathly loathsome
 repellent repellant revolting wicked yucky disgusted fed-up
 sick sick-of tired-of nauseating nauseous noisome loathsome
 offensive sickening vile nauseated queasy sick sickish hideous
 repulsive abhorrent detestable obscene repugnant repulsive
 disgust revolt nauseate sicken churn-up turn-off revolt repel
 distastefully revoltingly sickeningly detestably repulsively
 abominably odiously

- Fear

- Unassertiveness trepidation timidity timidness timorousness
 suspense stage-fright shyness shadow scare panic-attack
 presage panic terror intimidation hysteria horror hesitance
 hesitancy heartlessness coldheartedness hardheartedness
 foreboding premonition presentiment boding fear fearfulness
 fright diffidence self-doubt self-distrust cruelty mercilessness
 pitilessness ruthlessness creeps chill pall apprehension
 apprehensiveness dread alarm dismay consternation alarmed
 apprehensive anxious chilling scarey scary shivery shuddery
 cruel unkind diffident fearful frightful terrible awful dire
 direful dread dreaded dreadful fearful fearsome frightening
 horrendous horrific terrible afraid hardhearted heartless
 atrocious horrifying horrible ugly horrified horror-stricken
 horror-struck hideous horrid outrageous hysterical browbeaten
 bullied cowed hangdog intimidated panicky panicked panic-
 stricken panic-struck terrified frightened chilling frightened
 scared shy timid unsure cliff-hanging suspenseful suspensive
 fearful timorous trepid unassertive dismay appal appall horrify
 chill fawn crawl creep cringe cower grovel fear panic daunt
 dash scare-off pall frighten-off scare-away frighten-away scare
 frighten fright scare affright anxiously uneasily apprehensively
 cruelly diffidently fearfully heartlessly hesitantly hesitatingly
 horrifyingly dreadfully awfully horribly hideously horridly
 monstrously hysterically frighteningly scarily shyly timidly
 bashfully timorously trepidly unassertively

- Joy
 - Worship adoration weakness warmheartedness warmth triumph togetherness titillation sympathy fellow-feeling softheartedness tenderness soft-spot smugness satisfaction rejoicing regard respect puppy-love calf-love crush infatuation protectiveness pride preference penchant predilection taste loyalty lovingness caring love liking kindheartedness joy joyousness joyfulness jollity joviality jocundity jocularity identification feeling-of-identity hilarity mirth mirthfulness glee gleefulness hero-worship happiness gusto relish zest zestfulness good-will goodwill gloat gloating glee schadenfreude gladness gladfulness gladsomeness gaiety merriment fulfillment fulfillment friendliness fondness fancy partiality favor favour exultation jubilation jubilancy jubilation exuberance exhilaration excitement euphoria enthusiasm empathy elation high-spirits eagerness avidity avidness keenness devotion devotedness contentment concern complacency complacence self-complacency self-satisfaction compatibility rapport comfortableness closeness intimacy cheerfulness blitheness carefreeness insouciance lightheartedness lightsomeness captivation enchantment enthrallment fascination buoyancy perkiness brotherhood Bonheur benevolence beneficence belonging bang charge rush flush thrill kick attachment fond-regard ardor ardour elan zeal approval amorousness enamoredness amicability amicableness affection

affectionateness fondness tenderness heart admiration esteem
 admirable affectional affective emotive amicable amatory
 amorous romantic amative amorous approving approbative
 approbatory approved beneficent benefited benefic benevolent
 good brotherly brotherlike fraternal beguiled captivated
 charmed delighted enthralled entranced captivated charmed
 bewitching captivating enchanting enthralling entrancing
 fascinating carefree unworried cheerful cheerful close
 comfortable compatible sympathetic complacent self-satisfied
 contented content happy devoted avid great eager zealous
 elated gleeful joyful jubilant elated elating exhilarating
 empathic empathetic exciting enthusiastic euphoriant euphoric
 gladdened exhilarated elating exhilarating stimulating ebullient
 exuberant high-spirited exultant exulting jubilant prideful
 rejoicing triumphal triumphant favorable favourable
 affectionate caring fond lovesome tender warm friendly gala
 gay festal festive merry gay jocund jolly jovial merry mirthful
 cheery gay sunny gladsome beaming glad euphoric happy
 pleased hilarious screaming uproarious jocund jolly jovial
 merry mirthful joyful joyous elated gleeful joyful jubilant
 kindhearted likable likeable loving exultant exulting jubilant
 prideful rejoicing triumphal triumphant caring protective
 comforting cheering satisfying appreciated gratifying pleasing
 satisfied satiable satisfiable satisfactory smug self-satisfied
 softhearted soft-boiled charitable kindly sympathetic

sympathetic titillating teased titillated adoring worshipful
 admire look-up-to affect impress move strike approve capture
 enamour trance catch becharm enamor captivate beguile charm
 fascinate bewitch entrance enchant cheer inspire urge barrack
 urge-on exhort pep-up hearten recreate embolden cheer cheer-
 up chirk-up jolly-along jolly-up comfort soothe console solace
 concern interest occupy worry elate lift-up uplift pick-up
 intoxicate exhilarate thrill exalt exult rejoice triumph jubilate
 walk-on-air be-on-cloud-nine jump-for-joy satisfy fulfill fulfil
 live-up-to gladden identify kid chaff jolly banter like love preen
 pride congratulate revel wallow rejoice triumph tickle titillate
 admirably laudably praiseworthy commendable amicably
 beneficially benevolently cheerfully near nigh close
 comfortably compatibly eagerly thirstily sympathetically
 empathetically with-sympathy with-empathy enthusiastically
 ebulliently exuberantly expansively exuberantly riotously
 exultantly exultingly gloatingly happily merrily mirthfully
 gayly blithely jubilantly with-happiness hilariously
 uproariously gleefully joyously joyfully fondly lovingly
 adorably endearingly proudly with-pride protectively giving-
 protection offering-protection gratifyingly satisfyingly
 satisfactorily triumphantly suspense anticipation expectancy
 cliff-hanging suspenseful suspensive anticipate look-for look-to

- Sadness

- World-weariness Weltschmerz woe woefulness weight
 weepiness tearfulness sorrow regret ruefulness self-pity sadness
 unhappiness repentance penitence penance plaintiveness
 oppression oppressiveness mournfulness sorrowfulness
 ruthfulness misery melancholy joylessness helplessness
 heavyheartedness guilt guilty-conscience guilt-feelings guilt-
 trip grief heartache heartbreak brokenheartedness gloom
 gloominess somberness forlornness loneliness desolation
 dysphoria downheartedness low-spiritedness dispiritedness
 dolor dolour dolefulness despondency despondence
 heartsickness disconsolateness depression demoralization
 compunction remorse self-reproach cheerlessness
 uncheerfulness blue-devils attrition contrition contriteness
 contrite remorseful rueful sorry cheerless uncheerful
 demoralizing demoralising disheartening dispiriting
 demoralized discouraged disheartened blue depressed dispirited
 down downcast downhearted low low-spirited depressing
 depressive gloomy saddening despondent heartsick doleful
 mournful dysphoric distressed unhappy forlorn desolate forlorn
 godforsaken lorn dark depressing disconsolate dismal
 dispiriting gloomy grim glum long-faced depressing depressive
 saddening dingy dismal drab drear dreary sorry grim glooming
 gloomful grievous heartbreaking heartrending bereaved bereft
 grief-stricken grieving mourning sorrowing guilty hangdog
 shamefaced shamed heavyhearted joyless melancholy

melancholic hapless miserable misfortunate pathetic piteous
 pitiable pitiful poor wretched miserable suffering doleful
 mournful plaintive oppressive tyrannical tyrannous laden
 oppressed downtrodden persecuted penitent repentant sad
 unhappy bereaved bereft grief-stricken grieving mourning
 sorrowing sorrowful bad sorry pitying sorry-for contrite
 remorseful rueful regretful dolorous dolourous lachrymose
 tearful weeping deplorable execrable miserable woeful
 wretched woebegone woeful bored world-weary repent regret
 rue depress deject cast-down get-down dismay dispirit
 demoralize aggrieve grieve persecute oppress harass repent
 regret rue sadden sad ruefully contritely remorsefully
 cheerlessly despairingly despondently dolefully sorrowfully
 forlornly gloomily grievously joylessly miserably mournfully
 oppressively plaintively penitently penitentially repentantly
 deplorably lamentably sadly woefully dolefully sorrowfully
 dolefully deplorably lamentably sadly woefully

○ Surprise

- Wonder wonderment admiration surprise stupefaction awe
 astonishment amazement astonishing astounding staggering
 stupefying amazing astonishing amazed astonished
 astounded stunned awed awestruck awestricken in-awe-of
 awful dazed stunned stupefied stupid dumbfounded
 dumfounded flabbergasted stupefied thunderstruck surprising

surprised fantastic howling marvelous rattling terrific
tremendous wonderful wondrous amaze astonish astound awe
stun stupefy stupefy perplex get puzzle mystify baffle beat
bewilder flummox stupefy stupify nonplus gravel amaze
dumbfound trounce besot surprise wonder marvel amazingly
surprisingly astonishingly surprisedly wonderfully wondrous
wondrously superbly toppingly marvellously terrifically
marvelously

APPENDIX D

CODE SHEET TWO: CORPORATE POSTS

1. Sequence Number
2. ID
 - Facebook or Renren
3. Time
 - Date of post
 - Time of post
4. Exact text of post
5. Word Count
6. Number of comments
7. Type of multimedia containing in the post
 - Text
 - 1 or 0
 - Video
 - 1 or 0
 - Link
 - 1 or 0
 - Poll
 - 1 or 0
 - Picture
 - 1 or 0
 - Emoticon
 - 1 or 0
 - Other

- 1 or 0

8. Emotional expressions

- 1 or 0