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Television Executive Producers' Use of Twitter as a Public Relations Tool

Scott Joseph Nash

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Arts

Kenneth Dean Plowman, Chair
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ABSTRACT

Television Executive Producers' Use of Twitter as a Public Relations Tool

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This study examines how television executive producers are utilizing the social media platform of Twitter as a public relations tool. Utilizing a qualitative textual analysis, this study examines 10 executive producers' use of Twitter over a three-week period. The results of the textual analysis indicated executive producers primarily used Twitter as a public relations tool in five different themes: clarification, compliment, gratitude, promotion, and engagement. Future research should utilize additional qualitative research through in-depth interviews with industry professionals such as television executive producers or public relations firms that work directly with the television industry and those who specifically work with television executive producers.

Keywords: Twitter, public relations, television, social media, strategic communications, stakeholder

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Chapter One: Introduction

The purpose of this study is to explore what social media strategies television networks and studios should employ through social media to improve stakeholder relationships for their executive producers. Specifically, this will be explored by examining how television executive producers use Twitter as a public relations platform.

Until recently, television executive producers, and more specifically television showrunners, had been hidden from the public eye. One of the more interesting aspects of television is that its stories are crafted by a writing staff led by one or two individuals (Phalen & Osellame, 2012). Traditionally, the writing staffs are led by a showrunner, who controls the main messages and themes of the show alongside working with the television studio and network for day-to-day operations. Until recently, the world of television writers remained in obscurity, with the exception of what popular culture revealed with television shows such as *The Dick Van Dyke Show* or, more recently, NBC's *30 Rock*.

However, recently television producers and showrunners have become almost pseudo-celebrities who, in many ways, serve as spokespeople for their television shows. McNutt described showrunners as becoming "veritable celebrities among viewers of television" through their activity in podcasts, their roles in DVD bonus features, and most importantly their use of social media outlets such as Twitter (2010).

Social media platforms, such as Twitter, Reddit, and Tumblr, have become powerful tools for television producers to generate dialogue and actively engage their audiences about their television shows. As Harrington, Highfield, and Bruns (2013) wrote, "Twitter and services alike, become a kind of virtual lounge room, connecting the active audiences of specific TV

shows at an unprecedented scale and thereby amplifying audience activities even further” (p. 405).

Rationale and Significance

In terms of present-day examples, several television executive producers have amassed large followings on Twitter. For example, Dan Harmon, executive producer of NBC's *Community*, has amassed over 200,000 followers, while Hart Hanson, of Fox's *Bones*, has 96,000 followers (Harmon, 2014; Hanson, 2014). Hanson frequently used Twitter to remind viewers of when to watch his television show. Executive producers such as Harmon use Twitter as a way to communicate firsthand with television viewers by replying directly to criticism or praise of his show. Mindy Kaling, who serves both as executive producer and lead actress of *The Mindy Project*, has amassed a following of over 2.5 million followers (Kaling, 2014).

Harrington, Highfield, and Bruns (2013) believed there are a number of issues that need to be explored when it comes to researching television and Twitter. Specifically, they believed future research should be done to understand what social media strategies can be implemented and to explore what social media strategies television networks are already employing to facilitate and manage audience interactions. The rising following of television executive producers brings about an argument that this issue should be researched to understand the practical and theoretical implications it holds.

Research Plan and Scope

In order to perform the research, tweets will be gathered from a number of television executive producers and studied through a qualitative textual analysis methodology. Textual analysis is a qualitative method that examines the written word of a text or texts and its meanings

that can be derived from it and allows a researcher to obtain a sense of the ways in which particular cultures at particular times sense the world around them (Curtin, 1996; McKee, 2003).

Due to the countless possibilities and number of tweets that could potentially be analyzed, this study will be limited to 10 television executive producers and three weeks of their tweets. Since television executive producers have understandably gained a better knowledge of how to use Twitter as the platform has evolved, this study will specifically examine tweets from late 2013 to early 2014 in order to gather recent data and understand how producers are using Twitter in its more developed, mainstream years. Of the 948 Twitter posts obtained from television executive producers, 504 posts were identified as tweets that directly replied with other Twitter users. Additionally, in order to give context to these 504 tweets, the original tweets executive producers were replying to were collected.

While limited research on the subject is available, this study will use the following theoretical concepts to contextualize the research: (1) Situational Theory of Publics (2) Stakeholder Theory, and (3) Excellence Theory.

The role of the television executive producers has changed with the advent of social media, and this still has been a relatively unstudied area in academic literature. Due to the new responsibilities that television executive producers are taking to reach their audiences, it is important to further examine their new roles from a public relations perspective. This study seeks to understand this perspective by examining the relationship between television executive producers and the public relations practices they utilize in relationships with their respective stakeholders.

In order to understand this relationship, tweets from 10 different executive producers (Shonda Rhimes, of *Scandal* and *Grey's Anatomy*; Rebel Wilson, of *Super Fun Night*; Whitney

Cummings, of *2 Broke Girls*; Jerry Bruckheimer, of *CSI: Crime Scene Investigation*; Josh Schwartz, of *The Carrie Diaries* and *Hart of Dixie*; Julie Plec, of *The Vampire Diaries*, *The Tomorrow People*, and *The Originals*; Mindy Kaling, of *The Mindy Project*; Seth MacFarlane, of *Family Guy*, *American Dad*, and *Dads*; Dan Harmon, of *Community* and *Rick and Morty*; and Sean Hayes, of *Grimm* and *Sean Saves the World*) were examined over a three-week period. To determine the executive producers to examine, a comprehensive table was created of executive producers on network television that had Twitter accounts. Executive producers were further organized by television networks, including ABC, CBS, CW, FOX, and NBC. Two executive producers were then chosen from among those with the largest following for their respective television networks (see Appendix A for tables).

Chapter Two: Literature Review

In order to explore how television executive producers are using Twitter as a public relations tool, the following areas will be addressed: (1) television and executive producers, (2) Twitter, and (3) theoretical background.

Television and Executive Producers

With the average American watching over 34 hours of television a week, there is no doubt that television plays an important role in the media landscape as a whole (Nielsen Media Research, 2011). Scripted shows in particular, sitcoms and dramas, account for a majority of the top-viewed television shows. Shows such as *The Big Bang Theory*, *Modern Family*, and *The Following* all placed in the top 10 most-viewed television programs for the 2012–2013 television season (Patten, 2013).

Unlike reality television or sporting events, though, scripted series exist in a unique realm of media due to the number of ways they can become topics of conversation. In addition to creating dialogue with the public, scripted television series have also become widely studied in academic literature as well. For example, a 2009 article examined how the website Lostpedia allowed fans to actively engage with one another about their theories on the television show *Lost* (Mittell, 2009). Agirre (2012) argued that AMC television series *Mad Men* show is a post-feminist series that shows changing gender identities. Specifically with regard to social media, a 2012 study by Wood and Baughman examined Twitter usage by *Glee* fans. Wood and Baughman's study researched fans who set up fictional Twitter accounts in order to role-play characters of the show and to extend the narrative of the television show outside of the show itself.

An executive producer's use of social media outlets such as Twitter, though, presents an interesting paradigm to the world of television, as it helps to remove the barrier that once existed. Phallen & Osellame (2012) described the television writer's room as one being incredibly political that was "fiercely guarded" and noted that "writers share an understanding that problems should be solved in the family of the room" (p. 17).

Some television executive producers have amassed large followings, such as comedian Mindy Kaling with nearly four million followers (<https://twitter.com/mindykaling>). However, it should be noted that Kaling differs from traditional executive producers in that she is also the star of her show and has gained popularity from outside works such as previous television shows and books. Executive producers such as *Sons of Anarchy's* Kurt Sutter have over 500,000 followers (<https://twitter.com/sutterink>). Nevertheless, it is evident that researching television executive producers' use of social media outlets, such as Twitter, is necessary due to the barrier it is effectively removing from the unseen world of creating television.

Social media outlets such as Twitter present a double-edged sword, as they allow showrunners the ability to either foster viewer loyalty or to create new viewers; but it also removes the barrier between the television product and their own personalities for their Twitter followers or anybody who may read their tweets.

One of television's earliest executive producers to embrace Twitter, *Lost's* Damon Lindelof, recently exited Twitter after being heavily criticized for his work on films such as *Prometheus* and *Star Trek into Darkness* (Poniewozik, 2013). Lindelof himself had earlier said, "Alcoholics are smart enough to not walk into a bar, my bar is Twitter." (Poniewozik, 2013) Lindelof's recent exit on Twitter sheds light on just one of the many dangers that come with television executive producers opening themselves to the public through social media.

As the role of television executive producers continues to evolve with the advent of social media, it is important to understand their new relationship with television viewers. Due to the important role television plays in most people's lives, it is important to understand the larger implications that the expanding role of television executive producers is taking as their messaging extends past the screen.

Twitter

With television executive producers actively becoming involved with their audiences through social media outlets such as Twitter it is quite clear that more research is necessary to better understand this phenomenon. Most importantly, it is important to further research how television executive producers are effectively using public relations techniques for their television shows.

In order to understand how television executive producers use social media to promote their television shows, it is important first to understand the medium of the social network Twitter itself.

Twitter as a medium. The 21st century has revamped the world of strategic communications, with a refocus on more Internet-based communication. According to the company's website, Twitter can be best defined as "an information network that brings people closer to what's important to them." (What is Twitter, 2012). According to Twitter's website, 77% of Twitter accounts are located outside of the United States, and the website is supported by over 35 languages. (What is Twitter, 2012). The social media network Twitter allows individuals to read, write, and share messages up to 140 characters with fellow Twitter users and also to the general public (What is Twitter, 2012). The Twitter website argues that, because of how the conversations can relate to almost any topic imaginable, it provides a "rich canvas and a

powerful context in which to connect your messages and your brand to what people are talking about right now” (What is Twitter, 2012).

A recent study by the Pew Research Center found that 66% of all Internet users use Facebook and that 16% of all Internet users use Twitter (McGee, 2012). Twitter has recently emerged as one of the most prominent social media tools across the world. Currently, Twitter averages over 509 million tweets sent per day and has over 230 million active users (“Twitter 101,” 2013).

According to a study by Edison Research (Webster, 2010), Twitter is mostly used as a one-way information tool for its users. However, studies such as that of Java, Song, Finin & Tseng (2007) have indicated that Twitter can also be used as a way to share information with others. Twitter has several advantages in comparison to other social media platforms, such as its more frequent updates from users (Java et al., 2007) and its ease of sending Twitter updates through multiple platforms like desktops, laptops, texting, or smartphones (Farhi, 2009).

As Burton and Soboleva (2011) wrote, “The dual capacity of Twitter for one-to-one and one-to-many communication can thus be harnessed by using the major corporate accounts for tweets, which build the corporate brand, and using a secondary, lower profile account to respond to complaints.” (p. 497). One of the major findings of Burton and Soboleva (2011) was that corporations tended to not follow a certain strategy when using their Twitter accounts and that many of the corporations greatly differed in how they used Twitter.

Twitter as a public relations tool. While Twitter is an incredibly useful tool to the general public, it is also incredibly valuable for business and organizations to use as a way to connect with their audiences. A 2009 article from the *Los Angeles Times* discussed how as a whole the entertainment business was struggling to understand how to best use Twitter as a

business tool (Collins, 2009). Collins' article discussed how Twitter is useful not only for actors such as Ashton Kutcher but also for television executive producers such as Hart Hanson, of Fox's *Bones*. However, as noted by Collins' article, "there's a danger in giving platoons of highly opinionated actors and writers a filter-less forum where even their half-formed thoughts can be seen instantly by millions" (2009). Chris Ender, a CBS media relations chief, said that "as a PR professional, I totally believe the pros outweigh the cons. It creates a deeper connection with your audience. And the audience is so fragmented that you need to use multiple forms of communications." (Collins, 2009). Ender also noted that as a network CBS gave its talent no clear-cut rules about tweeting, and in most cases it would be inevitable for its actors and executive producers to embrace the platform (Collins, 2009).

One of the more interesting aspects, as noted by Collins' article, is how fans are using Twitter as a platform to reach out to television executive producers. Rosalyn H. Marhatta, a fan of the television show *Bones*, said, "If I want to see something on the show, if I love something or don't love it, Hart Hanson listens. And many times he responds." (Collins, 2009). This article suggests that while television public relations professionals understand the importance of Twitter and how useful it can be in the public relations sphere of a television network, they may not necessarily understand how to encourage their talent to use it in a strategic manner.

A recent article in *Public Relations Review* indicated that Twitter has become a public relations tool in several different categories, including labor introspective, academic introspective, practice, press release references, general information on the public relations sector, dialogue within the community, and announcements (Xifra and Grau, 2010). Xifra and Grau (2010) concluded that "Twitter is a good tool for disseminating information about experiences, case studies, ideas, and new theoretical approaches." (p. 3).

Another study examined Fortune 500 companies' use of Twitter to facilitate dialogic communication with stakeholders (Rybalk & Seltzer, 2010). The results of the study indicated that 61% of the organizations were dialogic, while 39% were non-dialogic. Companies with dialogic orientation tried to actively keep followers engaged through actively tweeting at least every 24 hours. One of the main points Rybalko and Seltzer iterated was that Twitter should not be used to distribute the same media placements that individuals can receive through other traditional media channels.

A study done on talk radio by Armstrong and Rubin (1989) discovered that talk radio listeners who called in to programs found face-to-face communication rewarding, less mobile, and more important to them than did those who did not call in. This study is of particular interest, as it could be valuable in understanding the unique paradigm that social media offers to today's media users. Much like radio, social media offers a similar approach to giving the user the option of both one-way interaction and two-way interaction.

Social media outlets such as Twitter present a unique form of interaction for celebrities and traditional media users in that celebrities can use it to "create a sense of closeness and familiarity between themselves and their followers" (Marwick & Boyd, 2011, p. 147). Twitter also allows celebrities to directly address people who send messages to them. As Marick & Boyd wrote, "The fan's ability to engage in discussion with a famous person de-pathologizes the parasocial and recontextualizes it within a medium that the follower may use to talk to real-life acquaintances" (2011, p. 148). Much like talk radio shows, though, media users have the option of interacting with famous people over mediums such as Twitter and can choose whether to interact with celebrities or take a more passive approach and instead develop parasocial relationships.

Marwick & Boyd's 2011 study examined three different celebrities and their interactions with Twitter followers. One Twitter follower of pop singer Mariah Carey wrote the following tweet to Carey's Twitter handle: "Had to put our family dog to sleep tonight. I know you know it hurts. I'm missing a piece and my stupid face is all wet" (p. 150). As noted by Marwick and Boyd (2011), Twitter presents a unique and interesting paradigm to the phenomenon of parasocial interaction. Twitter followers are aware that celebrities use the medium as an outlet to communicate directly with friends and fans.

Twitter is being used in new and groundbreaking ways by celebrities and businesses, and it is important to understand the potential impact it can have on the field of public relations. The television industry recognizes the need to use Twitter as a public relations tool but may not necessarily understand how to properly harness it in order to improve viewership of television series.

Theoretical Background

Strategic Communications Theory. Strategic communications emerged in the 1980s with the convergence of three trends: (1) postpositivist research by industrial anthropologists on the cultures of workplace environments, (2) social scientists joining with corporate entities to study human interaction with new information and communication technology, and (3) a general shift of corporate sensibility to form dialogue with its consumers (Lindlof & Taylor, 2010).

Since that time, strategic communications has emerged as a major area of study and inquiry, particularly with regard to social media and its future. Wilson and Ogden (2008) described strategic communications as the following:

The goal and objectives (of strategic communications) are set based upon a synthesis of research and information. Publics are selected according to who needs to be reached and

motivated to accomplish those objectives. Messages are designed using the motivating self-interests of each public and sent through the channels each public is most likely to use. Each step depends upon what was decided in the previous step. (p.6)

Strategic communications works as an ongoing process in which each step builds upon the last in order to serve the public and the will of the organization performing strategic communications.

As Hallahan, Holtzhausen, van Ruler, Veric, and Sriramesh (2007) wrote, “The challenge confronting the field today is to more closely draw the vital linkages between how communication is taught in academia and how it is practiced strategically” (p.18). According to Hallahan, et al. (2007), there are four major academic clusters of strategic communications, one of which is marketing, advertising, and public relations. The marketing, advertising, and public relations cluster is also sometimes referred to as the “promotional communications.” (p.18). Previously, there was a stronger emphasis on advertising, but more recently that has expanded to fields such as marketing and public relations.

With the advent of social media and lack of understanding about how to properly disseminate messages, it is important to look toward strategic communications principles to utilize proper public relations principles.

Situational Theory of Publics. In the 1940s, sociologist Herbert Blumer and philosopher John Dewey defined publics with two clear and similar definitions (Grunig, 1984, p. 145-146). Blumer defined a public as a group of people who are first confronted by an issue, are then divided in their ideas as to how to meet the issue, and lastly engage in discussion over the issue. Dewey defined a public as a group of people that face a similar problem, recognize that the problem exists, and finally organize to do something about the problem.

Situational Theory of Publics is an important theoretical perspective to consider. The theory, developed by J.E. Grunig and Hunt, seeks to explain how public relations practitioners can categorize publics in a more strategic manner (Toth, 2005).

In order to do so, the theory is based on three independent variables and the ways in which they influence information-seeking behavior. The variables consist of the following: (1) problem recognition, (2) constraint recognition, and (3) level of involvement (Toth, 2005). Problem recognition is primarily concerned with understanding how people detect that something should be done about a situation and stop to recognize the problem. Constraint recognition is the concept that people perceive that there are obstacles in a situation that limit their ability to fix a given situation. Lastly, level of involvement is the extent to which people connect themselves to a situation. Based on the three aforementioned independent variables they are able to influence two communication outcomes — active information seeking or passive information seeking.

Stakeholder Theory. Stakeholder Theory in particular is an important lens to view television producers and their use of Twitter. Stakeholder Theory originally gained popularity through Edward Freeman's *Strategic Management: A Stakeholder Approach*. Freeman has gone on to be referred to as the "father of stakeholder theory as years have passed and the theory has developed (Laplume, Sonpar, & Litz, (2008), p. 1152-1553). The term "stakeholder" originates from that of an internal memorandum at the Stanford Research Institute in 1963 (Parmar, Freeman, Harrison, Wicks, Colle, & Purnell, 2010) As Freeman (2010) wrote, stakeholders can be defined as "any group of individuals who can affect or is affected by the achievement of the organization's objectives" (p. 46).

Stakeholder Theory also takes into consideration that in order for businesses to be successful they must adhere to stakeholder management, which Freeman defined as “the necessity for an organization to manage the relationships with its specific stakeholder groups in an action-oriented way.” (2010, p. 53).

By understanding the stakeholders that television executive producers are reaching, it will help to conceptualize best strategy practices in their use of Twitter as a public relations tool. Additionally, understanding the different manner in which television executive producers use Twitter to maintain a relationship will help to interpret which methods are most effective for best practices. The following research questions seek to explore and understand the relationship between television executive producers and their stakeholders.

RQ1: In what ways are television executive producers using Twitter to maintain a stakeholder relationship?

RQ2: Which stakeholders are television executive producers reaching directly or indirectly through Twitter?

Messaging. According to Wilson and Ogden (2008), the message strategy is comprised of two parts: primary messages and secondary messages. The researchers noted as well that message strategy consists of two essential factors: (1) the user’s purpose or goal to accomplish (2) the user’s appeal to the self-interest of those he or she needs to motivate to accomplish that purpose.

Primary messages are messages that motivate the public and also consist of a self-interest appeal. The number of primary messages will vary from public to public based on the number of objectives set for each individual public. Secondary messages typically are comprised of facts,

statistics, case studies, examples, and other information that can be used to support the primary messages (Wilson and Ogden, 2008, p. 89).

Big Ideas are inherently designed to solve communication problems through purpose and strategy. For public relations Big Ideas to be successful they must be inherently interesting and must pose a logical connection between the great idea and the organization's communications objectives. If Big Ideas are not strategic in nature, they can easily just become random thoughts or tactics. Moriarty (1997) wrote, "Behind every good public relations campaign is a Big Idea, the creative concept that makes the message attention-getting and memorable." (p. 554).

Excellence Theory. It is important also to examine Grunig's Excellence Theory in understanding how television producers are using Twitter as a public relations tool. Grunig, Grunig, and Dozier (2006) defined the Excellence Theory as the following:

The Excellence theory is a broad, general theory that begins with a general premise about the value of public relations to organizations and to society and uses that premise to integrate a number of middle-range theories about the organization of the public relations function, the conduct of public relations programs, and the environmental and organizational context of excellent public relations. (p. 55)

Grunig's Excellence Theory further splits itself into four distinct categories that will lead organizations to effective public relations, including the following: (1) empowerment of public relations function, (2) communicator roles, (3) organization of communication function, (4) public relations models (Grunig, Grunig, & Dozier, 2006, pp. 38-49). The overarching premise of Excellence Theory and empowering public relations functions says public relations practitioners "must be empowered as a distinctive and strategic managerial function if it is to play a role in making organizations effective" (Grunig, Grunig, & Dozier, 2006, p.38).

Additionally the importance of identifying publics should be noted. As Grunig & Grunig (2008) write "Public relations contributes to strategic management by scanning the environment to identify publics affected by the consequences or who might affect the outcome of decisions." (p. 335).

The concept of communicator roles asserts that public relations executives need to take on multiple roles by taking on a managerial role as well as administrative-type roles (Grunig, Grunig, & Dozier, 2006). Grunig's organization of communication function asserts that public relations should be an integrated communication and also separate from that of other departments. Lastly, Grunig's Excellence Theory argues that effective organizations should be primarily focused on the two-way symmetrical model of public relations in order to build long-term relationships with publics.

While previously a closed relationship, the advent of social media platforms such as Twitter allow television executive producers to spread various messages to stakeholders. Grunig's Excellence Theory can help to serve as a guide as to the best way for television networks and studios to direct their executive producers to utilize Twitter as a public relations tool.

RQ3A: Do television executive producers' uses of Twitter allow them to use public relations principles in their tweets?

RQ3B: How do television executive producers' uses of Twitter strengthen or harm their respective networks and studios?

Four models of public relations. In Grunig and Hunt's *Managing Public Relations* (1984), they introduced their models of public relations, which have since become a cornerstone of the public relations field. The four models of public relations consist of the following: (1)

publicity or press agent, (2) public relations information model, (3) asymmetric persuasion, and (4) the two-way symmetrical model.

The *press agency/publicity model's* primary purpose is to be used as a form of propaganda in which practitioners "spread the faith of the organization involved often through incomplete, distorted, or half-true information." (Grunig & Hunt, 1984, p. 21). This model strictly adheres to one-way communication from the organization to the publics, and practitioners typically see communication as a means to spread their messages but not to receive messages from outside sources. Organizations that use public relations with publicity or promotions generally practice this model (Grunig & Hunt, 1984). Grunig & Hunt (1984) noted that "practitioners in these organizations concern themselves most with getting attention in the media for their organizations or clients. The best examples today include sports promotion, theater or movie press agency, or production promotion in advertising departments." (p. 25).

Grunig & Hunt's (1984) *public-information model's* primary purpose is the dissemination of information but not exactly with persuasive intentions. The public relations practitioner who functions within this model usually acts more as a "journalist in residence" who objectively reports about the information regarding the organization. While this model is similar to the press agency/publicity model in that it is limited to the source communicating the message to the receiver, there is a notable difference in that the public-information model includes an obligation to present a complete and full picture to receivers.

With the *two-way asymmetric model*, public relations practitioners function more as if they were press agents or publicists who incorporate scientific persuasion. In this model, practitioners use Social Science Theory and research about attitudes and behavior in order to persuade publics to accept their organization's viewpoint and to support the organization.

Practitioners using this model carefully plan their messaging in order to maximize change in attitude and behavior in their publics.

Lastly, the *two-way symmetrical model* consists of practitioners serving as mediators between organizations and their publics. The goal of practitioners using this model is to create a mutual understanding between the organization and their publics. In contrast to the two-way asymmetrical model, this model focuses more on creating a dialogue rather than a monologue. With this model, the public and organization's public relations are just as likely to influence each other due to the mutual dialogue between them. As Grunig & Hunt (1984) noted, however, "Frequently, however, neither will change attitudes or behavior. The public relations staff brings the two groups together, and as long as both communicate well enough to understand the position of the other, the public relations effort will have been successful." (p. 23).

Grunig & Hunt's (1984) four models of public relations stand as an important cornerstone of public relations principles and research. By utilizing these models, this study will be able to gather insight into how television executive producers are utilizing Twitter as a public relations tool.

RQ4: In what ways are the four models of public relations used in television executive producers' use of Twitter?

Chapter Three: Method

Qualitative Research

This qualitative study will employ a textual analysis methodology in order to further understand television executive producers' use of Twitter as a public relations tool. Findings conducted through qualitative means are not generalizable to a population; rather, they are generalizable to theory. Furthermore, qualitative research is fundamentally an interpretive enterprise that is dependent on context. It is through the use of "these elements (that we) make the social construction of meaning" (Lindlof & Taylor, 2010, p.4).

Presently, most of the research done regarding strategic communications is carried out using quantitative methods. Because of this emphasis, qualitative research is usually only done in preliminary stages for exploratory research. But as Daymon and Holloway (2002) wrote, "Much exploratory research has served merely to add credibility to what the agency already 'knows,' to justify the expenditure of a client's budget, or to find out how something has gone wrong" (p.12).

This disparity between quantitative research and qualitative research is quickly disappearing, though, as strategic communications move toward collaborative dialogue approaches. Due to the exploratory nature of this study, it will use qualitative methods for the research. It would be difficult to actually determine from a quantitative perspective how television executive producers' use of Twitter can strengthen or harm their respective networks and studios. There are too many factors to determine whether or not there is a relationship between television executive producers' tweets and television ratings for their shows, such as the network their show appears on, time of night their show airs, guest appearances, commercial advertising, etc.

Textual analysis. Textual analysis is a qualitative method that examines the written word of a text or texts and the meanings that can be derived from it (Curtin, 1996). McKee (2003) described textual analysis as a methodology that “interprets text in order to try and obtain a sense of the ways in which, in particular cultures at particular times, people make sense of the world around them” (p. 1).

While often related to content analysis, textual analysis and qualitative content analysis contain specific differences that distinguish them from one another. Qualitative content analysis is a research method typically used to derive interpretation of a text through a systematic method of placing the content into themes or patterns (Hsieh & Shannon, 2005). Textual analysis is more concerned with understanding the participants' perspective and the cultural impacts a given text may hold (Johnson, 1986). While both methods share similarities in that they involve an initial examination of the material, content analysis involves the process of creating and defining the categories and consequently building the code versus textual analysis, which is focused more on intensely analyzing the text to derive further meaning from it (Hall, 1975). Hall (1975) wrote the following comparing textual analysis and content analysis:

Literary-critical, linguistic and stylistic methods of analysis are, by contract, more useful in penetrating the latent meanings of a text, and they preserve something of the complexity of language and connotation which has to be sacrificed in content analysis in order to achieve validation. (p. 15)

The process of textual analysis involves several stages to deconstruct the text in order to understand the impact it may hold. As Hall discussed, textual analysis involves the analyst learning to examine a given text for the same recurring patterns from which inferences can be made.

Inherently due to the nature of the methodology, the researcher becomes an intertwined part of the textual analysis, and bias inherently exists, but at the same time is accounted for due to the methodological approach. As McKee (2003) wrote, “The ways in which members of different cultures may make sense of a text will vary just as much as the ways in which they make sense of the world around them” (p. 64). With textual analysis as a methodology, the analyst is more concerned with finding the most likely interpretation rather than what is the so-called “correct” interpretation.

Specifically with regard to studying Twitter and television for textual analysis purposes, Harrington, Highfield, and Bruns (2013) believed textual analysis to be a useful tool for understanding TV audiences due to the rich stream of data that grows at an exponential rate. The data stream from Twitter and television presents an opportunity for researchers to understand the processes of television “audiencing” due to the breadth of information it offers both quantitatively and qualitatively.

Research Protocol

Scope of research. This study seeks to understand how television executive producers function as public relations figures for their respective television programs. In order to understand this relationship, tweets from ten different executive producers (Shonda Rhimes, of *Scandal* and *Grey’s Anatomy*; Rebel Wilson, of *Super Fun Night*; Whitney Cummings, of *2 Broke Girls*; Jerry Bruckheimer, of *CSI: Crime Scene Investigation*; Josh Schwartz, of *The Carrie Diaries* and *Hart of Dixie*; Julie Plec, of *The Vampire Diaries*, *The Tomorrow People*, and *The Originals*; Mindy Kaling, of *The Mindy Project*; Seth MacFarlane, of *Family Guy*, *American Dad*, and *Dads*; Dan Harmon, of *Community* and *Rick and Morty*; and Sean Hayes, of *Grimm* and *Sean Saves the World*) were examined over a three-week period. Due to the vast

amount of tweet coverage by executive producers through the history of Twitter, this study was limited to the previously mentioned 10 executive producers' Twitter accounts.

To determine the executive producers to examine, a comprehensive list was created of executive producers on network television who had Twitter accounts. Based on which executive producer had the most followers, that executive producer was added to a list created for each television network: ABC, CBS, CW, FOX, and NBC (see Appendix A for tables). The top two executive producers, based on number of followers, were then used to determine the previously listed executive producers. The three-week time period of analysis coincided with that of the top three weeks of their respective television seasons during the 2013–2014 television season based on Nielsen ratings obtained for the various executive producers. Wood and Baughman's study (2012) employed a similar methodology to understand the relationship between Glee fandom and Twitter using a textual analysis approach.

As mentioned previously, quantitative methods are typically used in studying the field of strategic communications. However, in recent years qualitative research has emerged and established its importance within the field. Typically, qualitative research is performed when gathering preliminary research surrounding a topic (Daymon & Holloway, 2010). With social media being used as a new public relations tool, it is important to understand the relationship between the two. For this study, the research employed a qualitative method by analyzing television executive producers' Twitter usage through textual analysis.

Collecting data from multiple executive producers will offer a better ability to triangulate the data in interpretation and gain a further understanding of how television executive producers use Twitter. This study also acknowledges that while this will help offer insight into television executive producers' Twitter usage, it is also not generalizable to the entire population of

television executive producers using Twitter. Similar studies could be replicated with other television executive producers however.

Data collection. For the purposes of this study, the time frame of tweets being studied will be limited to the 2013– 2014 television season (September 2013– April 2014). To determine the executive producers to examine, a comprehensive table was created of executive producers on network television that had Twitter accounts. Executive producers were further organized by television networks, including ABC, CBS, CW, FOX, and NBC. Two executive producers were then chosen by those with the largest following for their respective television networks (see Appendix A for tables). Due to the different starting dates for the executive producers' respective television series, this study examined the top-rated three weeks of tweets in which the producers' television shows premiered for the 2013– 2014 television season (see Appendix B for tables). Tweets were gathered by accessing television producers' publicly available Twitter accounts via the Twitter website. In addition, tweets replied to by executive producers were gathered in order to give context to producers' replies.

The units of analysis are the individual tweets from television executive producers. Twitter, a social networking website, was used to access television producers' personal accounts to retrieve any tweets.

Of the 951 Twitter posts obtained from television executive producers, 442 posts were identified as posts that communicated directly with other Twitter users. Additionally, in order to give context to the 442 tweets with other users, businesses, and organizations, the tweets were collected in order to give context to the replies from executive producers.

Data coding and analysis. First, the tweets were gathered from the 10 television executive producers' Twitter accounts and then entered into a Microsoft Excel Spreadsheet.

Tweets were organized by executive producers' names, television networks, tweet content, date of tweets, stakeholders, and a link to the original tweet via URL. Additionally, tweets were filtered for replies, and then the original tweets were gathered in order to give context to the replies.

The Microsoft Excel spreadsheets were then imported into the QSR NVivo software program for additional analysis. NVivo is a computer software program that allows researchers to input qualitative and mixed-methods research, organize it, and analyze it within the software (QSR, n.d.). With the NVivo software, the researcher analyzed the tweets and looked for common patterns and themes. In order to analyze the tweets, the researcher employed a constant-comparative method in order to discover new categories. The constant-comparative method has been developed and refined by a number of researchers over the years such as Glaser, Strauss, and Corbin. Lindlof and Taylor describe the basic concept of constant-comparative method as, "Categories (that) develop through an ongoing process of comparing units of data with each other" (p. 250). Additionally, the NVivo software allows the researcher to code social media data quickly and helps to visualize the results as well. NVivo allows the research to identify common patterns and themes during analysis and place them into categories known as "nodes." Additionally, NVivo allows the researcher to establish relational patterns between nodes.

Due to the nature of textual analysis, NVivo was primarily used as an organizational tool in order to help understand the social media relationships television producers have with their stakeholders and how Twitter functions as a public relations tool. Analysis consisted of taking detailed notes of the tweets in order to understand the larger implications and narrative they held. Additionally, tweets were analyzed and placed into nodes in order to determine major patterns and themes from television executive producers' tweets.

Chapter Four: Results

This chapter consists of four primary sections. First, patterns and themes will be discussed. Second, executive producers' relationships with their various stakeholders will be examined. Third, this chapter will examine how television executive producers utilize Twitter as a public relations tool and examine the potential helpfulness or harmfulness for television networks and studios. Last, this chapter will examine to what extent the four principles of public relations are used in executive producers' use of Twitter.

RQ1: In what ways are television executive producers using Twitter to maintain a stakeholder relationship?

The following themes arose in analysis of the data set through textual analysis of television executive producers' tweets. The themes include clarification, compliment, gratitude, promotion, and engagement. Table 1 includes examples of themes from various executive producers. Additionally, Figure 1 displays a word cloud of the overall responses discovered in the data set.

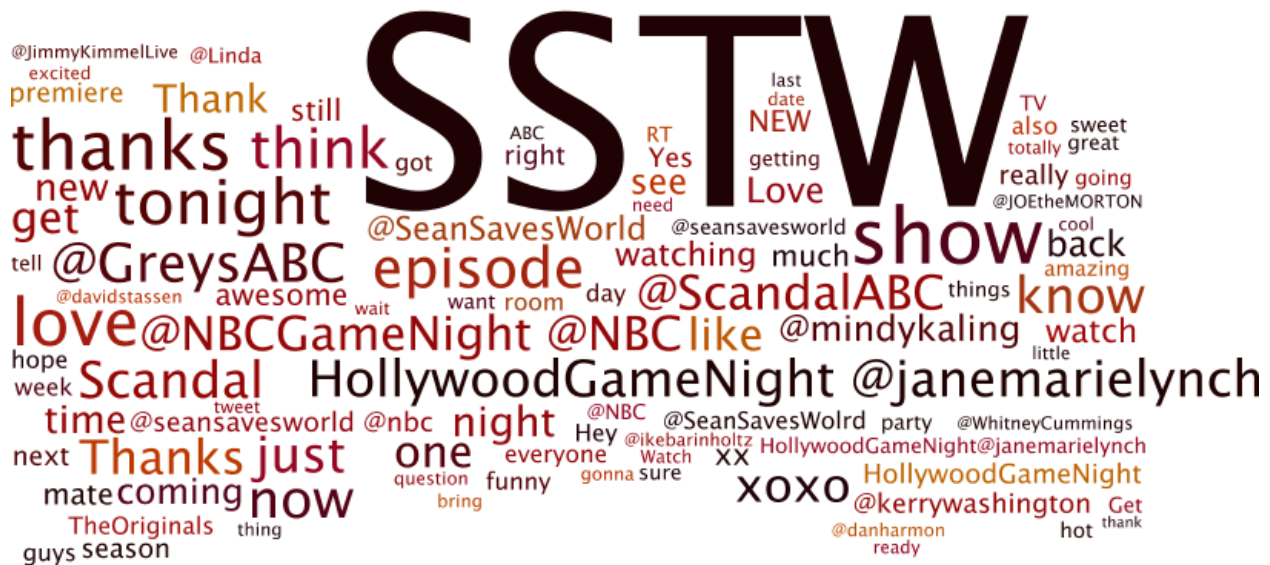
Table 1

Themes Found in Television Producers' Tweets

Theme	Executive Producer	Example
Clarification	Sean Hayes	@ilacummins Actually, Ila, that decision has not been made. Whoever is reporting that is making an assumption. NBC has the final word.
Compliment	Sean Hayes	@cbcDougDirks He's quite a presence. But the sweetest man. #SSTW
Gratitude	Shonda Rhimes	We had our @GreysABC 200th episode party tonight. Amazing! Fun! So grateful to all of you who have watched!
Promotion	Sean Hayes	Hey, friends. It's time for our #SSTW date. Meet you in front of the TV in 15mins. @SeanSavesWorld @nbc
Engagement	Sean Hayes	@RachelPurviance My company and our producing partners come up with all the games. @NBCGameNight @NBC #HollywoodGameNight @janemarielync

Figure 1

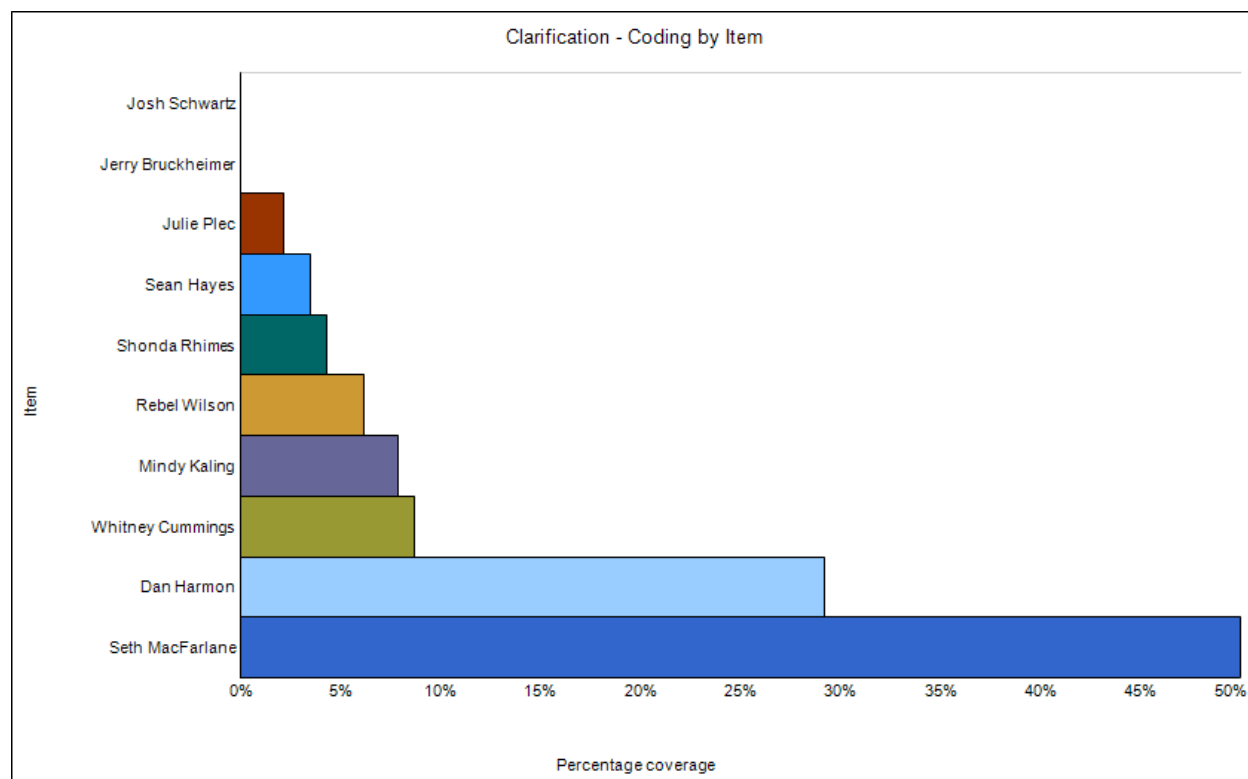
Most frequently mentioned words overall



Clarification. Executive producers exhibited this theme often in cases where they clarified questions that television viewers, media, and other various stakeholders had about the producers or their television series. Eight of the ten executive producers analyzed used Twitter as a method to clarify statements that stakeholders had about their television series. Executive producers displayed this theme often throughout the week, particularly in the following day after their show aired. Figure 2 shows per individual executive producer, with the largest percentage of the discussion regarding the clarification theme on the bottom portion of the graph and progressing from smallest to largest regardless of the name assigned to the respective node. The horizontal axis is labeled “Percentage coverage” and the vertical axis is labeled “Item,” meaning executive producer.

Figure 2

Clarification Theme- Coding by Executive Producer



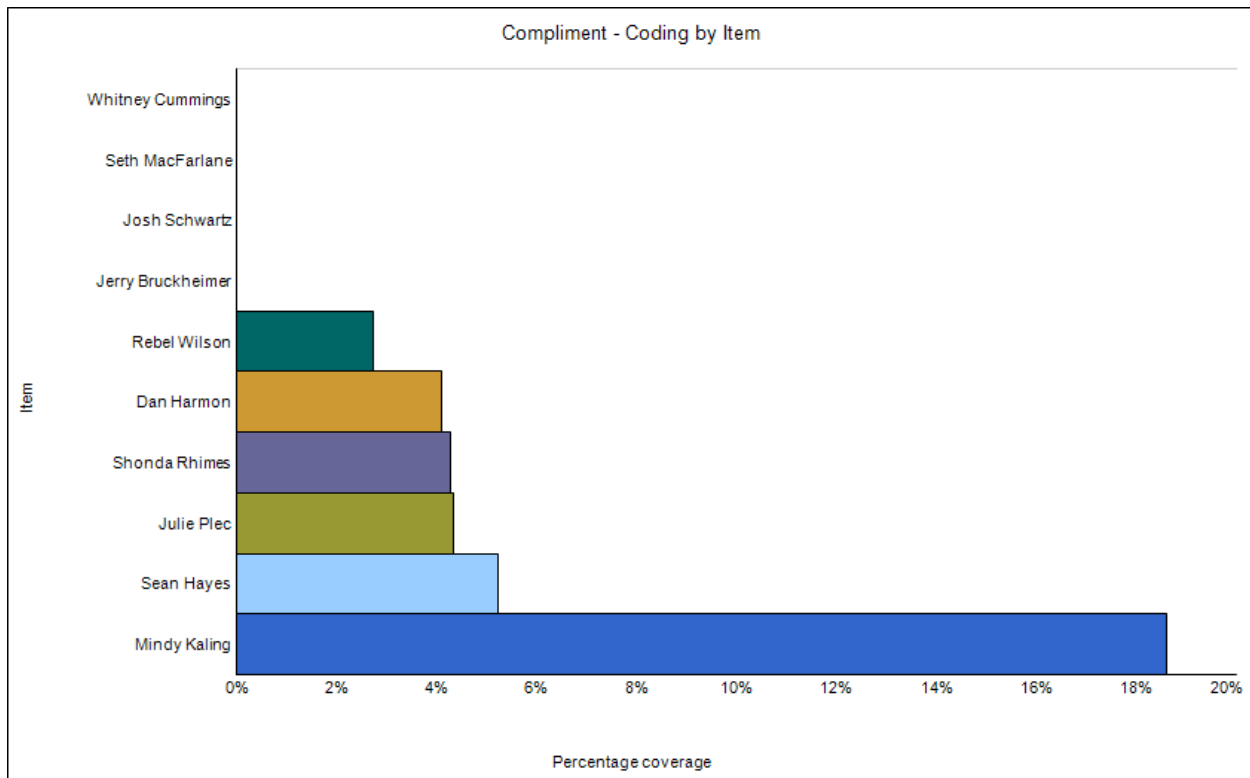
One example was when Twitter user @katyhmarie28 tweeted, “@theseanhayes think ur a riot & like your new show. But the laugh track is annoying, distracting, & unnecessary. Really, u don't need it!” Sean Hayes, of NBC’s *Sean Saves the World*, clarified by responding to the viewer, “@kathymarie28 Kathy...W&G was in front of a live audience. So is this. Can't tell the studio audience not to laugh.” By clarifying questions that individuals had, it helped executive producers extend their relationships with various stakeholders and quickly disseminate messages to their stakeholders as well.

Compliment. Television producers frequently used Twitter as a way to compliment crew and cast of their television shows or other producers in television. Timing of responses varied throughout the week and varied from executive producer to executive producer. Figure 3 shows

per individual executive producer, with the largest percentage of the discussion regarding the Compliment theme on the bottom portion of the graph and progressing from smallest to largest regardless of the name assigned to the respective node. The horizontal axis is labeled “Percentage coverage” and the vertical axis is labeled “Item,” meaning executive producer.

Figure 3

Compliment Theme- Coding by Executive Producer



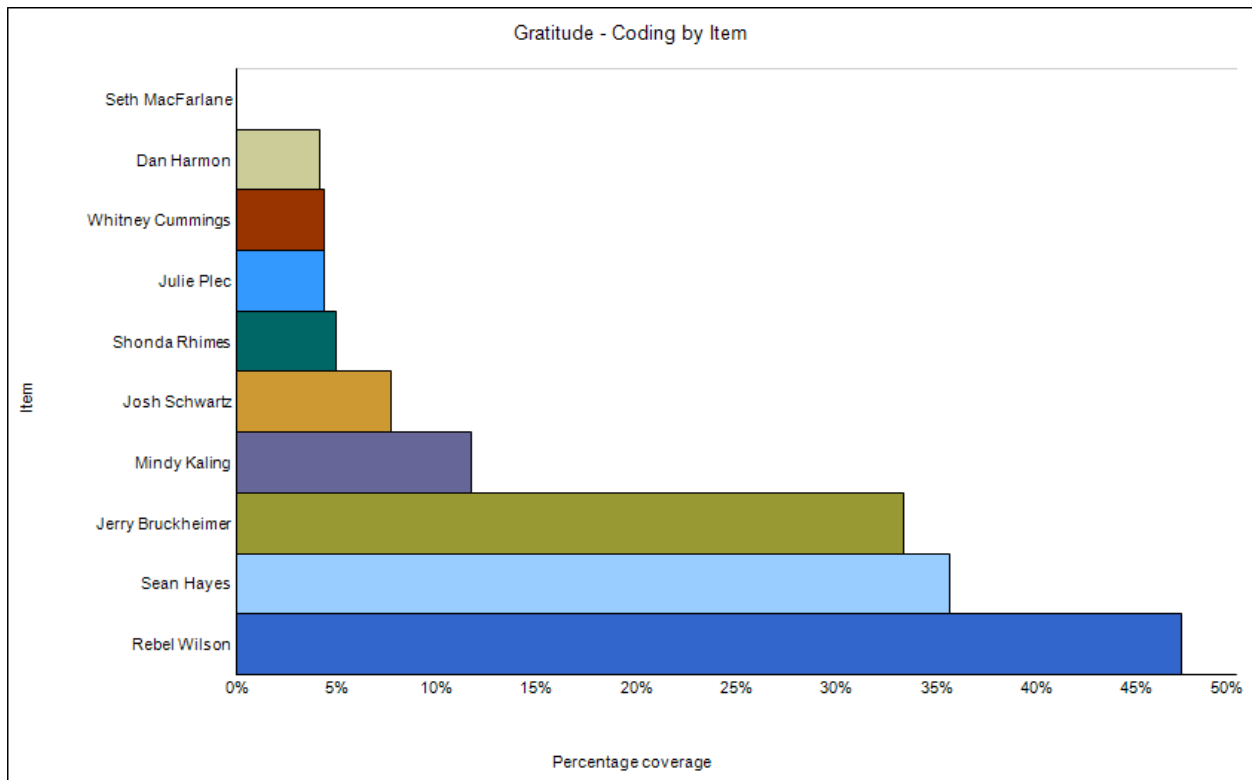
In one example, Shonda Rhimes tweeted, “@mindykaling Also: I LOVE THE MINDY PROJECT!!” to compliment Kaling for her work on *The Mindy Project*. By using Twitter to spread compliments, executive producers were able to help develop relationship with various stakeholders in order to improve relations.

Gratitude. Eight of the ten television executive producers used Twitter as a way to express their gratitude to viewers for their praise regarding their respective television series.

Executive producers predominantly displayed the gratitude theme within the day after airing of their television series due to this being the time in which viewers most commonly extended their compliments. It should be noted that the Compliment and Gratitude theme are distinctly different. Executive producers use the Compliment theme to compliment others for their actions while the Gratitude theme shows executive producers expressing their appreciation of others' messages towards themselves. Figure 4 shows per individual executive producer, with the largest percentage of the discussion regarding the Gratitude theme on the bottom portion of the graph and progressing from smallest to largest regardless of the name assigned to the respective node. The horizontal axis is labeled "Percentage coverage" and the vertical axis is labeled "Item," meaning executive producer.

Figure 4

Gratitude Theme- Coding by Executive Producer



In one example, Shonda Rhimes tweeted, “So grateful to all of the awesome fans out there! @ScandalABC @GreysABC #Scandal #greysanatomy.” Danica Saunders, a self-identified *Scandal* fan, tweeted, “dear @shondarhimes please ignore all the crazy! Thank you for sharing your talents with us! #gladiators love you!” Rhimes replied, “Aw, @DanicaSaunders So sweet of you! But I haven’t even noticed any crazy. Must have missed it!” Saunders identifies herself as a *Scandal* fan through the use of “#gladiators.”

Rhimes’ use of replying to the Saunders using “Aw” in front of her reply has an impact on the audience that views her tweet. By attaching “Aw” at the front the reply, Rhimes showed appreciation, seen by any followers of hers instead of only followers of Saunders and Rhimes. Minor syntax details such as these are immensely important to television executive producers in using Twitter as a public relations platform in order to properly reach stakeholders.

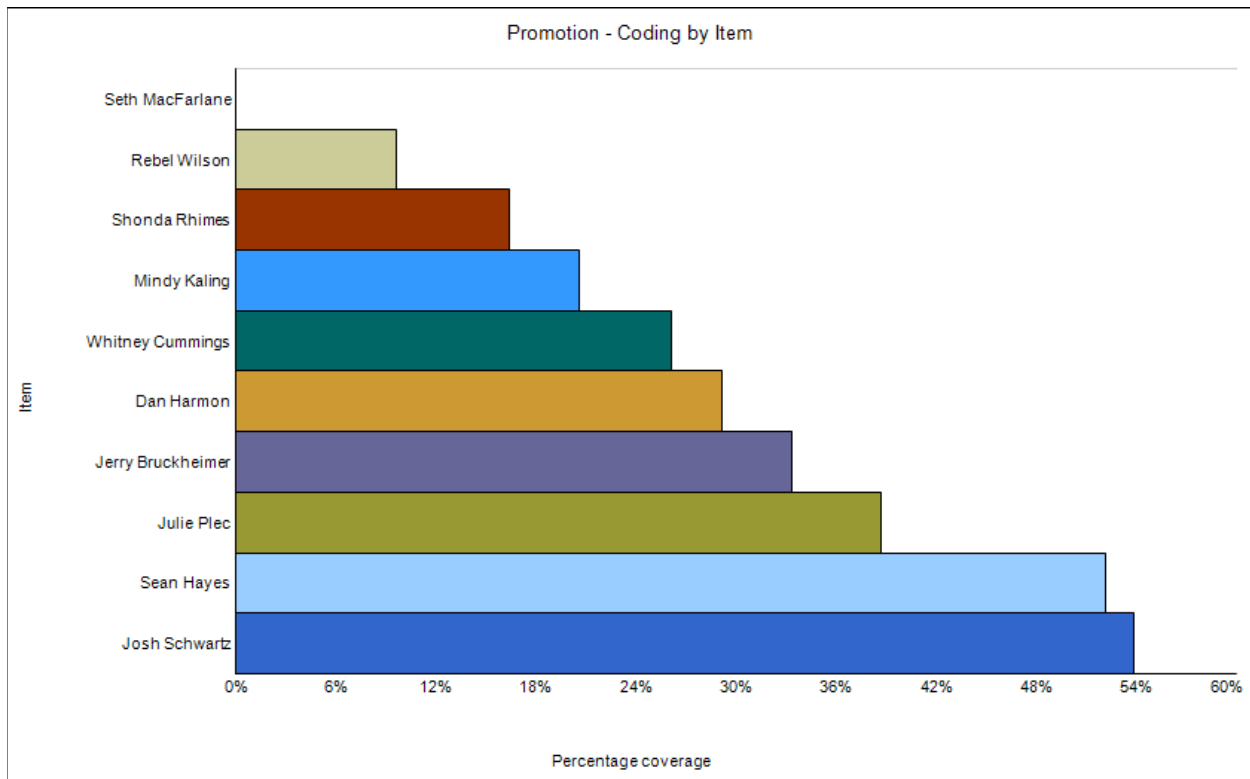
Rebel Wilson, of ABC’s *Super Fun Night*, frequently replied with short one- or two-word tweets accompanied by x’s and o’s to symbolize hugs and kisses to show gratitude to fans. Barby Beauvias tweeted Wilson, “SuperFunNights gets a thumbs up for it’s premiere @RebelWilson does it again.” Wilson replied back to Beauvais, “@BarbyBea thank you x.” Replies back to fans such as this reach a minimal audience due to the nature of Twitter; Twitter users would only see Wilson’s tweet if they were following both Beauvias and Wilson or directly searching Wilson’s Twitter feed, including replies to others. Fan appreciation such as this may have an impact in reaching out to fans but holds a minimal impact due the lack of audience that will be able to see tweets such as these.

Sean Hayes, executive producer of NBC’s, *Sean Saves the World*, frequently live-tweeted his shows and thanked fans tweeting to him about their adoration of the show. A common tweet from Hayes could be seen with the following example: “@famousjennsterr Thanks for checking

out our little show, Jennifer. => @NBCGameNight @NBC#HollywoodGameNight @janemarielych.” Hayes shows appreciation for @famousjensterr’s viewing of the show and also attaches Twitter usernames of the television show, television network, the show’s host, and a hashtag for the television series.

Examples of fan appreciation such as these were common among executive producers. Executive producers need to properly utilize syntax and hashtags in order to meet the maximum number of stakeholders and create a larger conversation among television viewers.

Promotion. Nine of the ten executive producers used Twitter as a platform to promote their respective television shows through methods such as live tweeting, reminding viewers of when their shows aired, and sharing promotional materials. Executive producers most predominately displayed the promotion theme the day their show aired. Figure 5 shows data per individual executive producer, with the largest percentage of the discussion regarding the Promotion theme on the bottom portion of the graph and progressing from smallest to largest regardless of the name assigned to the respective node. The horizontal axis is labeled “Percentage coverage” and the vertical axis is labeled “Item,” meaning executive producer.

Figure 5*Promotion Theme- Coding by Executive Producer*

One of the most popular methods producers used to promote their television shows was by reminding their followers of when their television shows aired. By doing this, television executive producers sought to elicit a short-term attitude change from potential television viewers by trying to get them to watch their television shows. Executive producers most often tweeted these reminder tweets the day their television show aired and frequently before the show was set to air. Table 2 provides examples of tweets that executive producers tweeted to remind their followers about their television series.

Table 2*Television producers' use of Twitter as a promotional tool*

Executive Producer	Example
Mindy Kaling	East coast! Season premiere of #themindyproject airs in ten minutes!
Shonda Rhimes	WEST COAST? @GreysABC and @ScandalABC are about to air on East Coast. If you don't want spoilers, you have 15 minutes to GET OFF TWITTER!
Julie Plec	It's #TVDThursday!

One of the most common forms of promotion that television executive producers used in their use of Twitter was live-tweeting their television shows as they aired. Five of the ten executive producers live-tweeted their shows as they aired. The use of Twitter to live-tweet is a powerful promotional tool due to the high level of engagement it brings. Through live-tweeting, executive producers are able to hold active conversations with their stakeholders about their television shows and create a large conversation with viewers through the use of hashtags.

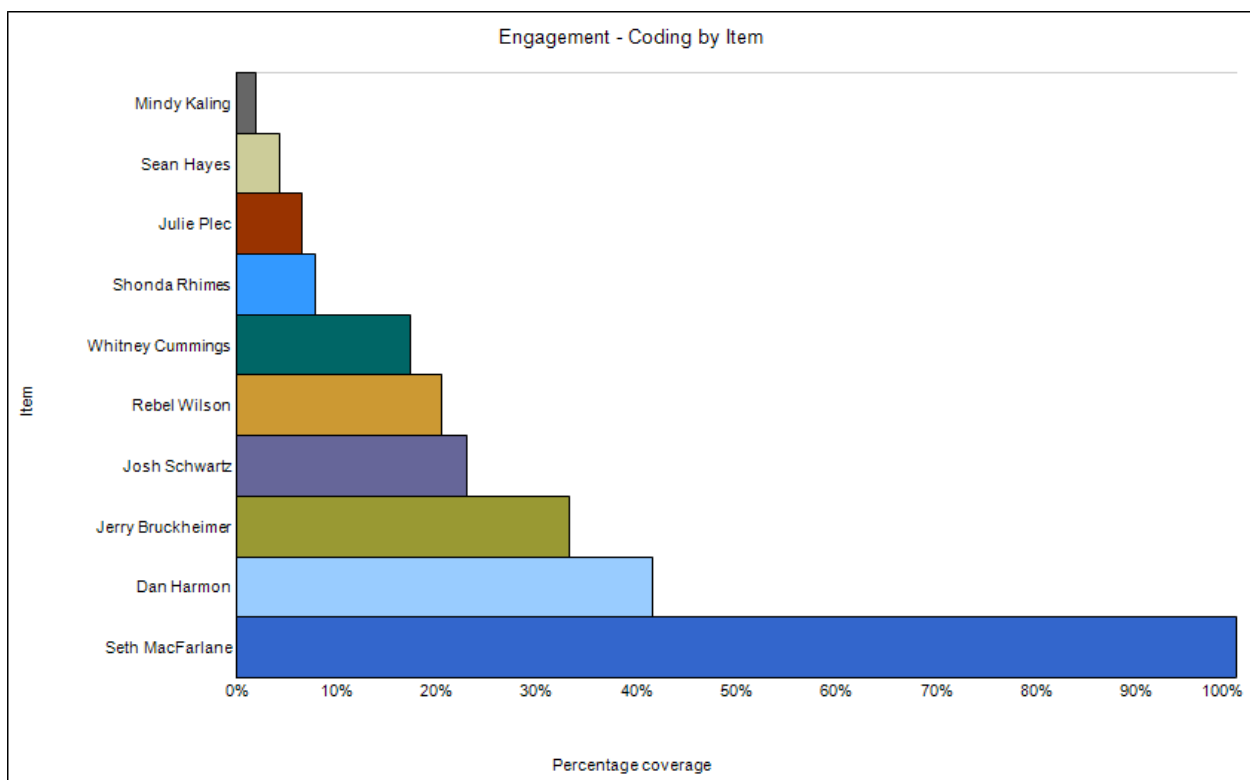
Live-tweeting does cause a number of issues, however. First, due to the discrepancies of West Coast and East Coast television feeds, producers are forced into tweeting the same episode twice if they wish to reach the entire United States audience. Second, Twitter followers may find executive producers' tweets redundant if they tweet for both West Coast and East Coast feeds. Third, Twitter followers on the West Coast may be subject to tweets before the show airs for them, possibly impacting the way they feel about the show.

Engagement. In several instances, executive producers used Twitter as a medium to engage with viewers by sharing additional behind-the-scenes facts about the show. Shonda Rhimes, executive producer of ABC's *Grey's Anatomy* and *Scandal*, frequently used Twitter as a way to engage fans by extending trivia facts about the shows to her fans, additional background

about the making of the shows, and facts about cast and crew of the shows as well. Figure 6 shows per individual executive producer, with the largest percentage of the discussion regarding the Engagement theme on the bottom portion of the graph and progressing from smallest to largest regardless of the name assigned to the respective node. The horizontal axis is labeled “Percentage coverage” and the vertical axis is labeled “Item,” meaning executive producer.

Figure 6

Engagement Theme- Coding by Executive Producer



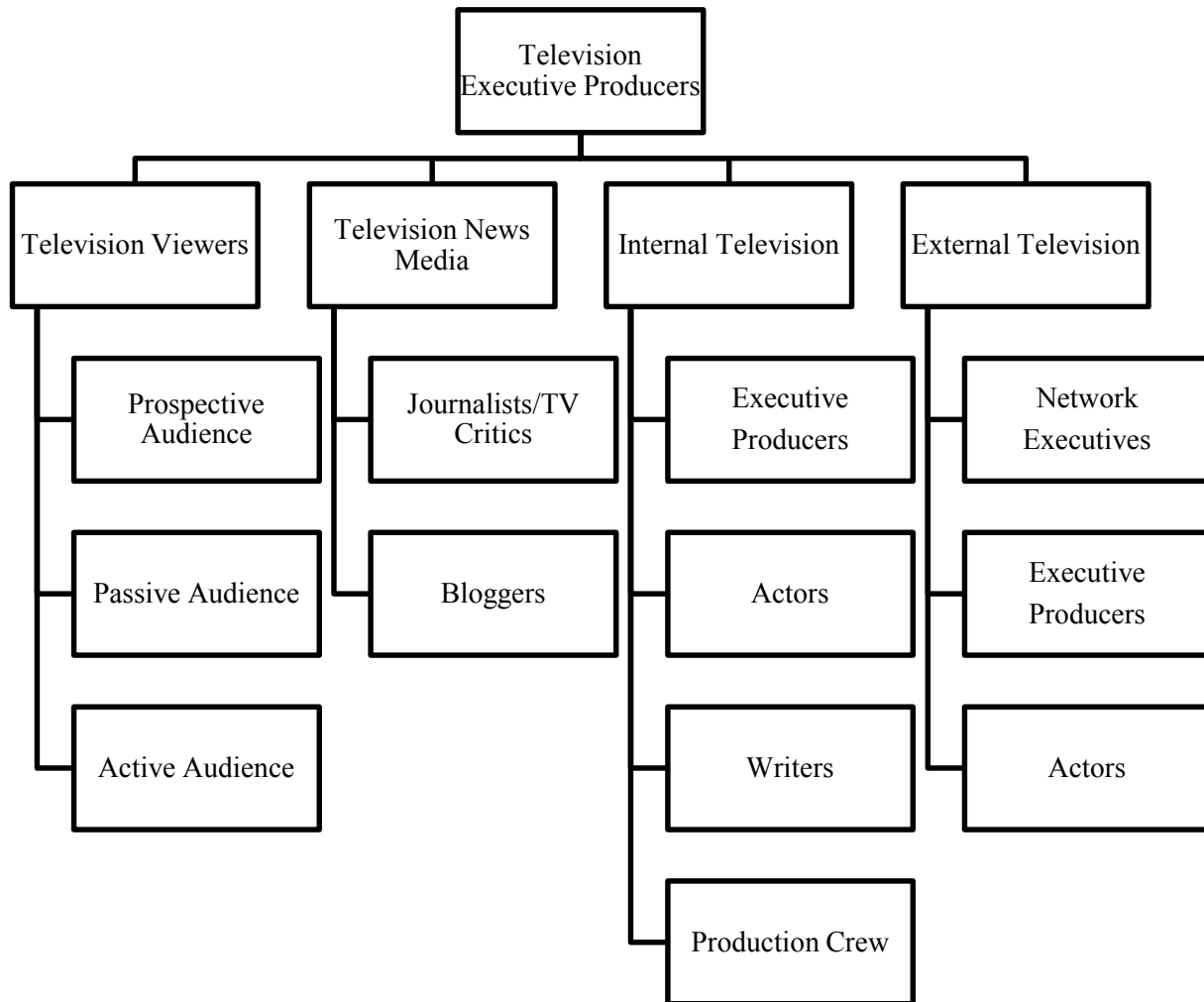
In one example, Twitter user (@marilyn_dash) tweeted, “@shondarhimes is BRILLIANT I wonder what she majored in college?” Rhimes replied, “@marilyn_dash English Literature with Creative Writing. But I also took a LOT of theatre classes.”

Examples such as this indicate the barrier being broken through Twitter as it allows fans to

directly reach the creators of their favorite television series and ask questions about their personal lives.

RQ2: Which stakeholders are television executive producers reaching directly or indirectly through Twitter?

Of the 948 Twitter posts obtained, 504 posts were identified as tweets that directly replied with other Twitter users. The following figure was developed to display the relationship executive producers hold with their various stakeholders. Figure 7 seeks to elaborate on the relationship of television executive producers with four primary different categories: (1) Television Viewers, (2) Television News Media (3) Internal Television, and (4) External Television. Additionally, several of the categories have two to four subcategories that will be elaborated on further. This section will also seek to explain the context in which television executive producers used the aforementioned themes of clarification, compliment, gratitude, promotion, and engagement.

Figure 7*Executive Producers' Relationship with Stakeholders*

Television audience. Television executive producers commonly interacted with television viewers and fans via Twitter. Executive producers exhibited the aforementioned themes of clarification, compliment, gratitude, promotion, and engagement in their conversations with television audience members via Twitter.

Prospective audience. This group must be acknowledged despite its lack of interaction with television executive producers. Television executive producers wish for the continued success of their television series and seek to gain additional viewers for their shows. Through

their use of Twitter, television producers may seek to influence them to start watching their television series through the use of the promotion theme.

Passive audience. Passive audiences are television viewers who do not seek to establish an active relationship with television producers but follow or read their tweets online. This group of individuals are the ones who are primarily influenced by television executive producers with their efforts to promote their shows the day it's airing through reminders and live tweets.

Active audience. Active audiences, for the purposes of this study, are television viewers who seek to establish a relationship in some way with television executive producers. Due to the nature of Twitter, these members of the public can do so through one of three ways: (1) favoriting a tweet of an executive producer, (2) retweeting a tweet of an executive producer, and (3) including the executive producers' Twitter handle in a tweet. Executive producers reciprocated this relationship in the same manners as fans did via the engagement theme.

In many instances, fans tweeted at executive producers to gain additional insight into their shows or to simply thank them for their work. One of the more common interactions from executive producers came between themselves and their television audience. A number of fans who tweeted to executive producers self-identified as fans of the respective television shows in their Twitter bios.

For example, fans of Shonda Rhimes's *Scandal* frequently self-identified themselves as "gladiators." The term "gladiators" is derived from a line in *Scandal*'s first episode, given by the character Harrison Wright, who says "I'm not a baby lawyer. I'm a gladiator in a suit. Because that's what you are when you work for Olivia. You're a gladiator in a suit. Do you want to be a gladiator in a suit?" (Rhimes, S. 2012). The term has since been adopted by fans as a way to

identify themselves as fans of the show and used by Rhimes herself as a way to refer to *Scandal* fans.

Frequently, one of the more common interactions that occurred was simply the executive producer thanking fans for their support of the show via the gratitude theme. Table 3 illustrates some of the examples of fan tweets to executive producers and the consequent gratitude reply tweet.

Table 3

Executive Producers Gratitude via Twitter

Show Fan	Show Fan Tweet	Executive Producer	Executive Producer Tweet
David Begor (@MyQPlanet)	@theseanhayes OMG I was laughing so hard I was crying. Brilliant show! #SeanSavesTheWorld	Sean Hayes	@MyQPlanet Thanks, David. Very sweet.
Liz Criolla	@shondarhimes Just to say how much I admire your work in Scandal & Greys. Hope you are enjoying your new family member too! God bless you!	Shonda Rhimes	@lizcriolla Thank you!
Sarah	Absolutely LOVED #SuperFunNight starring @RebelWilson. Everyone needs to watch! Best new show!! Freaking #hilarious! Love this girl!	Rebel Wilson	@MyFlowerLights cheers thanks x

Another way executive producers used Twitter was to extend trivia about their respective show to fans asking for details. For example, *Community* viewer Toby Nieboer tweeted “@danharmon did I see @GillianJacobs almost break at the end there?” Harmon replied “@tcn33 @GillianJacobs yes. I had to leave it running as long as possibly but cut right before she looks at the camera and laughs.” Instances such as this illustrate the closer relationship television executive producers can have with viewers by extending additional details about the show that viewers may not have known otherwise.

News media (journalists, television critics, and bloggers). A number of executive producers used Twitter as a tool to directly reach out to news media professionals such as journalists and bloggers. The news media serves an important role to television executive producers, as it provides content such as news articles, episode reviews, interviews, etc., that help promote the show to the general public in order to increase viewership. Executive producers primarily used a combination of the clarification, promotion, and engagement themes in their interactions with news media.

Journalists and television critics. Journalists within the entertainment industry were frequently tweeted at by executive producers for a variety of different reasons. One example can be seen when Dan Harmon, of NBC's *Community*, retweeted a *TV Guide* article thanking television journalist Sadie Gennis for her praise of the show. "Watch it TONIGHT PLEASE and THANK YOU RT @TVGuide: Community is great again. <http://tvgd.co/1d1jexY>." Harmon used TV Guide's Sadie Gennis' article as a way to express gratitude for her support of his show and also as a way to help promote the show to viewers. In the article, Gennis discussed the discontent viewers had with the show after Dan Harmon had previously been fired from his position as showrunner. Examples such as these illustrate the two-way interaction that is happening due to the open dialogue that Twitter allows.

In addition to using Twitter to communicate with traditional journalists, executive producers also used it as a way to communicate with television critics. Television critics, while a small group of journalists, serve as an important subsection of television news media that writes about television for print and online news sources within the United States and Canada. Additionally, television critics stand as an important staple for television networks and studios through their annual press tour and award ceremony.

Julie Plec, of the CW's *The Vampire Diaries*, tweeted, "@tvoti re: AHS, I've never seen any of them but the promotion for this season was sick and spectacular. Made me want to tune in." Todd VanderWerff (@tvoti) worked as a television critic for The A.V. Club, a media website that reports television news and reviews television shows on a week-to-week basis. While not using Twitter to directly communicate about her show, Plec engaged in conversation with television critics such as The A.V. Club's Todd Vanderwerff via Twitter. Examples such as these illustrate the gap becoming smaller between critics of television series and television creators themselves.

Bloggers. In addition to traditional television media sources such as television journalists and critics, executive producers frequently communicated with Internet bloggers through Twitter. Internet bloggers serve as an important part of television news media, as they can help facilitate discussion among viewers and potentially help shows gain additional viewership.

Video blogger Ben Hughes tweeted, "I really hope to meet @ErickMcCormack @DebraMessing @theseanhayes @MegansMadams some day to just thank them for making everything seem okay." In response, Sean Hayes, of NBC's *Sean Saves the World*, thanked Hughes for his support of *Will & Grace* by tweeting, "@ObviouslyBen @ericmccormack @debramessing @megansmadams We just met. Through Twitter! Thanks, Ben. Very sweet."

Internal television. Television producers frequently used Twitter as a communication tool to communicate with internal personnel from their television networks and television studios. Television producers frequently communicated with television executives, executive producers, show actors, show writers, and other production members. These individuals serve an important role in helping to create the show and also managing the business side of operations as well.

Executive producers. Executive producers frequently used Twitter to communicate with other executive producers from their own television shows. In one example, Shonda Rhimes, of ABC's *Scandal*, and *Grey's Anatomy*, tweeted, "I am having the BEST day over here with @BeersBetsy. Lots of laughter while we get all this producing done." Examples such as this illustrate the closer relationship Twitter is allowing co-workers such as Rhimes and Betsy Beers to facilitate. Additionally, by tweeting messages such as these it allows followers to become familiar with other producers and potentially follow them on Twitter.

Actors. One of the most frequently tweeted groups was actors on the shows. Executive producers frequently included Twitter handles of their show actors as a way to promote the actors' Twitter accounts and help get their followers to follow them. For example, Shonda Rhimes, of ABC's *Scandal* and *Grey's Anatomy* tweeted, "#FF some FAB women I know and love! @BeersBetsy @JudySmith_ @IamSandraOh @JeanetteJenkins @smariebailey @merrieats @NicDecorator." Sandra Oh stars as Dr. Cristina Yang on Rhime's show *Grey's Anatomy*. Tweets such as these serve as a promotional tool in order to help other invested parties acquire additional followers to spread messages.

Writers. Several executive producers used Twitter to actively communicate with their own show writers about various topics. In some cases Twitter was used to express the gratitude theme to show writers for their contributions to the show. For example, Rebel Wilson, of ABC's *Super Fun Night*, tweeted, "@mshowalter thanks Show x" in response to his tweet of "The TV show I write for @SuperFunNight w the brilliant @RebelWilson has its premiere this Wednesday at 9:30pm on ABC! It's really funny!"

Additionally, Twitter was used by several executive producers as a general communications tool. For example, Mindy Kaling tweeted to *Mindy Project* writer Jeremy

Bronson, "are you still here? I wish your visit to set lasted forever." Messages such as these could easily have been sent over text messages but instead are on display for the public in order for followers to facilitate a close relationship to executive producers.

Production crew. Producers also used Twitter as a way to communicate with various members of their shows' production crews, including costume designers, makeup artists, and technical crew. For example, ABC's Shonda Rhimes frequently used Twitter as a way to express the gratitude theme for her production crew members and also as a way to promote *Scandal*. In one tweet, Rhimes wrote, "Saks and Olivia Pope!
<http://www.hollywoodreporter.com/news/scandal-saks-fifth-avenue-collaborates-636478> ... Proud of @LynPaolo, @kerrywashington and everyone who worked on this!" showing gratitude for *Scandal*'s costume designer Lyn Paolo for her work on the show. In addition, though, this tweet serves as a dual purpose to promote *Scandal* and help remind fans of the show.

External television. Executive producers regularly used Twitter as a method to communicate with other individuals from the television industry outside of their own networks or studios. Twitter allows for an open conversation among television professionals to create a dialogue with their peers within the television industry that might not have previously existed aside from industry gatherings.

Network executives. Executive producers used Twitter as a way to reach out to network and studio executives in a few select occasions. For example, Oprah Winfrey Network president Sheri Salata tweeted, "Beautiful morning in the Himalayas...Namaste friends." ABC's Shonda Rhimes replied, "@SheriSalata Jealous!" This tweet illustrates the power Twitter has to extend relationships between television executive producers and network executives. Relationships such as these could help improve relations for future shows, syndication deals, appearances, etc.

Executive producers. Executive producers frequently reached out to executive producers from other television shows, networks, and studios. By using Twitter as a communications tool to other executive producers, executive producers can help foster relationships for potential future television series or appearances.

For example, ABC's Shonda Rhimes tweeted, "Preach @mindykaling! (And she's not just talking about body confidence.) [http://www.marieclaire.com/blog/mindy-kaling-body-confidence ...](http://www.marieclaire.com/blog/mindy-kaling-body-confidence...)" In examples such as these, it becomes clear that Twitter is helping facilitate conversation among television industry professionals not only to fans of their shows but also to each other. Rhimes used Twitter as a way to praise NBC's Mindy Kaling for her stance on body image and discussing her role as an executive producer. In the linked blog post, Kaling said, "There are little Indian girls out there who look up to me, and I never want to belittle the honor of being an inspiration to them. But while I'm talking about why I'm so different, white male show runners get to talk about their art." Kaling's quote discussed the implications that not only her race but her body have on media within the television industry.

Actors. Executive producers frequently used Twitter as a way to communicate not only with their own show actors but with actors from different shows that aired on different networks. This serves as an important dialogue, because it helps to form relationships for potential future guest appearances on present shows or starring roles in future shows. For example, ABC's Rebel Wilson tweeted, "@channingatum how's filming going? 22 Jump Street is probably going to crus it x." By utilizing Twitter as a communications tool in cases such as this, it can help to foster relationships for working together at another time.

RQ3A: Do television executive producers' uses of Twitter allow them to use public relations principles in their tweets?

Television executive producers are very much given the opportunity to utilize public relations principles in their use of Twitter. By using Twitter as a public relations tool, television executive producers are able to strengthen their relationships with their various stakeholders through use of themes such as clarification, promotion and engagement.

The clarification theme allows television executive producers to answer any potential questions that television viewers or news media may have regarding their respective television series. By clarifying questions that stakeholders had, it helped executive producers extend their relationships with various stakeholders and can quickly disseminate messages to their publics as well.

The most useful theme in helping television executive producers utilize public relations principles in their use of Twitter came through the engagement theme. By engaging with fans, television executive producers were better able to form closer relationships with their viewers and add an additional layer to their messaging beyond their traditional television programming. For example, Twitter user, (@daptmma), tweeted, “@shondarhimes Did you once live in Park Forest South, IL. If so what year? I've lived there since 1979!!” and Rhimes replied, “@daptmma I grew up there! 1972 - 1987!” On the surface, this tweet offers more information about Shonda Rhimes and her upbringing, but it stands for much more. Examples such as this illustrate the open dialogue that is occurring between television fans and television executive producers.

The promotion theme became a very useful tool for television executive producers to utilize public relations principals in their use of Twitter. Television producers regularly used hashtags for their television shows while reminding their stakeholders to watch their shows. Use of the hashtag is important because of the larger conversation it allows viewers to join. By

television producers sharing hashtags for their shows, television viewers will be aware of where to find the ongoing conversation with other television viewers, actors of the show, executive producers, etc.

Several of the executive producers analyzed did not use Twitter to its full potential, as they rarely used it to promote their show or failed to do so at all. Executive producers such as Sean Hayes tweeted over 200 times within the three week period while executive producers such as Jerry Bruckheimer and Seth MacFarlane placed little emphasis on using Twitter by tweeting less than five times in the three week period.

RQ3B: How do television executive producers' uses of Twitter strengthen or harm their respective networks and studios?

There is overwhelming evidence that indicates that for the most part Twitter is a significantly useful tool that can be used by television executive producers to reach out to stakeholders. As previously mentioned, television executive producers utilized Twitter under themes such as compliments, expressing gratitude, or promoting their television series. One of the particularly strong arguments that Twitter strengthens television networks and studios is through its robust viewer engagement.

One of the prime examples of viewer engagement comes from *Scandal* executive producer Shonda Rhimes. Rhimes used the term “gladiators” in reference to *Scandal* numerous times as a way to connect with viewers. In one instance, Rhimes tweeted, “Thanks so much to @saks for an amazing event last night! Well done @lynpaolo! #Gladiators thank you for coming out!! #scandalatsaks.” The use of the hashtag within Rhimes’s tweet is important to note due to the way in which hashtags act as a way to bring users together about a certain phrase or topic. By

clicking on the hashtag, Twitter users can be brought to other tweets being sent with the term “#Gladiators” and join in a conversation with other fans of the show.

Additionally, Rhimes also used the term “gladiators” in reference to fans while live-tweeting during the show. Examples of such tweets include, “Use these hashtags, Gladiators! #ScandalisBack #Scandal,” and, “GLADIATORS: Is everyone following Papa Pope? @JOetheMORTON.”

In one tweet to a fan of Rhimes's *Grey's Anatomy*, Rhimes clarified the history of how “gladiators” came to be what it is today. Rhimes wrote, “@GAobsessed The fans of Scandal named themselves Gladiators after the characters. You all should one up with a name. I would LOVE it!” It should be noted that the episode “Sweet Baby,” in which the term “gladiators” originated, came from an episode written by personally by Rhimes herself. However, the term has been repurposed by fans, and the redefined definition has been taken up by Rhimes herself. For example, in one tweet to a fan, Rhimes tweeted, “@mskerri81 Welcome, new Gladiator!” in response to a fan tweeting, “@shondarhimes I'm now obsessed with Scandal too just discovered it on netflix!” Engaging with fans in extreme examples such as this illustrate the tremendous benefit that Twitter can offer to television executive producers.

For the most part, television networks and studios have little to lose from television producers using Twitter as a public relations tool. There are isolated cases, such as *Community*'s Dan Harmon sarcastically replying to television viewers due to the criticism of his work. *Community* viewer Nandini Balialai tweeted, “They had a lot of ground to cover, and ‘Repilot’ is a bit rusty, but #Community is back, yo. God bless ye @danharmon @abobrow.” Dan Harmon replied, “@nandelabra @abobrow you're a bit rusty” in response to Balialai's tweet. Additionally, during a separate interaction, AJ Alegria tweeted, “@Danharmon every episode

this season has been => B+. (On a Community scale, not regular scale.) Last night was a first C+(B-?) #TwoCents.” Harmon replied, “@Event_HorizonPR Thanks! Your opinion has been a C since birth!” Harmon’s response is certainly an exception to most executive producers’ methods of addressing television audiences but gives insight into the unfiltered world that Twitter allows and exhibits that Twitter can be used to either facilitate or harm relationships with television viewers.

RQ4: In what ways are the four models of public relations used in television executive producers’ use of Twitter?

Press agency/publicity model and public information model. Due to the very nature of Twitter being a social media platform that exhibits two-way communication, none of the television executive producers examined for this study fell into the press agency/publicity model or public information model. According to Grunig and Hunt (1984), “For the first two models (*Press Agency/Publicity, Public Information*), communication is always one-way, from the organization to the publics.” (p.23). Every executive producer used Twitter in some way throughout the three-week period examined to communicate in a two-way manner with stakeholders. Table 4 shows examples of various forms of two-way communication exhibited throughout the sample period by television executive producers and their various stakeholders.

Table 4

Television Producers Two-way Communication

Original Tweeter	Tweet	Executive Producer	Response Tweet
Mindy Kaling Stakeholder	I didn't know Mindy Kaling is a Republican. http://www.salon.com/2013/09/18/republican_mindy_kalings_strange_gun_rights_joke_on_the_mindy_project/ ... via @DPD_	Mindy Kaling	@KateAurthur I'm not, it is bewildering!

Table 4 (continued)

Original Tweeter	Tweet	Executive Producer	Response Tweet
Shonda Rhimes Stakeholder	@shondarhimes is BRILLIANT I wonder what she majored in in college ?	Shonda Rhimes	@marilyn_dash English Literature with Creative Writing. But I also took at LOT of theatre classes.
Whitney Cummings Stakeholder	@WhitneyCummings pls pls pls pls say hello to a fan of urs, Pls Whitney !!!!!	Whitney Cummings	@kulralph hiii

As previously noted by Edison Research (Webster, 2010), Twitter is mostly used as a one-way information tool for its users. However, studies such as that of Java, et al. (2007) have indicated that Twitter can also be used as a way to share information with others. In a limited context, television executive producers exhibited examples of utilizing the public information model. For example, NBC's Sean Hayes tweeted, "We've cooked up an all NEW @NBCGrimm tonight at 9p/8c on @NBC. We give all new meaning to 'meeting the parents'. =) <http://www.youtube.com/watch?v=98NH5Kif81c> ..." This tweet illustrates use of the public information model by not soliciting additional interaction with stakeholders and linking to a static website for stakeholders to view.

Two-way asymmetrical model. The most commonly exhibited model seen through television executive producers' use of Twitter is their use of the two-way asymmetrical model. As previously mentioned, the two-way asymmetrical model is a model in which the practitioners use persuasion and manipulation to influence their audiences to behave as the organization desires.

Television producers primarily used Twitter in a number of ways. First, television executive producers would seek to elicit a short-term attitude change from prospective television viewers in order to get them to view shows. For example, as previously mentioned, television producers frequently tweeted reminders about when their television shows aired in order to persuade stakeholders to view their television programs. However, in some cases television producers did not perform adequate research to understand how their stakeholders felt about their tweets in order to elicit a change and consequently were unable to shift audiences' viewpoints. The data from this study indicates that there are fractured viewpoints as to how to properly utilize Twitter in order to reach television viewers.

Two-way symmetrical model. Due to the way the two-way symmetrical model operates and focuses on open two-way communication between the practitioner and stakeholders, it is limited in scope primarily to those involved within the television industry, such as network executives, actors, and journalists. There are a number of limitations that prevent the occurrence of the two-way symmetrical model from occurring between executive producers to television viewers, such as unwillingness to make adjustments based on feedback, corporatization of television, and persuasion-focused messaging. The scope in which the two-way asymmetrical operates for television executive producers is primarily limited to television news media such as journalists and critics and stakeholders who work within the television industry themselves.

The limited instances that exhibit the two-way symmetrical model occur when television executive producers look to form relationships with television personnel within their own television network and studios, television personnel outside their television networks and studios, and also with news media. Within these contexts, television executive producers are often open to advice and feedback that will help to improve their respective television series.

Themes

The five primary themes discovered in the dataset (clarification, compliment, gratitude, promotion, and engagement) provide a further understanding into the ways in which television executive producers are utilizing Twitter as a public relations tool. The clarification theme can be seen as a theme in which television executive producers answer potential questions that stakeholders may have regarding their respective television series. As previously noted, the Compliment and Gratitude theme are distinctly different. Executive producers used the Compliment theme to compliment others for their actions while the Gratitude theme showed executive producers expressing their appreciation of others' messages towards themselves. The promotion theme consisted of television executive producers sending messaging to raise awareness of their television series. Lastly, the engagement theme is a theme in which executive producers actively engaged with their various stakeholders through direct communication in order to provide additional insight into their own television series and personalities.

Chapter Five: Discussion and Conclusion

The following sections will address the theoretical and practical implications that this study holds. The theoretical section will do so by examining the implications that television executive producers' use of Twitter holds with theoretical perspectives such as messaging, Excellence Theory, and Stakeholder theory. The practical section will elaborate on the implications that this study holds on the television industry.

Theoretical Implications

By looking toward communication theoretical perspectives such as Situational Theory of Publics, Stakeholder Theory, and Excellence Theory, television networks and studios can incorporate already present research in their use of social media as a public relations tool. By examining television executive producers' use of Twitter through the lens of public relations theoretical perspectives, we can begin to understand the consistently changing television industry and their increasing reliance of public relations.

Strategic Communications Theory. As discussed earlier in the literature review, the goals and objectives of strategic communications are set based on a culmination of research and information. Publics are selected according to who needs to be reached and motivated to accomplish those objectives. Messages are designed using the motivating self-interests of each public and sent through the channels each public is most likely to use. Each step is built upon what was decided in the previous step.

With television executive producers, it became evident that the strategic communications theory was readily in effect with television executive producers' use of Twitter as a public relations tool. Publics arose organically such as television viewers, journalists, bloggers, and network executives. Consequently, the messaging for these different stakeholders differed

greatly depending on their self-interests. Publics such as television viewers were heavily targeted with promotional type messages. Strategic Communications Theory pushes the concept that messages should be sent through the channels that each public is most likely to use. While television executive producers likely contact network and studio executives through more traditional means such as email or phone calls, messaging them through channels such as Twitter provide a glimpse into ways in which Twitter is helping further develop relationships between executive producers and network executives.

Situational Theory of Publics. As mentioned previously in the literature review, Grunig and Hunt's Situational Theory of Publics is built upon three independent variables including: (1) problem recognition, (2) constraint recognition, and (3) level of involvement. Within the context of television executive producers' use of Twitter, it is important to examine the ways in which television executive producers handle these three independent variables.

Problem recognition is primarily concerned with understanding how people detect that something should be done about a situation and stop to recognize the problem. A rising problem for television executive producers of network television is the increasingly more fractured media landscape due to the overwhelming amount of content that is produced by the entertainment industry. In order to thrive in an environment such as this, television executive producers must seek alternative ways to build relationships with their viewers beyond the traditional scope of their respective television programs. Constraint recognition is the concept that people perceive that there are obstacles in a situation that limit their ability to fix a given situation. Within the current fractured media landscape, it is difficult to for television executive producers to gain additional viewers. Level of involvement seeks to understand to what extent to which people connect themselves to a situation. Based on observations from the findings, it became readily

apparent that various executive producers placed a varying level of importance on whether or not they used Twitter as a public relations tool. Executive producers such as Julie Plec used Twitter extensively to connect herself with her stakeholders. Due to Plec's television network typically exhibiting much lower ratings than other networks, Twitter could be seen as an important tool to give leverage to executive producers on struggling networks.

Some executive producers such as Jerry Bruckheimer and Seth MacFarlane placed little importance on their use of Twitter as a public relations tool. However, it should be noted that their shows for the most part have already been running for a number of years with Jerry Bruckheimer's *CSI* being in its 13th season at the time of this study and Seth MacFarlane's *Family Guy* being in its 12th season. Having already been established as long running series with a large viewer base established before the advent of Twitter may be one of the contributing factors.

Stakeholder Theory. As previously discussed in the literature review, the term stakeholders can be defined as "any group of individuals who can affect or is affected by the achievement of the organization's objectives" (p. 46). By utilizing public relations principles in their use of Twitter, television executive producers can extend the relationship that they hold with their television viewers beyond the confines of their television program. As executive producers extend their relationship beyond the confines of their television programs, they have inadvertently become public relations representatives for their respective television studios and networks. This new and unexpected responsibility thrust upon television executive producers should be seen as one of the most significant advantages that the convergence of television and social media brought. By applying public relations principles and practices, television executive producers can develop and maintain their relationships with their various stakeholders.

Messaging. The most vital and important part of television executive producers' use of Twitter as a public relations tool derives from the type of messaging that they use on Twitter. As mentioned previously, the main themes that arose through analysis were: clarification, compliment, gratitude, promotion, and engagement. By utilizing messaging that consists of these themes, television executive producers will be able to develop and maintain relationships that they hold with their various stakeholders.

The patterns and themes discovered in the data (clarification, compliment, gratitude, promotion, and engagement) indicated large implications in ways in which executive producers executed their messaging. Timing of different types of messages arose as something that became very crucial in order for an executive producer to succeed in their use of Twitter as a public relations tool.

Timing of various patterns and themes became a noticeably important element for television producers' use of Twitter as a public relations tool. While largely executive producers displayed the themes of clarification, compliment, gratitude, promotion, and engagement throughout the television week, timing of these messages should be seen as equally as important as the messaging itself. Executive producers should focus heavily on promoting their television series the day it is airing and seek ways to engage with viewers as it airs as well. However, it should be noted that television executive producers should not neglect to use Twitter on days their show does not air.

Some executive producers frequently displayed themes such as compliment, gratitude, and promotion in their tweets but failed to have them reach a maximum audience due to their use of Twitter syntax. For example, NBC's Sean Hayes frequently utilized improper syntax, and consequently his tweets were only seen by those he replied to rather than by his followers as a

whole. In order to reach the maximum amount of stakeholders, executive producers should compose tweets that purposely reach large audiences rather than one person at a time.

Television executive producers must learn how to properly reach their audiences in both what they discuss and how they go about it. Due to the way different television series have different kinds of viewers, there is no concrete, proper way of using Twitter as a public relations tool for executive producers. First, executive producers must seek to understand their viewers. Second, executive producers must understand which kind of messages their viewers best react to. Lastly, they must understand how to properly reach their viewers, whether that comes from live-tweeting, sharing news articles, or sharing trivia facts.

In cases such as Dan Harmon using Twitter as an avenue to respond to unkind criticism, television executive producers' use of Twitter can potentially harm a television network and studio. Television networks and studios need to understand how television executive producers' public personae will be received by their publics, because those personae are becoming increasingly more transparent as television executive producers face the public in their day-to-day operations.

Excellence Theory. The findings from the dataset provide substantial evidence that television executive producers' tweets follow several public relations principles, and in many ways their use of Twitter is serving as a public relations tool toward their television studios and networks public relations practitioners. As previously mentioned, Grunig's Excellence Theory states that there are four best practice categories for public relations: (1) empowerment of public relations function, (2) communicator roles, (3) organization of communication function, (4) public relations models.

Excellence Theory argues that effective organization must empower public relations as a primary management function. Television executive producers are taking on a greater role as communicators with the advent of utilizing social media platforms such as Twitter. This principle of Excellence Theory argues that public relations practitioners should take on managerial and administrative roles. In the case of television executive producers, they are, rather, managers who have taken up the responsibility of utilizing public relations in their daily work.

The multiple roles television executive producers take on don't allow them to exhibit the organization of Excellence Theory's communication function category. This characteristic posits that public relations should be an integrated communication function and separate from other departments like marketing or management positions. This may indicate that in order for television executive producers to successfully use Twitter as a public relations tool, networks and studios may have to contract public relations firms to properly function.

Excellence Theory argues that effective public relations should primarily be focused on the two-way symmetrical model in order to foster long-term relationships with publics. Inherently, due to the fact that the two-way symmetrical model operates and focuses on an open two-way communication between the practitioner and the public, it is something that does not exist in television producers' use of Twitter as a public relations tool. There are a number of limitations that prevent the occurrence of the two-way symmetrical model from occurring with executive producers to television viewers, including (1) unwillingness to make adjustments based on feedback, (2) corporatization of television, and (3) persuasion-focused messaging. The scope in which the two-way asymmetrical model operates for television executive producers is

primarily limited to television news media such as journalists and critics and stakeholders who work within the television industry themselves.

Four Models of Public Relations. In order to properly utilize Twitter as a public relations tool, television networks and studios must look to develop public relations strategies for their different executive producers in order to more actively engage audiences. Due to the rapidly shifting world of television as well, television networks and studios must actively work to adapt public relations strategies from year to year. Television executive producers should look to incorporate Grunig & Hunt's (1984) four models of public relations in their use of Twitter as a public relations tool to better understand how to differentiate messaging based on which stakeholders they are addressing in their tweets.

Television executive producers should look to using the two-way asymmetrical model with viewers and potential viewers in order to influence them to watch their television series. As previously mentioned, the two-way asymmetrical model is a model in which the practitioners use persuasion and manipulation to influence their audiences to behave as the organization desires. In addition, television executive producers should seek to utilize the two-way symmetrical model with their interactions with network and studio executives. The limited cases in which the two-way symmetrical model for television executive producers' use of Twitter as a public relations tool occur when television executive producers look to form relationships with television personnel within their own television network and studios, television personnel outside their television networks and studios. Within these contexts, television executive producers are often receptive to advice and feedback that will help to improve their respective television series.

Practical Implications

This study sought to understand the relationship between television producers and their stakeholders and to what extent producers' Twitter activity included public relations principles. By understanding how television executive producers are using Twitter as a public relations tool, it begins to provide insight into the ever changing role of the television executive producer. Television executive producers are becoming one of the most central and most important elements for a television show to succeed in the present television landscape.

During the course of this study, news surfaced that Alison Rou, a former ABC communications executive, had launched her own public relations firm, Anchor Media Strategy, with the primary purpose of representing television showrunners (Littleton, 2010). Some of Rou's clients include Julie Plec, of CW's *The Vampire Diaries* and *The Originals*; Kerry Ehrin, of A&E's *Bates Motel*; and Erica Messer, of CBS' *Criminal Minds*. Due to an increasing amount of responsibilities and lack of public relations training, it would be best for television executive producers to work with public relations practitioners. By contracting public relations to public relations firms, television executive producers will be able to fully utilize Grunig's Excellence Theory in their use of Twitter as a public relations tool.

The results of this study are important to understanding the changing television media landscape in the coming years. As television networks and studios have struggled in recent years to adapt to the fractured media landscape, they must look towards new ways to maintain and develop their stakeholder relationships. With the rising popularity of internet streaming services such as Amazon Prime, Hulu, and Netflix, it is crucial for traditional television networks and studios to look for alternative ways to engage with their stakeholders.

While many internet streaming services most often release television shows one season at a time, network television must seek to differentiate their product to engage viewers. Network

television is limited in that they cannot release television series one season at a time due to the limited hours of broadcast television throughout the week. Television networks and studios should look to use this unique circumstance as a significant advantage in comparison to internet streaming services. By releasing television series a season at a time, streaming services are putting themselves at a significant advantage to build long term relationships with their viewers. Network television has the ability to utilize the power of public relations through their television executive producers to engage with their viewers and create a long term relationship with their viewers.

Networks and studios must look for executive producers that exemplify their television shows through public relations principles as outlined by Grunig's Excellence Theory. Through their use of Twitter, television executive producers are being offered the opportunity to use the platform as an avenue for public relations in their daily work to engage with their various stakeholders.

As previously discussed with Burton and Soboleva's 2011 article, corporations tended to not follow a certain strategy when using their Twitter accounts, and many of the corporations greatly differed in how they used Twitter. The results of this study indicated a similar trend among television executive producers, as many are not fully utilizing Twitter to its full potential due to a variety of reasons such as lack of tweets, improper syntax, and lack of targeted messaging. Television studios and networks must now look beyond a television executive producer's ability to manage day-to-day operations and craft a well-told narrative but also to their ability to serve as spokespeople and incorporate public relations principles for their television networks and studios.

Limitations

Because of the qualitative nature of this study, this study is not generalizable to the population but is however generalizable to theory. This study only examined executive producers for a three-week period which should be considered a relatively small period of time due to television networks airing content every week of the year. Additionally, the study only looked at 10 of the executive producers using Twitter which again represents a fraction of the total number of television executive producers using Twitter.

Due to the fact that television and social media are both constantly evolving, trends and patterns for both will continue to change in a relatively short amount of time, which became a major limitation of this study. During the course of this study, several of the television series analyzed have since been canceled or moved television networks. Due to the complex nature and large number of factors in which television shows are renewed or canceled, outcomes such as these were not predictable at the beginning of this study. Lastly, due to the nature of the textual analysis methodology, the researcher became an intertwined part of the textual analysis, and bias inherently exists, but at the same time is accounted for due to the methodological approach of textual analysis.

Future Research

The convergence of public relations and television executive producers has been something that has gone relatively unexplored prior to this study. This study helps to provide the ground on which to build future research to further understand this growing dynamic. Future research should seek to gain further qualitative research through in-depth interviews with industry professionals such as television executive producers or public relations firms that work directly with the television industry and those who specifically work with television executive producers. Research such as this could expand on the knowledge from this study to better

understand how to better utilize public relations principles in television executive producers' use of Twitter.

Additionally, future research could expand past scripted network television and examine reality television, cable television, and streaming television as well. Reality television offers a different format and forms of interaction with viewers and could provide a unique perspective to executive producers' use of Twitter. Cable television has limited impact among the general public due to the lower number of people involved, but increasingly the gap is becoming smaller, with programs such as *The Walking Dead* having higher ratings than most network television programs. Streaming television original programs at this time are limited in scope and typically use different release methods from traditional television but should be examined to understand the differences they may hold from traditional programming for public relations. Future research could also look to international television to understand how executive producers' use of Twitter varies from country to country.

Conclusion

The purpose of this study was to explore social media strategies that television executive producers employed through Twitter for public relations purposes. Social media outlets such as Twitter are swiftly changing the world of television and the role of executive producers. This study provides unique insight into the relationship between television executive producers and their use of Twitter due to this being a relatively new phenomenon that has yet to be researched within an academic setting.

The five primary themes (clarification, compliment, gratitude, promotion, and engagement) provide a further understanding into the ways in which television executive producers are utilizing Twitter as a public relations tool. Executive producers heavily relied on

the use of the promotion theme in their use of Twitter as a public relations tool. By sending tweets to help promote their television show, executive producers were able to send messages that sought to elicit short-term attitude changes with their Twitter followers to get them to watch their television series. For television executive producers, the most important purpose of using Twitter should be to ultimately convince their followers to watch their television series. The other themes of clarification, compliment, gratitude, and engagement should all be seen as ways in which to build and maintain this relationship television executive producers' hold with their viewers in order to ultimately convince them to watch their television series through the promotion theme.

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Appendix A

Table 5

ABC Television Shows and Executive Producers

TV Show	Executive Producers	Twitter Handle	# of followers
Agents of Shield	Jed Whedon	jedwhedon	45,100
Back in the Game	Robb Cullen	robbcullen	8,120
Betrayal	Frank Ketelaar	frketelaar	646
Castle	Andrew W. Marlowe	AndrewWMarlowe	37,400
Grey's Anatomy	Shonda Rhimes	shondarhimes	584,000
Last Man Standing	Tim Allen	oftimallen	90,600
Modern Family	Steve Levitan	SteveLevitan	96,100
Nashville	Callie Khouri	CallieKhouri	5,860
Once Upon a Time in Wonderland	Adam Horowitz	AdamHorowitzLA	68,700
Once Upon a Time	Adam Horowitz	AdamHorowitzLA	68,700
Revenge	Aaron Harberts	AaronHarberts	1,390
Scandal	Shonda Rhimes	shondarhimes	584,000
Suburgatory	Emily Kapnek	EmilyKapnek	3457
Super Fun Night	Rebel Wilson	RebelWilson	1,730,000
The Goldbergs	Adam Goldberg	adamfgoldberg	23,300
The Middle	Eileen Heisler	EileenHeisler	556
The Neighbors	Dan Fogelman	Dan_Fogelman	967
Trophy Wife	Sarah Haskins	sarah_haskins	26,300
		Total	3,375,196
		Total minus duplicates	3,306,496

Table 6

CBS Television Shows and Executive Producers

TV Show	Executive Producer	Twitter Handle	# of followers
2 Broke Girls	Whitney Cummings	WhitneyCummings	1,030,000
The Big Bang Theory	Bill Prady	billprady	172,000
Blue Bloods	N/A	N/A	N/A
Criminal Minds	N/A	N/A	N/A
Mom	N/A	N/A	N/A
The Millers	N/A	N/A	N/A

Table 6 (Cont.)*CBS Television Shows and Executive Producers*

TV Show	Executive Producer	Twitter Handle	# of followers
Intelligence	Michael Seitzman	michaelseitzman	1,391
Hawaii Five-0	Peter M. Lenkov	Plenkov	11,300
How I Met Your Mother	Carter Bays	CarterBays	40,500
Mike & Molly	N/A	N/A	N/A
The Crazy Ones	Jason Winer	JasonWiner	3,420
Unforgettable	N/A	N/A	N/A
Two and a Half Men	Lee Aronsohn	BennyAce	1,978
Person of Interest	N/A	N/A	N/A
NCIS: Los Angeles	N/A	N/A	N/A
CSI: Crime Scene Investigation	Jerry Bruckheimer	bruckheimerjb	235,000
Elementary	N/A	N/A	N/A
The Good Wife	Dee Johnson	deemosswood	456
The Mentalist	N/A	N/A	N/a
NCIS	Mark Harmon	markharmon12	13,400
		Total	1,509,445

Table 7*CW Television Shows and Executive Producers*

TV Show	Executive Producer	Twitter Handle	# of followers
Arrow	Greg Berlanti	Gberlanti	19,200
Beauty and the Beast	Sherry Cooper	SherryCooper22	3,116
The Carrie Diaries	Josh Schwartz	JoshSchwartz76	55,900
Hart of Dixie	Josh Schwartz	JoshSchwartz76	55,900
The Vampire Diaries	Julie Plec	julieplec	481,000
The Tomorrow People	Julie Plec	julieplec	481,000
The Originals	Julie Plec	julieplec	481,000
Reign	Laurie McCarthy	Lauriewritenow	5,651
Supernatural	McG	McGsWonderland	1,390
Nikita	Craig Silverstein	sesfonstein	3,500
		Total	1,587,657
		Total minus duplicates	569,757

Table 8*Fox Television Shows and Executive Producers*

TV Show	Executive Producer	Twitter Handle	# of followers
Bob's Burgers	Loren Bouchard	lorenbouchard	1,663
Family Guy	Seth MacFarlane	SethMacFarlane	5,380,000
American Dad	Seth MacFarlane	SethMacFarlane	5,380,000
Bones	Hart Hanson	HartHanson	103,000
The Following	Kevin Williamson	kevwilliamson	232,000
Glee	Ryan Murphy	MrRPMurphay	634,000
The Mindy Project	Mindy Kaling	mindykaling	2,830,000
New Girl	Elizabeth Meriwether	lizmeriwether	78,200
Raising Hope	Mike Mariano	3mike3mike3	153
The Simpsons	James L. Brooks	canyonjim	68,000
Brooklyn Nine Nine	Michael Schur	KenTremendous	73,400
Dads	Seth MacFarlane	SethMacFarlane	5,380,000
Almost Human	Joel Wyman	JHWYMAN	3,441
Sleepy Hollow	Mark Goffman	markgoffman	2,607
Rake	Peter Tolan	realpetertlan	225
		Total	20,166,689
		Total minus duplicates	9,406,689

Table 9*NBC Television Shows and Executive Producers*

TV Show	Executive Producer	Twitter Handle	# of followers
Chicago Fire	Derek Haas	derekhaas	17,400
Community	Dan Harmon	danharmon	237,000
Grimm	Sean Hayes	theseanhayes	220,000
Hannibal	David Slade	DAVID_A_SLADE	120,000
Law & Order: SVU	Warren Leight	warrenleightTV	15,800
Parenthood	Ron Howard	RealRonHoward	820,000
Parks and Recreation	Michael Schur	KenTremendous	73,400
Revolution	Rockne S. O'Bannon	Rockne S	5,076
Sean Saves the World	Sean Hayes	theseanhayes	220,000
Dracula	Daniel Knauf	Daniel Knauf	7,420
Chicago P.D.	Derek Haas	derekhaas	17,400
The Blacklist	Jon Bokenkamp	JonBokenkamp	3,742
		Total	1,757,238

Appendix B

Table 10

Shonda Rhimes Fall 2013 to Spring 2014 Television Ratings

Show	Season	Episode Number	Date	Viewers (million)
Grey's Anatomy	10	1	September 26, 2013	9.27
Grey's Anatomy	10	2	September 26, 2013	9.27
Grey's Anatomy	10	3	October 3, 2013	9.60
Grey's Anatomy	10	4	October 10, 2013	8.79
Grey's Anatomy	10	5	October 17, 2013	8.78
Grey's Anatomy	10	6	October 24, 2013	8.73
Grey's Anatomy	10	7	October 31, 2013	8.94
Grey's Anatomy	10	8	November 7, 2013	8.68
Grey's Anatomy	10	9	November 14, 2013	8.56
Grey's Anatomy	10	10	November 21, 2013	8.61
Grey's Anatomy	10	11	December 5, 2013	7.02
Grey's Anatomy	10	12	December 12, 2013	8.36
Grey's Anatomy	10	13	February 27, 2014	9.42
Grey's Anatomy	10	14	March 6, 2014	8.21
Grey's Anatomy	10	15	March 13, 2014	7.36
Grey's Anatomy	10	16	March 20, 2014	8.09
Grey's Anatomy	10	17	March 27, 2014	8.42
Grey's Anatomy	10	18	April 3, 2014	8.28
Grey's Anatomy	10	19	April 10, 2014	8.18
Grey's Anatomy	10	20	April 17, 2014	8.45
Grey's Anatomy	10	21	April 24, 2014	7.99
Grey's Anatomy	10	22	May 1, 2014	8.81
Grey's Anatomy	10	23	May 8, 2014	7.95
Grey's Anatomy	10	24	May 15, 2014	8.92
Scandal	3	1	October 3, 2013	10.52
Scandal	3	2	October 10, 2013	9.01
Scandal	3	3	October 17, 2013	9.51
Scandal	3	4	October 24, 2013	8.62
Scandal	3	5	October 31, 2013	9.18
Scandal	3	6	November 7, 2013	8.66
Scandal	3	7	November 14, 2013	9.04
Scandal	3	8	November 21, 2013	8.93
Scandal	3	9	December 5, 2013	2.27
Scandal	3	10	December 12, 2013	9.22

Table 10 (continued)

Show	Season	Episode Number	Date	Viewers (million)
Scandal	3	11	February 27, 2014	3.32
Scandal	3	12	March 6, 2014	8.53
Scandal	3	13	March 13, 2014	8.22
Scandal	3	14	March 20, 2014	9.08
Scandal	3	15	March 27, 2014	9.01
Scandal	3	16	April 3, 2014	9.13
Scandal	3	17	April 10, 2014	9.23
Scandal	3	18	April 17, 2014	10.57

Table 11

Rebel Wilson Fall 2013 to Spring 2014 Television Ratings

Show	Season	Episode Number	Date	Viewers (million)
Super Fun Night	1	1	October 2, 2013	8.23
Super Fun Night	1	2	October 9, 2013	6.64
Super Fun Night	1	3	October 16, 2013	5.95
Super Fun Night	1	4	October 23, 2013	5.79
Super Fun Night	1	5	October 30, 2013	5.17
Super Fun Night	1	6	November 13, 2013	5.84
Super Fun Night	1	7	November 20, 2013	5.52
Super Fun Night	1	8	December 4, 2013	4.77
Super Fun Night	1	9	December 11, 2013	5.37
Super Fun Night	1	10	January 8, 2014	4.87
Super Fun Night	1	11	January 8, 2014	4.68
Super Fun Night	1	12	January 15, 2014	4.44
Super Fun Night	1	13	January 22, 2014	4.83
Super Fun Night	1	14	January 29, 2014	3.82
Super Fun Night	1	15	February 5, 2014	4.60
Super Fun Night	1	16	February 12, 2014	3.42
Super Fun Night	1	17	February 19, 2014	2.67

Table 12

Whitney Cummings Fall 2013 to Spring 2014 Television Ratings

Show	Season	Episode Number	Date	Viewers (million)
2 Broke Girls	3	1	September 23, 2013	8.88
2 Broke Girls	3	2	September 30, 2013	7.72
2 Broke Girls	3	3	October 7, 2013	7.26
2 Broke Girls	3	4	October 14, 2013	7.99

Table 12 (continued)

Show	Season	Episode Number	Date	Viewers (million)
2 Broke Girls	3	5	October 21, 2013	7.36
2 Broke Girls	3	6	October 28, 2013	7.71
2 Broke Girls	3	7	November 4, 2013	8.12
2 Broke Girls	3	8	November 11, 2013	8.23
2 Broke Girls	3	9	November 18, 2013	7.92
2 Broke Girls	3	10	November 25, 2013	7.82
2 Broke Girls	3	11	December 2, 2013	8.48
2 Broke Girls	3	12	December 16, 2013	7.59
2 Broke Girls	3	13	January 13, 2014	8.95
2 Broke Girls	3	14	January 20, 2014	9.03
2 Broke Girls	3	15	January 27, 2014	10.05
2 Broke Girls	3	16	February 3, 2014	9.22
2 Broke Girls	3	17	February 24, 2014	7.96
2 Broke Girls	3	18	March 3, 2014	8.44
2 Broke Girls	3	19	March 17, 2014	7.21
2 Broke Girls	3	20	March 24, 2014	7.40
2 Broke Girls	3	21	April 14, 2014	7.22
2 Broke Girls	3	22	April 21, 2014	7.10
2 Broke Girls	3	23	April 28, 2014	7.76
2 Broke Girls	3	24	May 5, 2014	6.49

Table 13*Jerry Bruckheimer Fall 2013 to Spring 2014 Television Ratings*

Show	Season	Episode Number	Date	Viewers (million)
CSI	14	1	September 25, 2013	9.12
CSI	14	2	October 2, 2013	9.66
CSI	14	3	October 9, 2013	8.82
CSI	14	4	October 16, 2013	9.45
CSI	14	5	October 23, 2013	10.45
CSI	14	6	October 30, 2013	9.50
CSI	14	7	November 6, 2013	9.08
CSI	14	8	November 13, 2013	10.47
CSI	14	9	November 20, 2013	11.19
CSI	14	10	November 27, 2013	10.94
CSI	14	11	December 11, 2013	10.18
CSI	14	12	January 15, 2014	10.30
CSI	14	13	January 22, 2014	9.47
CSI	14	14	February 5, 2014	11.16
CSI	14	15	February 19, 2014	9.77

Table 13 (continued)

Show	Season	Episode Number	Date	Viewers (million)
CSI	14	16	March 5, 2014	9.29
CSI	14	17	March 12, 2014	10.15
CSI	14	18	March 19, 2014	10.20
CSI	14	19	April 2, 2014	9.77
CSI	14	20	April 9, 2014	9.11
CSI	14	21	April 30, 2014	9.95
CSI	14	22	May 7, 2014	10.01

Table 14

Josh Schwartz Fall 2013 to Spring 2014 Television Ratings

Show	Season	Episode Number	Date	Viewers (million)
Hart of Dixie	3	1	October 7, 2013	1.03
Hart of Dixie	3	2	October 4, 2013	1.06
Hart of Dixie	3	3	October 21, 2013	1.05
Hart of Dixie	3	4	October 28, 2013	1.05
Hart of Dixie	3	5	November 4, 2013	1.00
Hart of Dixie	3	6	November 11, 2013	1.11
Hart of Dixie	3	7	November 18, 2013	1.03
Hart of Dixie	3	8	November 25, 2013	1.01
Hart of Dixie	3	9	January 13, 2014	1.19
Hart of Dixie	3	10	January 20, 2014	1.00
Hart of Dixie	3	11	January 27, 2014	1.16
Hart of Dixie	3	12	February 3, 2014	1.21
Hart of Dixie	3	13	February 10, 2014	1.03
Hart of Dixie	3	14	March 21, 2014	1.03
Hart of Dixie	3	15	March 28, 2014	0.94
Hart of Dixie	3	16	April 4, 2014	0.73
Hart of Dixie	3	17	April 11, 2014	0.81
Hart of Dixie	3	18	April 18, 2014	0.80
Hart of Dixie	3	19	April 25, 2014	0.75
Hart of Dixie	3	20	May 2, 2014	0.66
Hart of Dixie	3	21	May 9, 2014	0.76
Hart of Dixie	3	22	May 16, 2014	0.88
The Carrie Diaries	2	1	October 25, 2013	0.78
The Carrie Diaries	2	2	November 1, 2013	0.89
The Carrie Diaries	2	3	November 8, 2013	0.77

Table 14 (continued)

Show	Season	Episode Number	Date	Viewers (million)
The Carrie Diaries	2	4	November 15, 2013	0.78
The Carrie Diaries	2	5	November 22, 2013	0.71
The Carrie Diaries	2	6	December 6, 2013	0.90
The Carrie Diaries	2	7	December 13, 2013	0.70
The Carrie Diaries	2	8	December 20, 2013	0.73
The Carrie Diaries	2	9	January 3, 2014	0.99
The Carrie Diaries	2	10	January 10, 2014	0.81
The Carrie Diaries	2	11	January 17, 2014	0.86
The Carrie Diaries	2	12	January 24, 2014	0.90
The Carrie Diaries	2	13	January 31, 2014	0.86

Table 15

Julie Plec Fall 2013 to Spring 2014 Television Ratings

Show	Season	Episode Number	Date	Viewers (millions)
The Vampire Diaries	5	1	October 3, 2013	2.59
The Vampire Diaries	5	2	October 10, 2013	2.14
The Vampire Diaries	5	3	October 17, 2013	2.93
The Vampire Diaries	5	4	October 24, 2013	2.63
The Vampire Diaries	5	5	October 31, 2013	2.07
The Vampire Diaries	5	6	November 7, 2013	2.59
The Vampire Diaries	5	7	November 14, 2013	2.72
The Vampire Diaries	5	8	November 21, 2013	2.67
The Vampire Diaries	5	9	December 5, 2013	2.36
The Vampire Diaries	5	10	December 12, 2013	2.44
The Vampire Diaries	5	11	January 23, 2014	2.72
The Vampire Diaries	5	12	January 30, 2014	2.42
The Vampire Diaries	5	13	February 6, 2014	2.16
The Vampire Diaries	5	14	February 27, 2014	2.03
The Vampire Diaries	5	15	March 6, 2014	2.19
The Vampire Diaries	5	16	March 20, 2014	2.28
The Vampire Diaries	5	17	March 27, 2014	1.73
The Vampire Diaries	5	18	April 17, 2014	1.66
The Vampire Diaries	5	19	April 24, 2014	1.81
The Vampire Diaries	5	20	May 1, 2014	1.84
The Vampire Diaries	5	21	May 8, 2014	1.50
The Vampire Diaries	5	22	May 15, 2014	1.61

Table 15 (continued)

Show	Season	Episode Number	Date	Viewers (millions)
The Originals	1	1	October 3, 2013	2.21
The Originals	1	2	October 8, 2013	1.92
The Originals	1	3	October 15, 2013	2.22
The Originals	1	4	October 22, 2013	2.23
The Originals	1	5	October 29, 2013	2.05
The Originals	1	6	November 5, 2013	2.03
The Originals	1	7	November 12, 2013	2.40
The Originals	1	8	November 26, 2013	2.38
The Originals	1	9	December 3, 2013	2.33
The Originals	1	10	January 14, 2014	2.07
The Originals	1	11	January 21, 2014	2.51
The Originals	1	12	January 28, 2014	2.32
The Originals	1	13	February 4, 2014	2.10
The Originals	1	14	February 25, 2014	1.83
The Originals	1	15	March 4, 2014	1.80
The Originals	1	16	March 11, 2014	1.73
The Originals	1	17	March 18, 2014	1.53
The Originals	1	18	April 15, 2014	1.52
The Originals	1	19	April 22, 2014	1.50
The Originals	1	20	April 29, 2014	1.77
The Originals	1	21	May 6, 2014	1.44
The Originals	1	22	May 13, 2014	1.76
The Tomorrow People	1	1	October 9, 2013	2.32
The Tomorrow People	1	2	October 16, 2013	2.15
The Tomorrow People	1	3	October 23, 2013	1.92
The Tomorrow People	1	4	October 30, 2013	1.72
The Tomorrow People	1	5	November 6, 2013	1.56
The Tomorrow People	1	6	November 13, 2013	1.65
The Tomorrow People	1	7	November 20, 2013	1.70
The Tomorrow People	1	8	December 4, 2014	1.74
The Tomorrow People	1	9	December 11, 2013	1.44
The Tomorrow People	1	10	January 15, 2014	1.46
The Tomorrow People	1	11	January 22, 2014	1.38
The Tomorrow People	1	12	January 29, 2014	1.72
The Tomorrow People	1	13	February 5, 2014	1.39
The Tomorrow People	1	14	February 26, 2014	1.49
The Tomorrow People	1	15	March 5, 2014	1.24
The Tomorrow People	1	16	March 17, 2014	1.17

Table 15 (continued)

Show	Season	Episode Number	Date	Viewers (millions)
The Tomorrow People	1	17	March 24, 2014	0.78
The Tomorrow People	1	18	March 31, 2014	1.10
The Tomorrow People	1	19	April 14, 2014	1.06
The Tomorrow People	1	20	April 21, 2014	0.76
The Tomorrow People	1	21	April 28, 2014	0.93
The Tomorrow People	1	22	May 5, 2014	1.01

Table 16

Seth MacFarlane Fall 2013 to Spring 2014 Television Ratings

Show	Season	Episode Number	Date	Viewers (million)
Dads	1	1	September 17, 2013	5.76
Dads	1	2	September 24, 2013	3.65
Dads	1	3	October 1, 2013	3.40
Dads	1	4	October 8, 2013	3.10
Dads	1	5	October 15, 2013	3.42
Dads	1	6	October 22, 2013	3.59
Dads	1	7	November 5, 2013	3.65
Dads	1	8	November 12, 2013	3.19
Dads	1	9	November 19, 2013	3.21
Dads	1	10	November 26, 2013	3.18
Dads	1	11	December 3, 2013	3.35
Dads	1	12	January 7, 2014	3.64
Dads	1	13	January 14, 2014	3.20
Dads	1	14	January 21, 2014	3.88
Dads	1	15	January 28, 2014	3.96
Dads	1	16	February 4, 2014	3.73
Dads	1	17	February 11, 2014	2.70
Dads	1	18	February 11, 2014	2.49
Family Guy	12	1	September 29, 2013	5.23
Family Guy	12	2	October 6, 2013	5.20
Family Guy	12	3	November 3, 2013	4.87
Family Guy	12	4	November 10, 2013	4.18
Family Guy	12	5	November 17, 2013	4.46
Family Guy	12	6	November 24, 2013	4.58
Family Guy	12	7	December 8, 2013	5.36
Family Guy	12	8	December 15, 2013	6.37

Table 16 (continued)

Show	Season	Episode Number	Date	Viewers (million)
Family Guy	12	9	January 5, 2014	5.76
Family Guy	12	10	January 12, 2014	5.22
Family Guy	12	11	January 26, 2014	4.11
Family Guy	12	12	March 9, 2014	4.56
Family Guy	12	13	March 16, 2014	4.62
Family Guy	12	14	March 23, 2014	4.38
Family Guy	12	15	March 30, 2014	4.17
Family Guy	12	16	April 6, 2014	4.77
Family Guy	12	17	April 13, 2014	4.39
Family Guy	12	18	April 27, 2014	4.02
Family Guy	12	19	May 4, 2014	4.40
Family Guy	12	20	May 11, 2014	4.16
Family Guy	12	21	May 18, 2014	3.88
American Dad	10	1	September 29, 2013	4.32
American Dad	10	2	October 6, 2013	4.47
American Dad	10	3	November 3, 2013	3.75
American Dad	10	4	November 10, 2013	3.55
American Dad	10	5	November 24, 2013	3.86
American Dad	10	6	December 8, 2013	3.50
American Dad	10	7	December 15, 2013	4.36
American Dad	10	8	January 5, 2014	5.00
American Dad	10	9	January 12, 2014	5.03
American Dad	10	10	January 26, 2014	4.47
American Dad	10	11	March 9, 2014	3.30
American Dad	10	12	March 16, 2014	2.71
American Dad	10	13	March 23, 2014	2.70
American Dad	10	14	March 30, 2014	2.79
American Dad	10	15	April 6, 2014	2.68
American Dad	10	16	April 13, 2014	2.36
American Dad	10	17	April 27, 2014	2.40
American Dad	10	18	May 4, 2014	2.51
American Dad	10	19	May 11, 2014	2.40
American Dad	10	20	May 18, 2014	2.36

Table 17*Mindy Kaling Fall 2013 to Spring 2014 Television Ratings*

Show	Season	Episode Number	Date	Viewers (million)
The Mindy Project	2	1	September 17, 2013	3.83
The Mindy Project	2	2	September 24, 2013	2.94
The Mindy Project	2	3	October 1, 2013	2.86
The Mindy Project	2	4	October 8, 2013	2.89
The Mindy Project	2	5	October 15, 2013	2.73
The Mindy Project	2	6	October 22, 2013	2.69
The Mindy Project	2	7	November 5, 2013	2.88
The Mindy Project	2	8	November 12, 2013	2.66
The Mindy Project	2	9	November 19, 2013	2.40
The Mindy Project	2	10	November 26, 2013	2.66
The Mindy Project	2	11	December 3, 2013	2.34
The Mindy Project	2	12	January 7, 2014	2.62
The Mindy Project	2	13	January 14, 2014	2.47
The Mindy Project	2	14	January 21, 2014	3.02
The Mindy Project	2	15	April 1, 2014	1.88
The Mindy Project	2	16	April 1, 2014	1.87
The Mindy Project	2	17	April 8, 2014	2.26
The Mindy Project	2	18	April 8, 2014	2.33
The Mindy Project	2	19	April 15, 2014	1.95
The Mindy Project	2	20	April 22, 2014	2.14
The Mindy Project	2	21	April 29, 2014	2.20

Table 18*Dan Harmon Fall 2013 to Spring 2014 Television Ratings*

Show	Season	Episode Number	Date	Viewers (million)
Community	5	1	January 2, 2014	3.49
Community	5	2	January 2, 2014	3.49
Community	5	3	January 9, 2014	3.58
Community	5	4	January 16, 2014	3.07
Community	5	5	January 23, 2014	3.02
Community	5	6	January 30, 2014	3.01
Community	5	7	February 27, 2014	2.56
Community	5	8	March 6, 2014	2.79
Community	5	9	March 13, 2014	2.77

Table 18 (continued)

Show	Season	Episode Number	Date	Viewers (million)
Community	5	10	March 20, 2014	3.32
Community	5	11	April 3, 2014	2.50
Community	5	12	April 10, 2014	2.56
Community	5	13	April 16, 2014	2.87

Table 19

Sean Hayes Fall 2013 to Spring 2014 Television Ratings

Show	Season	Episode Number	Date	Viewers (million)
Grimm	3	1	October 25, 2013	6.15
Grimm	3	2	November 1, 2013	4.96
Grimm	3	3	November 8, 2013	4.88
Grimm	3	4	November 15, 2013	5.81
Grimm	3	5	November 29, 2013	5.73
Grimm	3	6	December 6, 2013	6.32
Grimm	3	7	December 13, 2013	4.88
Grimm	3	8	December 13, 2013	4.88
Grimm	3	9	January 3, 2014	5.68
Grimm	3	10	January 10, 2014	5.33
Grimm	3	11	January 17, 2014	5.71
Grimm	3	12	January 24, 2014	5.88
Grimm	3	13	February 28, 2014	5.32
Grimm	3	14	March 7, 2014	5.65
Grimm	3	15	March 14, 2014	5.63
Grimm	3	16	March 21, 2014	5.71
Grimm	3	17	April 4, 2014	4.89
Grimm	3	18	April 11, 2014	4.79
Grimm	3	19	April 25, 2014	4.39
Grimm	3	20	May 2, 2014	4.93
Grimm	3	21	May 9, 2014	4.78
Grimm	3	22	May 16, 2014	5.34
Sean Saves the World	1	1	October 3, 2013	4.43
Sean Saves the World	1	2	October 10, 2013	3.26
Sean Saves the World	1	3	October 17, 2013	3.36
Sean Saves the World	1	4	October 24, 2013	3.96
Sean Saves the World	1	5	October 31, 2013	3.72
Sean Saves the World	1	6	November 7, 2013	4.55

Table 19 (continued)

Show	Season	Episode Number	Date	Viewers (million)
Sean Saves the World	1	7	November 14, 2013	2.64
Sean Saves the World	1	8	November 21, 2013	2.99
Sean Saves the World	1	9	December 12, 2013	3.40
Sean Saves the World	1	10	January 2, 2014	2.79
Sean Saves the World	1	11	January 9, 2014	3.12
Sean Saves the World	1	12	January 16, 2014	2.67
Sean Saves the World	1	13	January 23, 2014	2.58