What You Post is What You Get: The Mediator Role of Reached Individuals in the Causal Relationship among Posted Content Types and Follower Counts on Facebook

Flora Poecze
PhD Student at the University of Applied Sciences Burgenland, Austria
1719001127@fh-burgenland.at

ORIGINAL SCIENTIFIC PAPER

RECEIVED: AUGUST 2019

REVISED: NOVEMBER 2019

ACCEPTED: NOVEMBER 2019

DOI: 10.2478/ngoe-2019-0020

UDK: 316.472.4:004.738.5:303.723

JEL: C19, C39, Z13

Citation: Poecze, F. (2019). What You Post is What You Get: The Mediator Role of Reached Individuals in the Causal Relationship of Posted Content Types and Follower Counts on Facebook. *Naše gospodarstvo/Our Economy, 65*(4), 57–71. DOI: 10.2478/ngoe-2019-0020

Abstract

This paper discusses the causal relationships among posted content types, the number of reached individuals and follower counts of a Facebook brand page by investigating the communication forms of a Hungarian Twitch.tv live streamer. The Kolmogorov-Smirnov test for the analyses' distributional properties is followed by the Kruskal-Wallis H test, which determines significant differences in content types in terms of their total reach, reaction, comment and share counts. The Kendall's tau-b tests are performed for the examination of interrelationships among the retrieved Facebook metrics. Furthermore, mediation analysis is conducted, wherein the antecedent role is taken by post type, the follower count appears as a consequent variable and the total reach count takes the mediator role in the proposed model. The results of the analysis conclude that the analysed Facebook metrics display statistically significant, strong and positive correlations with one another; additionally, post type has a strong, significant and direct influence on reached individuals and although they do not show a significant, direct influence on follower count, they display a significant, total effect on it. The paper thereby contributes to the existing online brand personality and gaming research, offering value to the research domain of online marketing and communication as well.

Keywords: Facebook, gaming, mediation, post type, follower, reach, mediation

Introduction

Social media usage has become an economic, social and cultural phenomenon, wherein not only civil individuals but also various organizations, firms and self-marketed brand personalities (Goncalves et al., 2015) are present. Facebook, being the most frequently used online social media platform (We Are Social, Hootsuite, & DataReportal, 2019), is used not merely by individuals but also for online marketing campaigns, raising brand awareness, online word-of-mouth communication, retailing and consumer engagement (Goncalves et al., 2015).

Among the various market-oriented purposes that Facebook offers, it is a brand page-based platform opportunity, which can be used by corporations as well as self-marketed individuals. With the emergence and rapid growth of the

NG
OE

**NAŠE GOSPODARSTVO
OUR ECONOMY**

Vol. 65 No. 4 2019

pp. 57–71

gaming industry, in which digital game sales are gaining an increasing percentage of the market, growing to as high as 83%, as opposed to 17% of sales reached by physical games in 2018 (Entertainment Software Association, 2019), and a briskly increasing data volume of online gaming internet traffic (Cisco Systems, 2012), a growing number of online spectators are attending e-sport events (Sjöblom, Hassan, Macey, Törhönen, & Hamari, 2018) and watching the streaming platform, Twitch.tv. Twitch.tv, according to Johnson and Woodcock (2019), is having a particular impact on the video game industry, in terms of extending the visibility and lifespan of games, offering opportunities for game reviews and spreading knowledge and expertise in game programming as well (Johnson & Woodcock, 2019b).

Scientific research exploring the emerging trends of streaming spans back to 2012 (Kaytoue, Silva, Cerf, Meira, & Raïssi, 2012) and is receiving growing academic attention. The present study aims to discover insights about the effects of communication forms disclosed by a Hungarian online streamer, sharing content under the nickname, RandomNickname. He is defined, based on marketing theory, as a self-marketed individual, whose main 'working' platform is Twitch.tv, while only using Facebook as a means of communication with his audience. The hereby presented analysis is of an exploratory nature and aims to discover the means of received attention in terms of different posted content types on the Facebook brand page of the Twitch streamer in question.

The goal of this paper is to identify possible causal relationships among posted content forms, total reach and follower counts to investigate what kind of communication forms prove to be most successful in terms of reached individuals and follower growth on a Facebook brand page.

Theoretical Background

Self-marketed individuals, called often as personal brands or brand personalities (Shepherd, 2005), apply traditional branding techniques to represent themselves to an audience. Although there are numerous studies investigating the process of self-marketing (Khedher, 2012; Labrecque, Markos, & Milne, 2011; Parmentier, Fischer, & Reuber, 2013; Shepherd, 2005), the emergence of social media platforms and the rapid development of online communication forms enable a growing number of self-representation techniques for individuals, which makes it increasingly crucial for scientific research to investigate the outcome of the communication forms applied by self-marketed individuals from both their perspective and that of their audience.

For the investigation of a Twitch streamer's fanbase on Facebook, it is crucial to illustrate the multiple phenomena at work, which construct the theoretical frame of the analysed process itself. Thus, the academic discussion of branding will serve as an introduction for personal brands, by establishing a theoretical background for the hereby analysed Twitch streamer, RandomNickname. On account of contemporary digital marketing's substantial role in terms of advertising, distributing and seeking consumer awareness, branding and self-marketing theories will also be explored. Furthermore, the occupation of the discussed Twitch streamer and the presence of his viewers/followers will be considered from the context of digital labour and digital consumption on social media.

The most widely cited definition of the term 'brand' originates from the American Marketing Association (AMA) and is characterised as 'a name, term, sign, symbol, or combination of them that is designed to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors' (Keller, 2002, pp. 151–152). Despite its extensive occurrence in scientific literature since the 1960s, it was also criticised from numerous standpoints. Through the example of brand loyalty, Kollat, Engel, and Blackwell (1970) noted that there is an urgent need for standardised definitions for possible synthesis, comparison or accumulation of findings. The extensive literature review conducted by de Chernatony and Dall'Olmo Riley, encompassing more than a hundred studies published in the 1980s and early 1990s, revealed key elements as centres of brand characteristics, such as its legal component in terms of ownership, its equivalence to a logo, company, identity system, or an image in consumers' minds, to name a few (cf. de Chernatony & Dall'Olmo Riley, 1998, pp. 418–424).

According to Arvidsson (2005), the concept of 'brand' experienced a shift of emphasis during its academic discussion, which spans back to more than a half-century. While it focused on its producers formerly and served as an indicator of commodity quality, the focal point of attention drifted in later years in the direction of the image a brand created in consumers' minds. Therefore, the branded context, perceived by consumers, is capable of supplying buyers with particular activities offered by them, and those who employ this branded context, do apply it 'as capital in the obvious sense of a means of production' (Arvidsson, 2005, p. 244). A telling example of such branded context in the area of gaming is the rivalry of PlayStation and Xbox fans: for a PlayStation fan, acquiring and playing with that console means fulfilling the particular brand image created in his/her mind and acting on it using the branded context as a means of production. For this individual, playing on a PlayStation is different than playing on an Xbox, while an identical paradigm takes place in the minds of Xbox fans.

However, as Arvidsson (2005) noted, this enactment only takes place in the minds of devoted consumers; therefore, the duty of brand management is to apply distinct strategies to evoke it. The particular case of PlayStation and Xbox consoles and their fans has been recently studied as an example of the intense form of consumer-brand relationship called 'brand evangelism' (Becerra & Badrinarayanan, 2013), which consists of self-brand connection, brand community identification and brand loyalty in terms of the focal brand and the desire to harm and trash-talking regarding the rival brand (Marticotte, Arcand, & Baudry, 2016).

The implementation of brand identity, leading to the construction of strong brands, is one of the main topics of the widely cited book *Building Strong Brands* by David A. Aaker, who sees it as the most crucial task to be achieved by brand strategists. He points out that 'brand equity is supported in great part by the associations that consumers make with a brand' (Aaker, 1996, p. 25). The monetary aspect of brand equity, suggesting the transition of brands' symbolic value into their monetary equivalents, is highlighted by Keller (2013, p. 57) through auction prices of celebrity memorabilia, such as the collar of Charles Dickens's dog sold for nearly $12,000 in 2009 or Michael Jackson's glove, for which the highest bidder offered $330.000 in 2010.

Consumption of a PlayStation, an Xbox or Michael Jackson's tour glove produces the vision of a shared identity for their buyers and thereby offers an added dimension of usage-value for the product. (cf. Kates, 2002; Muniz & O'Guinn, 2001) Furthermore, through the construction of the context of consumption, in which commodities represent a particular, shared relation to their shoppers, consumers are not exclusively passive actors acquiring the products constructed for them by the producers; they likewise play an active role in the construction of their value as well. This 'interrelationship of production and consumption' (Ritzer, 2015, p. 413–414), termed *prosumption* is a widely discussed research area (Cova, Dalli, & Zwick, 2011; Kotler, 1986; Ritzer, 2014, 2015; Ritzer, Dean, & Jurgenson, 2012), first conceptualised by Alvin Toffler (Toffler, 1980).

In today's global society, prosumption is especially relevant in the context of the Web 2.0 era, leading to emerging issues (Beer & Burrows, 2010). The question of fair use of copyright content during prosumption (Collins, 2010), for instance, has recently sparked global attention caused by a recent European Union's (EU) Copyright Directive (Bonetto, 2018), which urged YouTube creators to advocate their concerns about the 'meme ban' as a possible outcome (Alexander, 2019). Digital prosumption, albeit directed to brands operated by global corporations, is also concentrating on single individuals, branding themselves. This phenomenon, observed by Peters before the Millennium (Peters, 1997), is an ever-growing and fragmenting crowd, consisting not merely of 'classic' celebrities, such as Marilyn Monroe or Madonna but also newly emerging civil individuals, following the road what Tom Peters refers to as 'Me Inc' (Peters, 1997).

The phenomenon of a 'well-known persona who is the subject of marketing communication efforts' (Thomson, 2006, p. 104) lacks a consistent terminology, and is often termed as 'personal branding', 'person marketing', 'self-marketing', or 'personal marketing' (Shepherd, 2005, p. 591). To overcome this inconsistency, the present article addresses the concept in question as *self-marketing*, whilst defining the individuals in its core as *branded/self-marketed individuals/personas.* While the process of self-marketing is a rather well-discussed research topic (Khedher, 2012; Labrecque et al., 2011; Parmentier et al., 2013), recent academic interest turned its focus to the branded persona at work, concentrating on the aspect of labour, which is directed to achieve 'self-commodification', as coined by Alison Hearn (2008, p. 199), based on the thoughts of Giddens (1991). As Hearn (2008) argued, self-marketed individuals perform a distinct art of labour, wherein they set their carefully constructed images as commodities on the market, advocating their promotional message, steadily producing enhancements on their 'marketed package', developing their branded self over and above, to stay unique and desirable in the competitive market circulation. The mode of production, which is a particular virtue of self-branding, is based on the strategies of flexibility, innovative ways of financial, commercial and technological developments, paired with continually emerging, new sectors of production and increasing mobility, termed as 'flexible accumulation' (Harvey, 1990). In our contemporary era, flexible accumulation manifests in constant, committed activity; self-marketed individuals engage in it while building up and maintaining their 'authentic self'. In passing, it is worth to note that this process is supported by 'sometimes self-styled gurus' (Shepherd, 2005, p. 593), who are in most cases marketing practitioners, advocating necessary skills, tips and tricks and gaining widespread attention with their books (cf. Lair, Sullivan, & Cheney, 2005).

A considerate ratio of all labour performed by today's self-marketed individuals is immaterial, involving the creation of 'ideas, images, affects, and relationships' (Hardt & Negri, 2004, p. XVI). The production of affects through immaterial labour, defined as emotional labour by Arlie R. Hochschild (2012) and 'affective labour' by Hardt & Negri (2004), is a type of labour, which aims to generate or reduce feelings in order to construct the desired attitude in the minds of the target audience; furthermore, as Hochschild (2012) noted, it is sold for a wage, consequently possessing an exchange value. A recent example of emotional labour

was the 'PewDiePie vs. T-Series battle' on YouTube, which was a race to reach 100 million subscribers first on the platform. PewDiePie, being a self-marketed individual, was holding the title of the most subscribed channel from 2013 until early 2019, wherein an Indian music record label's channel T-Series surpassed him momentarily, thereby accelerating this battle (Binder, 2019), which formally started in 2018. PewDiePie was supported by numerous other prominent YouTubers (e.g., Jacksepticeye, Logan Paul, Andrei Terbea), celebrities (e.g., Elon Musk hosted meme review on PewDiePie's channel), civil activism in the form of marches, billboards and even a plane flying over New York City with a banner 'Subscribe to PewDiePie'. The benefit of affective labour for PewDiePie was that even though he did not win the race, he experienced a vast amount of subscriber growth during the competition, which he could in turn exchange for monetary value through the rise of his monetised video watch time.

Self-marketed personas, alike to PewDiePie, benefit mainly from their presence on social media platforms. According to Kietzmann and colleagues, social media 'employ mobile and web-based technologies to create highly interactive platforms via which individuals and communities share, co-create, discuss, and modify user-generated content' (Kietzmann, Hermkens, McCarthy, & Silvestre, 2011, p. 241) and has numerous benefits for self-branded individuals, such as audience maintenance (Hou, 2018). On the other hand, the phenomenon of user-generated content (UGC), wherein social media consumers engage in participatory actions on social media, created a participatory culture with users becoming content creators as well (van Dijck, 2009). This participatory culture manifests itself in social media users who are, albeit content consumers, participants in production as well, thereby fulfilling the notion of prosumption (van Dijck, 2009). In our contemporary era, the difference between play and labour has become blurred; hence the term 'playbour' emerged as a scientific area of study (see Ferrer-Conill, 2018). While users engage in social media activities, be it social relation maintenance, production of personal data or reproduction of already existing content through sharing, they are using their leisure time as unpaid labour for these activities, which is defined as 'the capitalist regime of time' by Christian Fuchs (2014, p. 97).

These phenomena are especially compelling in the area of online gaming, which has an ever-increasing number of self-marketed individuals, both on YouTube (e.g. PewDiePie, VanossGaming, Markiplier, Jacksepticeye, etc.) and Twitch (e.g. Ninja, shroud, Tfue, Myth, etc.).

As of 2011, Twitch.tv is getting increasing popularity in the domain of live streaming, representing a unique opportunity for self-branded individuals for audience interaction and entertainment (Hilvert-Bruce, Neill, Sjöblom, & Hamari, 2018), being not merely a niche gaming domain, but also maturing to a broader social media trend. However, as Hilvert-Bruce et al. (2018) note, there is a still-existing research gap in this domain. The communication forms of Twitch live streamers on their brand pages, and the analysis of user attraction has become crucial, with the possibility for delivering important conclusions from an economic, psychologic and brand marketing perspective.

As it was previously discussed in past research, the phenomenon of user interest and attention is contagious and effectively influences the 'social neighbours' of the attracted individuals as well (Liu, Venkatanathan, Goncalves, Karapanos, & Kostakos, 2014; Venkatanathan, Karapanos, Kostakos, & Gonçalves, 2012; Wen & Lin, 2010). As Salganik, Dodds and Watts (2006) pointed out, people will pay more attention to posts that were previously liked by their friends. Social media serves as the basis of this phenomenon, which has amassed 2.48 billion users globally in 2017 and is projected to reach 3.09 billion individuals in 2021 (eMarketer, 2019), wherein Facebook is the most widely used platform globally with 2.375 billion registered users (We Are Social et al., 2019). User engagement on Facebook, particularly equipped by brand pages, manifests itself in the form of liking, sharing and commenting on the posts of the page (Araujo & Neijens, 2012), with the underlying potential of information promotion to the friends of the engaged user (Sabate, Berbegal-Mirabent, Cañabate, & Lebherz, 2014).

Consuming, creating and contributing are the three different user behaviours that are present on social media, which constitute the COBRA (i.e. consumers' online brand-related activities) typology, developed by Muntiga, Moorman and Smit (2011). These behaviours need a different amount of cognitive effort from users; in the same line with note-taking being a high resource-consuming activity, requiring a considerate amount of cognitive effort (Piolat, Olive, & Kellogg, 2005), consuming a message (i.e. reading on social media) demands a lesser effort from individuals than content creation. Kim and Yang (2017) argued that Facebook behaviours, such as liking, commenting, and sharing, also represent discrete cognitive efforts; while liking only needs the investment of a click, commenting and sharing need additional activities, wherein sharing a post leads it to not only appear on the users' news feed, but as with commenting, also gets pushed to their profile pages. Therefore, content sharing results in self-representation (Kim & Yang, 2017). Based on numerous studies investigating self-presentation techniques of users on social media (DeAndrea & Walther, 2011; Rui & Stefanone, 2013; van Dijck, 2013), Kim and Yang (2017) argued that sharing might need more cognitive effort than commenting, by reason of strategic self-presentation. In

addition, the authors found that posting types have statistically significant, positive influence on liking, commenting and sharing as well (Kim & Yang, 2017).

Among the different types of content, visual communication in the form of images or videos, and their superiority to textual content is well documented in scientific research. Such content is easier to process and remember for the human mind (Newhagen & Reeves, 1992) and can create framing effects on opinions and behavioural intentions as well, more so than textual content (Powell, Boomgaarden, De Swert, & de Vreese, 2015). In a social media context, previous research identified a relationship between user engagement and visual content. Saxton and Waters (2014) found that photo statuses were associated with a higher number of likes and an enhanced sharing activity on Facebook pages of non-profit organizations.

Little is known, however, from the phenomenon of reached individuals through posts on Facebook, based on the underlying reasons that the number of reached individuals is visible exclusively for the brand page owners through Facebook Page Insights data. Socialbreakers, a social media analytics company, conducted an analysis of 5,000 Facebook brand and media pages in 2015 and found that post shares strongly correlate with reached individuals in the cases of both media and brand pages on Facebook (Socialbakers, 2015). Albeit the scarcity of research regarding the role of reached individuals on user engagement, recent research indicates a significant drop in terms of organic and viral reach on Facebook in recent years on brand pages (Voorveld, Araujo, Bernritter, Rietberg, & Vliegenthart, 2018). Furthermore, Voorveld et al. (2018) found that paid reach in the form of advertising and the number of post likes were the most substantial influencing factors of organic reach on Facebook; however, paid advertising on websites outside of Facebook do not contribute to higher activity on the analysed social media platform.

Another crucial metric in terms of a Facebook brand page is its number of followers and the factors that influence its growth rate. Previous research found that discounts and sales are among factors that influence follower growth of brand pages (Edison Research, 2012). Furthermore, research found that those users who already follow a brand page of an international airline, report more positive reputation scores than those who are not following them (Dijkmans, Kerkhof, & Beukeboom, 2015).

The present paper aims to extend this knowledge by focusing on the total reached individuals and follower counts of the Facebook brand page of a Twitch.tv live streamer, RandomNickname, and asks the following exploratory research questions:

RQ1: What is the relationship between post types and the analysed Facebook metrics, such as total reach, reactions, comments, and shares?

RQ2: What is the direct influence of post types on total reach?

RQ3: What is the direct influence of post types on follower count?

RQ4: What is the indirect influence of post types on follower count?

RQ5: What is the total influence of post types on follower count?

By answering the present research questions, the author of this paper aims to contribute to the existing research domain of user attraction on social media through the discussion of the Facebook brand page communication forms and effectiveness of a Twitch.tv live streamer.

Methodology

Data collection was performed from the Facebook Page Insights of a Hungarian Twitch gamer RandomNickname with his consent. Data was collected during the time interval, starting from the 30th of November 2017 until the 29th of May 2018. During the analysed 181 days, there were 106 days where newly posted content appeared on the page.

The retrieved posts were categorised following the Grounded Theory approach previously used by Poecze, Ebster and Strauss (2018). Descriptive measurements are presented in terms of retrieved post types, total reach, follower counts and total engagement, which is calculated according to the following equation:

$$total\ engagement = \frac{reaction + comment + share}{3} \quad (1)$$

Kolmogorov-Smirnov tests with Lilliefors correction (Lilliefors, 1967) were used to determine the application of parametric or nonparametric approach in terms of analysis of variance, resulting in the use of Kruskal-Wallis H tests (Kruskal & Wallis, 1952), with Dunn's posthoc pairwise comparisons with Bonferroni adjustment (Dunn, 1964) for the examination of possible significant differences in the retrieved Facebook metrics (i.e., total reach, reactions, comments, shares) in terms of the classified post types to address RQ1. Furthermore, for the relationship description

among the retrieved Facebook metrics, such as the number of reactions, reach, comment and share, Kendall's tau-b (τ_b) as a nonparametric measure of the strength and direction of association was used (Kendall, 1945). For this evaluation, the arithmetic means of the equipped metrics were calculated based on their coded post types and are interpreted in the Results section.

To test the possible mediator function of 'total reach' (M_{reach}) in the causal antecedent variable 'post type' (X_{post}), and its effect on the consequent variable 'follower count' (Y_{follower}), a mediation analysis using PROCESS macro will be conducted. (Hayes, 2018)

Since there are two consequent variables in the model (i.e., 'total reach' and 'follower count'), two linear models are required for their analysis, presented hereby with the following two equations:

$$M_{reach} = i_M + aX_{post} + e_M \quad (2)$$

$$Y_{follower} = i_Y + c'X_{post} + bM_{reach} + e_Y \quad (3)$$

In the equations, i_M and i_Y represent the regression constants, whereas e_M and e_Y are estimation errors of M and Y, while a, b, and c' are the regression coefficients given to the antecedent variables ('post type' and 'total reach') in the estimation of the consequent 'follower count'. Figure 1 serves as a visual representation of the hereby analysed mediation model.

Results of the direct influences are extended with explained variance (R^2) of the estimated two regression models and their F-ratios (c.f. Hayes, 2018, p. 62).

The direct, indirect, and total effects of the model will be explained, followed with bootstrapping to generate a representation of the sampling distribution of the indirect effect through 10,000 samples derived from the original one. The shape of the *ab* distribution will be visualised, along with the lower and upper bounds on a 95% confidence interval.

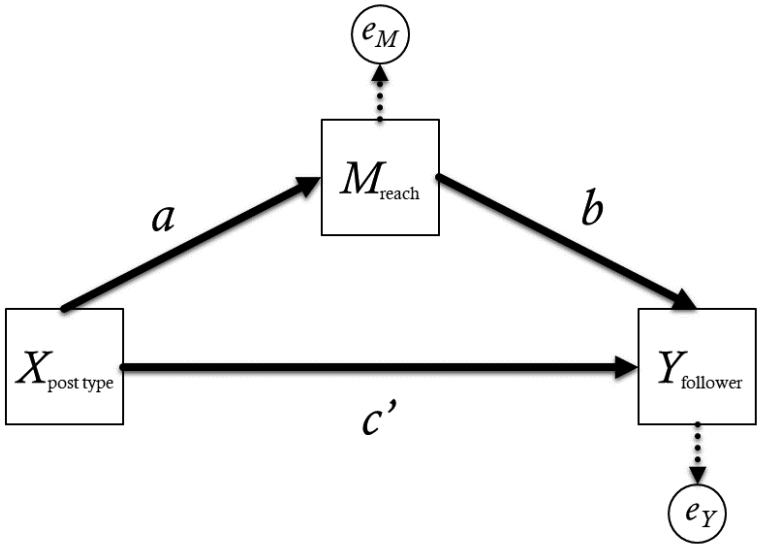
Bootstrapping of the indirect effect was performed with PROCESS macro syntax, added with a 'save' function to store the 10,000 bootstrap sample results. Descriptive statistics, along with the performed Kolmogorov-Smirnov, Kruskal-Wallis H, and Kendall's tau-b tests were evaluated in IBM SPSS Statistics v. 25.

Results

During the time interval of the sampling, 106 posts appeared on the brand page of RandomNickname, and 75 days went by without newly posted content. On the first day of sampling, the brand page displayed 225 followers, which accumulated to 284 until the last day of the data retrieval, resulting in a follower growth of 26.22% in a half year. The following visualization represents the distribution of shared content in terms of their total reach ($\bar{x}$ = 187.79, SD = 226.825) and total engagement ($\bar{x}$ = 7.42, SD = 8.70443; Figure 3).

To extend the characteristics of the analysed sample, Figure 2 summarises their gender and age distribution. From the 284 followers on the last day of sampling, 231 were males, forming 81.33% of RandomNickname's fan base on Facebook, while 28.77% were females. The age group with the highest ratio of

Figure 1. Illustration of the performed mediation model



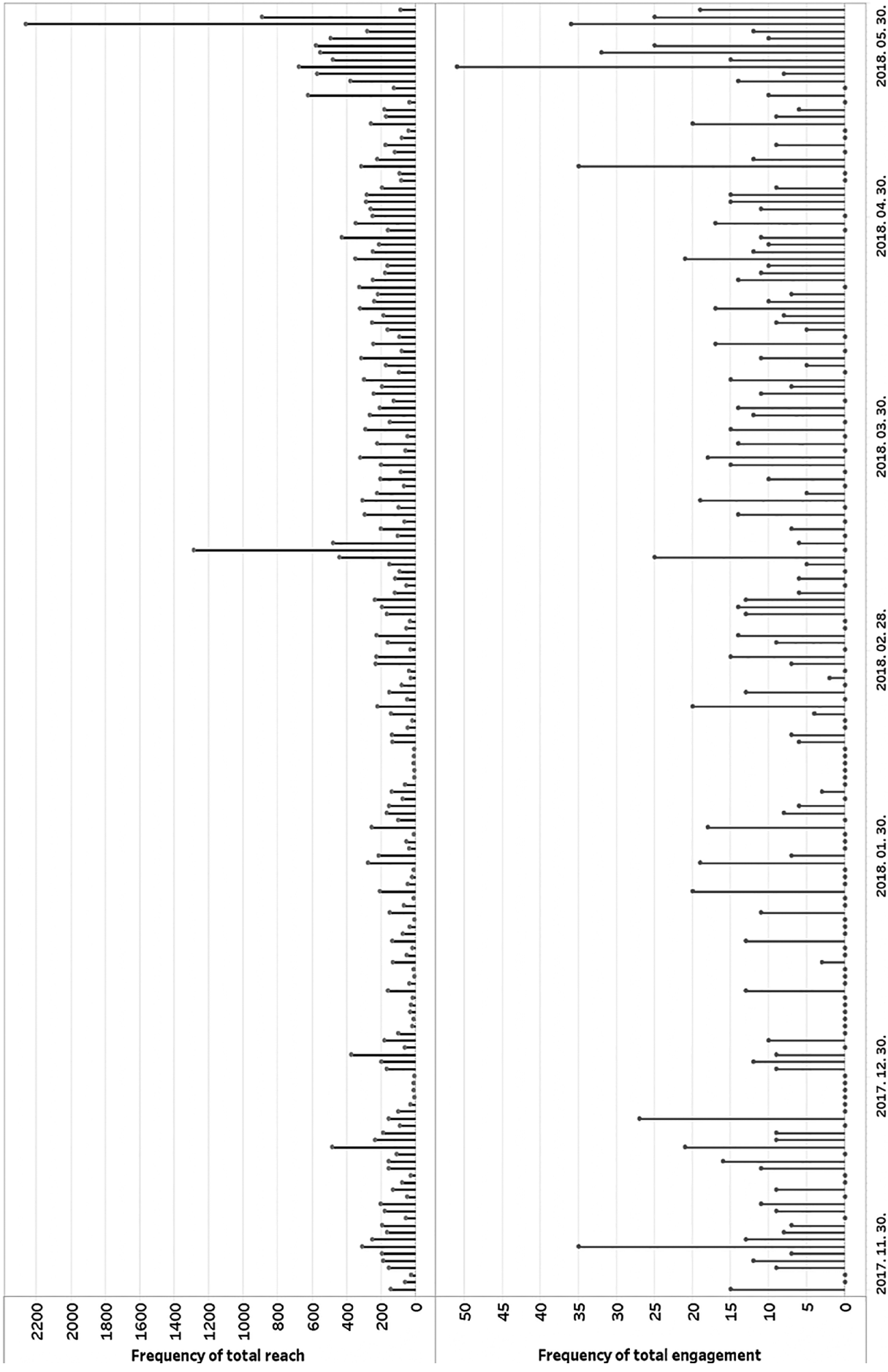


Figure 2. Post-distribution during the sampled time interval in terms of total reach and total engagement

Note: Author's visualization in Tableau 2019.1 (academic license).

fans subscribed to the page was between 18 and 24 years, constituting 52.82% of the sample, followed by those between 25 and 34 years, compiling 20.07% of all followers.

Table 1 displays the coded 13 post types in terms of their core- and subcategories, along with their arithmetic means and standard deviations regarding reaction, comment, and share scores. As the table reveals, from the 106 posts that were coded during the analysis, 60 (56.6%) contained the embedded Twitch.tv link of the channel owner, announcing the date and time of the upcoming live stream, followed by announcements in the same regard in the manner of photos (N = 21, 19.81%), mostly consisting of memes or visual arts related to the main games the streamer intended to play. Single-item subcategories were game links, photos about pets (i.e. the channel owner's dogs), embedded Facebook videos and embedded YouTube videos.

With the exception of subcategories containing stand-alone posts, the highest arithmetic mean in terms of reactions was reached in the subcategory live stream announcements that were posted as photos ($\bar{x}$ = 14.095, *SD* = 7.395), closely followed by integrated Facebook polls ($\bar{x}$ = 13.5, *SD* = 14.387) and status updates containing audience interaction encouragement ($\bar{x}$ = 13, *SD* = 1.414). In terms of comments, integrated Facebook polls engaged users the most ($\bar{x}$ = 2.25, *SD* = 2.63), whereas photos in the audience interaction encouragement received the highest arithmetic mean in terms of shares ($\bar{x}$ = 5, *SD* = 0.707).

The descriptive analysis of total reach and total engagement scores of different coded post categories (Table 2) revealed that in terms of total user engagement, status updates in the form of audience interaction encouragement received the highest arithmetic mean ($\bar{x}$ = 9.333, *SD* = 4.32), consisting of posts asking the audience about their suggestions in terms of games to be played during the upcoming stream. Regarding total reach means, integrated Facebook polls gathered the most attention ($\bar{x}$ = 909.5, *SD* = 906.184), where the audience could vote on one of the two games proposed as options for the upcoming streams. Although the follower counts of the analysed brand page moved between 225 and 284 followers during the sampled time interval, one of the integrated Facebook polls amassed a sum of 2263 reached individuals on the platform.

Kolmogorov-Smirnov tests with Lilliefors correction were used to determine the distributional characteristics of the retrieved Facebook metrics, resulting in the conclusion that they all differ significantly from normality ($p < 0.05$). Therefore, Kruskal-Wallis H tests with Dunn's posthoc pairwise comparisons as a nonparametric approach of analysis of variance were performed to reveal possible significant differences in the counts of these retrieved Facebook metrics in terms of the coded post types.

The test showed that there were significant differences in total reach scores of different post types ($\chi^2(12) = 122.023$, $p < 0.001$), between days where no posts occurred and announcements made through embedding the streamer's Twitch channel ($p < 0.001$), photo announcements ($p < 0.001$) and integrated Facebook polls ($p < 0.001$). There were significant differences in reaction scores in terms of different post types as well ($\chi^2(12) = 143.612$, $p < 0.001$); the results of Dunn's

Figure 3. Gender and age group frequencies of the analysed Facebook page on the last day of sampling (29th of May 2018).

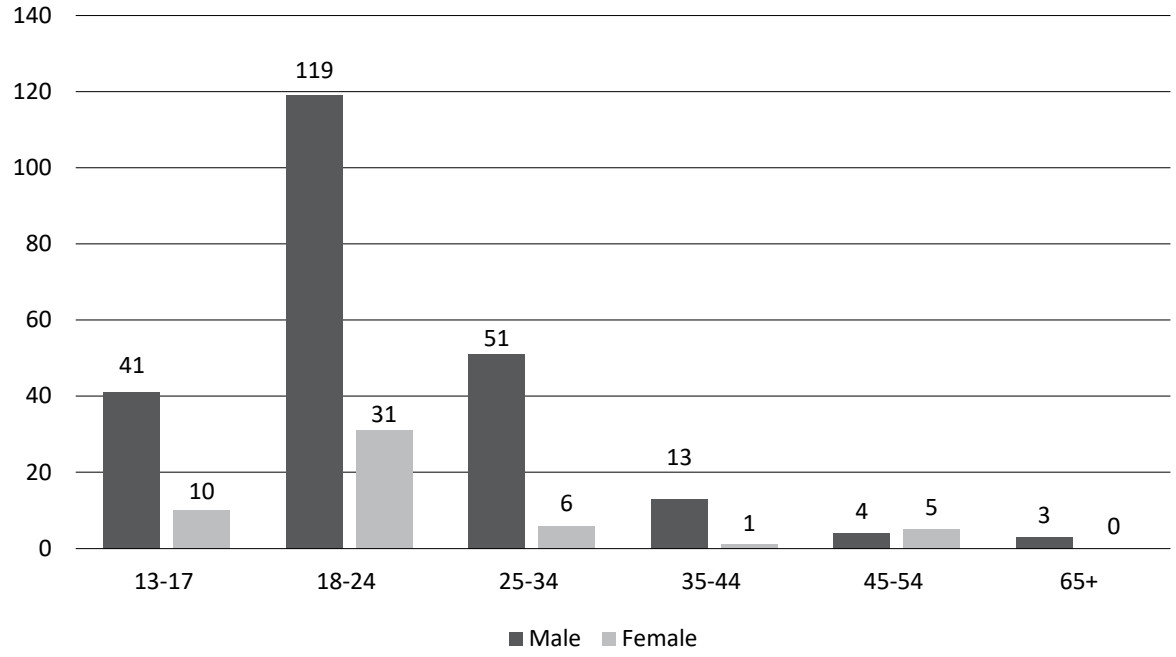


Table 1. Arithmetic Means and Standard Deviations in Terms of Reactions, Comment and Shares of Posted Content in Different Core- and Subcategories

Core category	Subcategory with final code	N	Reaction	Comment	Share
no post	(0)	75	0	0	0
Link	game (11)	1	5	0	0
	audience interaction encouragement (12)	1	20	1	0
Photo	live stream announcement (21)	21	$\bar{x}$ = 14.095, *SD* = 7.395	$\bar{x}$ = 1.286, *SD* = 1.488	$\bar{x}$ = 0.238, *SD* = 1.091
	pets (22)	1	48	3	0
	audience interaction encouragement (23)	2	$\bar{x}$ = 18, *SD* = 9.899	$\bar{x}$ = 2, *SD* = 1.414	$\bar{x}$ = 5, *SD* = 0.707
Status update	announcement (31)	6	$\bar{x}$ = 8.167, *SD* = 3.189	$\bar{x}$ = 1.167, *SD* = 1.602	0
	audience interaction encouragement (32)	2	$\bar{x}$ = 13, *SD* = 1.414	$\bar{x}$ = 13.5, *SD* = 10.607	0
Embedded Facebook video	audience interaction encouragement (41)	1	20	1	0
Embedded YouTube video	Twitch.tv highlights (51)	6	$\bar{x}$ = 8.667, *SD* = 7.633	$\bar{x}$ = 0.833, *SD* = 1.329	0
	let's play (52)	1	7	0	0
Integrated Facebook poll	audience interaction encouragement (61)	4	$\bar{x}$ = 13.5, *SD* = 14.387	$\bar{x}$ = 2.25, *SD* = 2.63	$\bar{x}$ = 0.25, *SD* = 0.5
Embedded Twitch.tv channel	announcement (71)	60	$\bar{x}$ = 9.583, *SD* = 3.907	$\bar{x}$ = 1.033, *SD* = 1.717	$\bar{x}$ = 0.033, *SD* = 0.181

Table 2. Arithmetic Means and Standard Deviations in Terms of Total Engagement and Total Reach of Posted Content in the Different Core- and Subcategories

Core category	Subcategory with final code	N	Total engagement	Total reach
no post	(0)	75	0	$\bar{x}$ = 60.63, *SD* = 53.786
Link	game (11)	1	5	153
	audience interaction encouragement (12)	1	21	485
Photo	live stream announcement (21)	21	$\bar{x}$ = 15.619, *SD* = 8.316	$\bar{x}$ = 356, *SD* = 289.161
	pets (22)	1	51	678
	audience interaction encouragement (23)	2	$\bar{x}$ = 20.5, *SD* = 9.192	$\bar{x}$ = 268, *SD* = 156,978
Status update	announcement (31)	6	$\bar{x}$ = 9.333, *SD* = 4.32	$\bar{x}$ = 159.67, *SD* = 29.757
	audience interaction encouragement (32)	2	$\bar{x}$ = 26.5, *SD* = 12.021	$\bar{x}$ = 283.5, *SD* = 38.891
Embedded Facebook video	audience interaction encouragement (41)	1	21	350
Embedded YouTube video	Twitch.tv highlights (51)	6	$\bar{x}$ = 9.5, *SD* = 8.826	$\bar{x}$ = 201.83, *SD* = 193.826
	let's play (52)	1	7	196
Integrated Facebook poll	audience interaction encouragement (61)	4	$\bar{x}$ = 16, *SD* = 16.392	$\bar{x}$ = 909.5, *SD* = 906.184
Embedded Twitch.tv channel	announcement (71)	60	$\bar{x}$ = 10.65, *SD* = 4.418	$\bar{x}$ = 219.92, *SD* = 76.681

posthoc pairwise comparisons resulted in the conclusion that days without posting new content differed significantly from those where posts appeared with embedding the streamer's Twitch.tv channel ($p < 0.001$) and those with photo announcements ($p < 0.001$). In the same manner, comment means were also statistically significant in terms of post types ($\chi^2(12) = 64.988$, $p < 0.001$). Statistically different pairs in this regard were days on which no posts appeared and posting embedded Twitch.tv link announcements ($p < 0.001$), photo announcements ($p < 0.001$) and status updates including audience interaction encouragement ($p = 0.010$). Significant differences in share means in terms of post types were discovered as well ($\chi^2(12) = 26.627$, $p < 0.009$). Dunn's posthoc pairwise comparisons tests in this regard with Bonferroni corrections revealed that days without posts differed significantly from audience interaction encouragement photos ($p = 0.002$). Furthermore, such photo types received significantly more shares than status update announcements ($p = 0.016$), embedded YouTube videos about Twitch stream highlights ($p = 0.016$), embedded Twitch.tv channel announcements ($p = 0.007$) and photos announcing upcoming live streams ($p = 0.018$). These results are summarised in Table 3.

For the further description of the relationship between post types and their retrieved Facebook metrics, the results of the performed Kendall's tau-b tests are presented in Table 4. As the results show, all retrieved Facebook metrics correlated with one another in a statistically significant manner, showing strong correlation coefficients.

The remaining research questions of the present paper are explored through mediation analysis, wherein post type serves the role of the antecedent variable, follower count is established as the consequent one, and total reach as the mediator of the model. As the following table (Table 5) depicts, post type did have a significant, positive, direct influence on total reach ($a = 16.6446$, $SE = 1.9243$, $p < 0.001$), however, it did not have a significant, direct influence on follower count ($c' = 0.0608$, $SE = 0.1772$, $p = 0.7320$). The direct influence of total reach on follower count was, on the other hand, displayed a significant, positive, direct influence on follower count ($b = 0.0295$, $SE = 0.0058$, $p < 0.001$).

Extending the results of the model's direct effects, the following table (Table 6) summarises the indirect and total effects of the analysis as well. The indirect effect of post type on follower counts (*ab)* is determined as significant, positive ($ab = 0.4912$, $SE = 0.2360$, $p = 0.007$), while the total effect of the prior variable on the latter is significant, positive as well ($c' + ab = 0.5520$, $SE = 0.1588$, $p < 0.001$).

The present results are further verified by drawing 10,000 bootstrap samples in terms of the model's indirect effect (Figure 1).

Table 3. Results of the Performed Kruskal-Wallis H tests with Bonferroni-corrected Dunn's Posthoc Pairwise Comparisons Regarding the Total Reach, Reaction, Comment and Share Means in Terms of Different Post Types

Independent variable	Dependent variable	Test result	Significantly different post type pairs
Post type	total reach	$\chi^2(12) = 122.023$, $p < 0.001$	no post ↔ embedded Twitch.tv channel no post ↔ photo announcement no post ↔ integrated Facebook poll
	reaction	$\chi^2(12) = 143.612$, $p < 0.001$	no post ↔ embedded Twitch.tv channel no post ↔ photo announcement
	comment	$\chi^2(12) = 64.988$, $p < 0.001$	no post ↔ embedded Twitch.tv channel no post ↔ photo announcement no post ↔ status update audience interaction encouragement
	share	$\chi^2(12) = 26.627$, $p < 0.001$	no post ↔ photo aud. int. enc. status update announcement ↔ photo aud. int. enc. Twitch.tv highlights video ↔ photo aud. int. enc. embedded Twitch.tv channel announcement ↔ photo aud. int. enc. photo live stream announcement ↔ photo aud. int. enc.

Table 4. Kendall's tau-b (τ_b) Correlation Coefficient Matrix among the Retrieved Facebook Metrics

	Reaction	Comment	Share	Reach
Reaction	1.000	0.865***	0.842***	0.969***
Comment	0.865***	1.000	0.817***	0.878***
Share	0.842***	0.817***	1.000	0.854***
Reach	0.969***	0.878***	0.854***	1.000

Note. *** Correlation is significant at the 0.01 level (2-tailed).

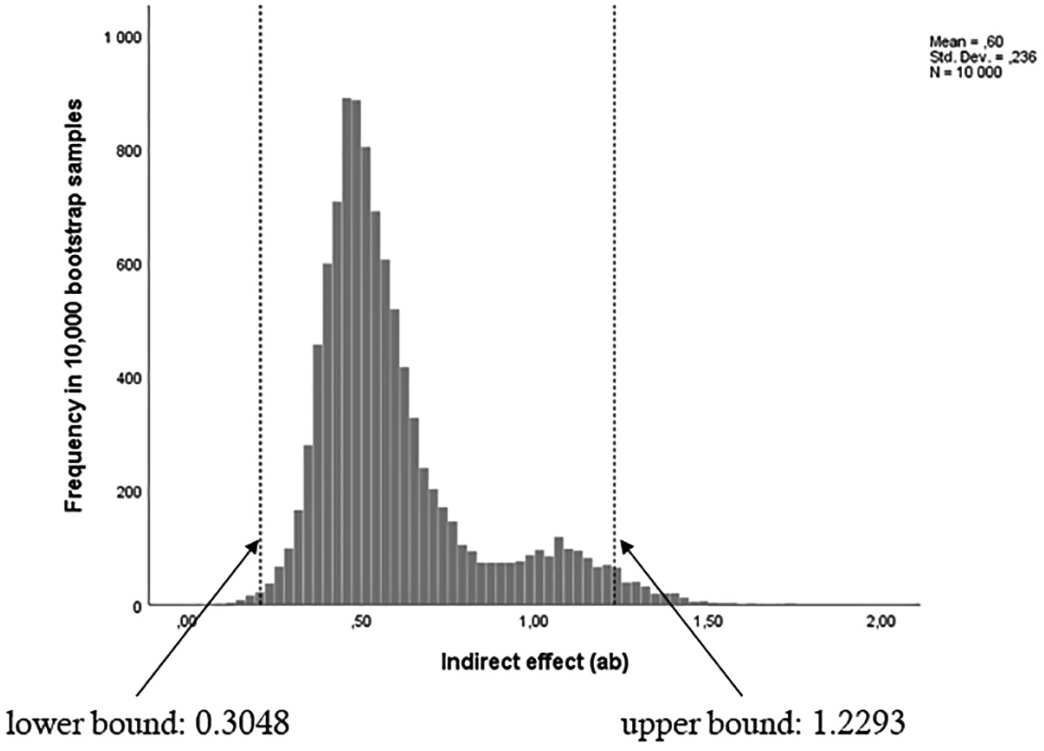
Table 5. Direct effects between the antecedent, mediator, and consequent variable of the proposed mediation model, extended with the respective explained variances and F-ratios

		Consequent						
		M_{reach}				$Y_{follower}$		
Antecedent		Coefficient	SE	*p*		Coefficient	SE	*p*
X_{post}	*a*	16.6446	1.9243	< 0.001	*c'*	0.0608	0.1772	0.7320
M_{reach}		–	–	–	*b*	0.0295	0.0058	< 0.001
Constant	i_M	64.2890	20.1355	0.0017	i_Y	238.0956	1.6004	< 0.001
		R^2 = 0.2948				R^2 = 0.1829		
		F(1,179) = 74.8195, *p* < 0.001				F(2,178) = 19.9234, *p* < 0.001		

Table 6. Direct, Indirect, and Total Effects of the Constructed Model, Extended with Confidence Intervals

Effect		Coefficient	SE	*p*	Lower Bound (95% confidence interval)	Upper Bound (95% confidence interval)
Direct						
$X_{post} \rightarrow M_{reach}$	*a*	16.6446	1.9243	< 0.001	12.8474	20.4418
$M_{reach} \rightarrow Y_{follower}$	*b*	0.0295	0.0058	< 0.001	0.0181	0.0409
$X_{post} \rightarrow Y_{follower}$	*c'*	0.0608	0.1772	0.7320	-0.2888	0.4104
Indirect						
$X_{post} \rightarrow M_{reach} \rightarrow Y_{follower}$	*ab*	0.4912	0.2360	0.007	0.3048	1.2293
Total	*c'* + *ab*	0.5520	0.1588	0.0006	0.2385	0.8654

Figure 4. Visual representation of the indirect effect's (ab) bootstrapping results conducted based on 10,000 bootstrap samples.



Conclusion

Based on recent research in terms of user-attraction and interest on social media (Liu et al., 2014; Salganik et al., 2006; Venkatanathan et al., 2012; Wen & Lin, 2010), paired with contemporary trends in online gaming, particularly in the streaming platform of Twitch.tv (Johnson & Woodcock, 2019a, 2019b; Woodcock & Johnson, 2019), the aim of the present was to discover user-attraction characteristics of different posted content on the Facebook brand page of a Hungarian Twitch.tv streamer, RandomNickname.

The first research question (RQ1) of the paper asked the relationship between posted content and user-generated metrics retrieved from Facebook and resulted in observable significant differences in terms of reactions, total reached individuals, comments and shares as well. These were exclusively present in pairs, where content types were compared to days without newly posted content in the cases of total reach, reactions and comments, while there were no significant differences present between individual content type pairs. However, in the case of share means, significant differences between post type pairs were present as well. These included audience interaction encouragement photos receiving significantly higher share means than status update announcements, embedded YouTube videos about Twitch stream highlights, embedded Twitch.tv channel announcements and other photos announcing upcoming live streams. Furthermore, all retrieved Facebook metrics displayed statistically significant, positive, strong correlations with one another, concluded as results of the performed Kendall's tau-b tests.

Research questions 2–5 addressed the influence of post type on total reach and follower count on the analysed brand page and revealed that the type of content has a significant, positive influence on total reach (RQ2), however, its direct influence on follower count was not significant (RQ3). Furthermore, the analysis of indirect and total effects exhibited that the type of posted content did have a significant, positive, indirect influence (RQ4) as well as a significant, positive, total influence (RQ5) on follower count. In other words, the characteristics of shared material on a Facebook brand page lead to follower growth, indirectly, through the audience it reached on the platform. A telling example for this phenomenon were the four integrated Facebook polls in the present sample, gathering 374, 429, 572 and 2263 reached individuals, several of whom became followers of the page, reflecting on the contagious nature of user interest (Liu et al., 2014; Venkatanathan et al., 2012).

The present study evaluated data retrieved from Facebook Insights with the consent of the channel- and Facebook page owner, both being RandomNickname, through a period of a half year. Furthermore, it solely interpreted the results of one brand page, which was at the time of sampling in a growing phase, resembling the increasing attention on the streamer in question on Twitch. Since this particular brand page was yet in its phase of 'infancy', compiling an audience of 225 followers at the starting point of the sampling time interval, evolving to 284 fans a half year later at the end of the time frame, in numerous cases, only a slight fraction of the followers engaged to the posted content. Furthermore, there were more than one coded subcategory containing merely one post in the sample.

A brand page with a broader audience, more balanced posted content and a more sizeable timeframe could bear the possibility of verifying the findings of the present analysis. In addition, these results can be drawn into comparison on multiple levels. Since the interpreted phenomena were present in the case of a Hungarian streamer, cross-country comparisons can reveal whether they exist in other cultures as well. Furthermore, the choosing of streamers with different communication techniques (e.g. more frequent posting, more diverse content, etc.) could enhance the results of the present analysis.

The cruciality of successful brand communication on social media walks hand in hand with the in-depth understanding of user behaviour on these platforms, detailed knowledge in terms of factors of user engagement can provide economic entities great value. The present analysis aimed to shed light on influencing elements, such as post types and their causal relationship with both reached individuals and follower growth, thereby indicating their relevance from a managerial perspective. Answers to these questions at hand can lead scientific research to expand its knowledge in the aspects of user behaviour on social media, complement our present-day understanding of the online spectating, and the interests of online gaming audiences as well.

References

Aaker, D. A. (1996). *Building strong brands*. New York: The Free Press.

Ahmed, K., Hassanien, A. E., Ezzat, E., & Bhattacharyya, S. (2018). Swarming behaviors of chicken for predicting posts on Facebook branding pages. *ALTMA2018, 4*, 52–61. https://doi.org/10.1007/978-3-319-74690-6_6

Alexander, J. (2019, March). YouTube creators are still trying to fight back against European copyright vote - 'With Article 13, things can only get even worse.' *The Verge*. Retrieved from: https://www.theverge.com/2019/3/27/18283800/youtube-copyright-directive-article-13-memes-grandayy-philip-defranco-european-union

Araujo, T., & Neijens, P. (2012). Friend me: Which factors influence top global brands participation in social network sites. *Internet Research*, *22*(5), 626–640. https://doi.org/10.1108/10662241211271581

Arvidsson, A. (2005). Brands: A critical perspective. *Journal of Consumer Culture*, *5*(2), 235–258. https://doi.org/10.1177/1469540505053093

Becerra, E. P., & Badrinarayanan, V. (2013). The influence of brand trust and brand identification on brand evangelism. *Journal of Product & Brand Management*, *22*(5-6), 371–383. https://doi.org/10.1108/JPBM-09-2013-0394

Beer, D., & Burrows, R. (2010). Consumption, prosumption and participatory web cultures. *Journal of Consumer Culture*, *10*(1), 3–12. https://doi.org/10.1177/1469540509354009

Binder, M. (2019). T-Series finally surpassed PewDiePie in YouTube subscribers and barely anyone noticed. *Mashable*. Retrieved from: https://mashable.com/article/t-series-surpassed-pewdiepie-youtube-most-subscribed/?europe=true

Bonetto, G. (2018). Internet memes as derivative works: Copyright issues under EU law. *Journal of Intellectual Property Law & Practice*, *13*(12), 989–997. https://doi.org/10.1093/jiplp/jpy086

Cisco Systems. (2012). *Data volume of online gaming internet traffic in North America from 2011 to 2016 (in petabytes per month)*.

Collins, S. (2010). Digital fair: Prosumption and the fair use defence. *Journal of Consumer Culture*, *10*(1), 37–55. https://doi.org/10.1177/1469540509354014

Cova, B., Dalli, D., & Zwick, D. (2011). Critical perspectives on consumers' role as "producers": Broadening the debate on value co-creation in marketing processes. *Marketing Theory*, *11*(3), 231–241. https://doi.org/10.1177/1470593111408171

de Chernatony, L., & Dall'Olmo Riley, F. (1998). Defining a "brand": Beyond the literature with experts' interpretations. *Journal of Marketing Management*, *14*(5), 417–443. https://doi.org/10.1362/026725798784867798

DeAndrea, D. C., & Walther, J. B. (2011). Attributions for inconsistencies between online and offline self-presentations. *Communication Research*, *38*(6), 805–825. https://doi.org/10.1177/0093650210385340

Dijkmans, C., Kerkhof, P., & Beukeboom, C. J. (2015). A stage to engage: Social media use and corporate reputation. *Tourism Management*, *47*, 58–67. https://doi.org/10.1016/j.tourman.2014.09.005

Dunn, O. J. (1964). Multiple comparisons using rank sums. *Technometrics*, *6*(3), 241. https://doi.org/10.2307/1266041

Edison Research. (2012). *The social habit*. Retrieved from: http://www.edisonresearch.com/wp-content/uploads/2012/06/The-Social-Habit-2012-by-Edison-Research.pdf

eMarketer. (2019). *Number of social network users worldwide from 2010 to 2021 (in billions)*. Retrieved from: https://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/

Entertainment Software Association. (2019). *Breakdown of U.S. computer and video game sales from 2009 to 2017, by delivery format*. Retrieved from: https://www.statista.com/statistics/190225/digital-and-physical-game-sales-in-the-us-since-2009/

Ferrer-Conill, R. (2018). Playbour and the gamification of work: Empowerment, exploitation and fun as labour dynamics. In P. Bilić, J. Primorac, & B. Valtýsson (Eds.), *Technologies of Labour and the Politics of Contradiction* (pp. 193–210). Cham: Springer International Publishing. https://doi.org/10.1007/978-3-319-76279-1_11

Fuchs, C. (2014). Digital prosumption labour on social media in the context of the capitalist regime of time. *Time & Society*, *23*(1), 97–123. https://doi.org/10.1177/0961463X13502117

Giddens, A. (1991). *Modernity and self-identity - Self and society in the late modern age* (1st ed.). Cambridge: Polity Press.

Goncalves, J., Liu, Y., Xiao, B., Chaudhry, S., Hosio, S., & Kostakos, V. (2015). Increasing the reach of government social media: A case study in modeling government-citizen interaction on Facebook. *Policy and Internet*, *7*(1), 80–102. https://doi.org/10.1002/poi3.81

Hardt, M., & Negri, A. (2004). *Multitude: War and democracy in the age of empire*. New York, NY: The Penguin Press.

Harvey, D. (1990). *The condition of postmodernity: An enquiry into the origins of cultural change*. Cambridge, MA: Blackwell.

Hayes, A. (2018). *Introduction to mediation, moderation, and conditional process analysis*. New York, NY: Guilford. https://doi.org/978-1-60918-230-4

Hearn, A. (2008). "Meat, mask, burden": Probing the contours of the branded "self." *Journal of Consumer Culture*, *8*(2), 197–217. https://doi.org/10.1177/1469540508090086

Hilvert-Bruce, Z., Neill, J. T., Sjöblom, M., & Hamari, J. (2018). Social motivations of live-streaming viewer engagement on Twitch. *Computers in Human Behavior*, *84*(Feb), 58–67. https://doi.org/10.1016/j.chb.2018.02.013

Hochschild, A. R. (2012). *The managed heart: Commercialization of human feeling*. London: University of California Press.

Hou, M. (2018). Social media celebrity and the institutionalization of YouTube. *Convergence: The International Journal of Research into New Media Technologies*, *25*(3), 534-553. https://doi.org/10.1177/1354856517750368

Johnson, M. R., & Woodcock, J. (2019a). 'It's like the gold rush': the lives and careers of professional video game streamers on Twitch.tv. *Information, Communication & Society*, *22*(3), 336–351. https://doi.org/10.1080/1369118X.2017.1386229

Johnson, M. R., & Woodcock, J. (2019b). The impacts of live streaming and Twitch.tv on the video game industry. *Media, Culture & Society*, *41*(5), 670–688. https://doi.org/10.1177/0163443718818363

Kates, S. M. (2002). The protean quality of subcultural consumption: An ethnographic account of gay consumers. *Journal of Consumer Research*, *29*(3), 383–399. https://doi.org/10.1086/344427

Kaytoue, M., Silva, A., Cerf, L., Meira, W., & Raïssi, C. (2012). Watch me playing, I am a professional: A first study on video game live streaming. *Proceedings of the 21st Annual Conference on World Wide Web Companion*, February, 1181–1188. https://doi.org/10.1145/2187980.2188259

Keller, K. L. (2002). Branding and brand equity. In B. A. Weitz & R. Wensley (Eds.), *Handbook of marketing* (pp. 151–178). London: SAGE Publications Ltd.

Keller, K. L. (2013). *Strategic brand management - Building, measuring, and managing brand equity* (4th ed.). Harlow, UK: Pearson Education Limited.

Kendall, M. G. (1945). The treatment of ties in ranking problems. *Biometrika*, *33*(3), 239–251. https://doi.org/10.1093/biomet/33.3.239

Khedher, M. (2012). A brand for everyone: Guidelines for personal brand managing. *The Journal of Global Business Issues*, *9*(1), 19–27.

Kietzmann, J. H., Hermkens, K., McCarthy, I. P., & Silvestre, B. S. (2011). Social media? Get serious! Understanding the functional building blocks of social media. *Business Horizons*, *54*(3), 241–251. https://doi.org/10.1016/j.bushor.2011.01.005

Kim, C., & Yang, S.-U. (2017). Like, comment, and share on Facebook: How each behavior differs from the other. *Public Relations Review*, *43*(2), 441–449. https://doi.org/10.1016/j.pubrev.2017.02.006

Kollat, D. T., Engel, J. F., & Blackwell, R. D. (1970). Current problems in consumer behavior research. *Journal of Marketing Research*, *7*(3), 327–332. https://doi.org/10.1177/002224377000700307

Kotler, P. (1986). The prosumer movement: A new challenge for marketers. *Advances in Consumer Research*, *13*(1), 510–513.

Kruskal, W. H., & Wallis, W. A. (1952). Use of ranks in one-criterion variance analysis. *Journal of the American Statistical Association*, *47*(260), 583–621. https://doi.org/10.1080/01621459.1952.10483441

Labrecque, L. I., Markos, E., & Milne, G. R. (2011). Online personal branding: Processes, challenges, and implications. *Journal of Interactive Marketing*, *25*(1), 37–50. https://doi.org/10.1016/j.intmar.2010.09.002

Lair, D. J., Sullivan, K., & Cheney, G. (2005). Marketization and the recasting of the professional self: The rhetoric and ethics of personal branding. *Management Communication Quarterly*, *18*(3), 307–343. https://doi.org/10.1177/0893318904270744

Lilliefors, H. W. (1967). On the Kolmogorov-Smirnov test for normality with mean and variance unknown. *Journal of the American Statistical Association*, *62*(318), 399–402. https://doi.org/10.2307/2283970

Liu, Y., Venkatanathan, J., Goncalves, J., Karapanos, E., & Kostakos, V. (2014). Modeling what friendship patterns on Facebook reveal about personality and social capital. *ACM Transactions on Computer-Human Interaction*, *21*(3), 1–20. https://doi.org/10.1145/2617572

Marticotte, F., Arcand, M., & Baudry, D. (2016). The impact of brand evangelism on oppositional referrals towards a rival brand. *Journal of Product & Brand Management*, *25*(6), 538–549. https://doi.org/10.1108/JPBM-06-2015-0920

Muniz, A. M., & O'Guinn, T. C. (2001). Brand community. *Journal of Consumer Research*, *27*(4), 412–432. https://doi.org/10.1086/319618

Muntinga, D. G., Moorman, M., & Smit, E. G. (2011). Introducing COBRAs: Exploring motivations for brand-related social media use. *International Journal of Advertising*, *30*(1), 13–46. https://doi.org/10.2501/IJA-30-1-013-046

Newhagen, J. E., & Reeves, B. (1992). The evening's bad news: Effects of compelling negative television news images on memory. *Journal of Communication*, *42*(2), 25–41. https://doi.org/10.1111/j.1460-2466.1992.tb00776.x

Parmentier, M. A., Fischer, E., & Reuber, A. R. (2013). Positioning person brands in established organizational fields. *Journal of the Academy of Marketing Science*, *41*(3), 373–387. https://doi.org/10.1007/s11747-012-0309-2

Peters, T. (1997). The brand called you. *Fast Company*, *10*(10), 1–8. https://doi.org/10.1093/mind/102.405.1

Piolat, A., Olive, T., & Kellogg, R. T. (2005). Cognitive effort during note taking. *Applied Cognitive Psychology*, *19*(3), 291–312. https://doi.org/10.1002/acp.1086

Poecze, F., Ebster, C., & Strauss, C. (2018). Social media metrics and sentiment analysis to evaluate the effectiveness of social media posts. *Procedia Computer Science*, *130*, 660–666. https://doi.org/10.1016/j.procs.2018.04.117

Powell, T. E., Boomgaarden, H. G., De Swert, K., & de Vreese, C. H. (2015). A clearer picture: The contribution of visuals and text to framing effects. *Journal of Communication*, *65*(6), 997–1017. https://doi.org/10.1111/jcom.12184

Ritzer, G. (2014). Prosumption: Evolution, revolution, or eternal return of the same? *Journal of Consumer Culture*, *14*(1), 3–24. https://doi.org/10.1177/1469540513509641

Ritzer, G. (2015). Prosumer capitalism. *Sociological Quarterly*, *56*(3), 413–445. https://doi.org/10.1111/tsq.12105

Ritzer, G., Dean, P., & Jurgenson, N. (2012). The coming of age of the prosumer. *American Behavioral Scientist*, *56*(4), 379–398. https://doi.org/10.1177/0002764211429368

Rui, J. R., & Stefanone, M. A. (2013). Strategic image management online: Self-presentation, self-esteem and social network perspectives. *Information Communication and Society*, *16*(8), 1286–1305. https://doi.org/10.1080/1369118X.2013.763834

Sabate, F., Berbegal-Mirabent, J., Cañabate, A., & Lebherz, P. R. (2014). Factors influencing popularity of branded content in Facebook fan pages. *European Management Journal*, *32*(6), 1001–1011. https://doi.org/10.1016/j.emj.2014.05.001

Salganik, M. J., Dodds, P. S., & Watts, D. J. (2006). Experimental study of inequality and unpredictability in an artificial cultural market. *Science*, *311*(5762), 854–856. https://doi.org/10.1126/science.1121066

Saxton, G. D., & Waters, R. D. (2014). What do stakeholders like on Facebook? Examining public reactions to nonprofit organizations' informational, promotional, and community-building messages. *Journal of Public Relations Research*, *26*(3), 280–299. https://doi.org/10.1080/1062726X.2014.908721

Shepherd, I. D. H. (2005). From cattle and Coke to Charlie: Meeting the challenge of self marketing and personal branding. *Journal of Marketing Management*, *21*(5–6), 589–606. https://doi.org/10.1362/0267257054307381

Sjöblom, M., Hassan, L., Macey, J., Törhönen, M., & Hamari, J. (2018). Liking the game: How can spectating motivations influence social media usage at live esports events? *ACM International Conference Proceeding Series*, 160–167. https://doi.org/10.1145/3217804.3217908

Socialbakers. (2015). Socialbakers finds shares correlate 94% with brands' viral reach. Retrieved from: https://www.socialbakers.com/blog/2471-socialbakers-finds-shares-correlate-94-with-brands-viral-reach

Thomson, M. (2006). Human brands: Investigating antecedents to consumers' strong attachments to celebrities. *Journal of Marketing*, *70*(3), 104–119. https://doi.org/10.1509/jmkg.70.3.104

Toffler, A. (1980). *The third wave*. New York: William Morrow & Company.

van Dijck, J. (2009). Users like you? Theorizing agency in user-generated content. *Media, Culture & Society*, *31*(1), 41–58. https://doi.org/10.1177/0163443708098245

van Dijck, J. (2013). "You have one identity": Performing the self on Facebook and LinkedIn. *Media, Culture & Society*, *35*(2), 199–215. https://doi.org/10.1177/0163443712468605

Venkatanathan, J., Karapanos, E., Kostakos, V., & Gonçalves, J. (2012). Network, personality and social capital. *WebSci 2012*, 1–4.

Voorveld, H. A. M., Araujo, T., Bernritter, S. F., Rietberg, E., & Vliegenthart, R. (2018). How advertising in offline media drives reach of and engagement with brands on Facebook. *International Journal of Advertising*, *37*(5), 785–805. https://doi.org/10.1080/02650487.2018.1454703

We Are Social, Hootsuite, & Data Reportal. (2019). Most famous social network sites worldwide as of July 2019, ranked by number of active users (in millions). Retrieved from: https://www.statista.com/statistics/272014/global-social-networks-rankde-by-number-of-users/

Wen, Z., & Lin, C.-Y. (2010). On the quality of inferring interests from social neighbors. *Proceedings of the 16th ACM SIGKDD International Conference on Knowledge Discovery and Data Mining - KDD '10*, *25027*, 373. https://doi.org/10.1145/1835804.1835853

Woodcock, J., & Johnson, M. R. (2019). The affective labor and performance of live streaming on Twitch.tv. *Television & New Media, 20*(8). https://doi.org/10.1177/1527476419851077

Kar objaviš, to dobiš: mediacijska vloga doseženih posameznikov v vzročni povezavi med objavljenimi vrstami vsebin in številom sledilcev na Facebooku

Izvleček

Ta članek obravnava vzročne povezave med objavljenimi vrstami vsebin, številom doseženih posameznikov in podatkov o številu sledilcev na strani Facebook blagovne znamke z raziskovanjem komunikacijskih oblik madžarske platforme za prenašanje videovsebin v živo Twitch.tv. Analizi distribucijskih značilnosti s Kolmogorov-Smirnovimi testi sledijo Kruskal-Wallisovi H-testi za določitev znatnih razlik v vrstah vsebin z vidika njihovega celotnega dosega, reakcije, komentarja in števila delitev, medtem ko so za preveritev medsebojnih zvez med pridobljenimi Facebook metrikami izvedeni Kendallovi tau-b testi. Nadalje je izvedena mediacijska analiza, pri čemer je upoštevana predhodna vloga glede na tip objave, medtem ko se število sledilcev uporabi kot posledična spremenljivka, celoten doseg pa v modelu prevzame mediacijsko vlogo. Na osnovi rezultatov analize je mogoče zaključiti, da analizirane Facebook metrike izkazujejo medsebojno statistično značilne, močne in pozitivne korelacije; poleg tega ima tip objave močan, značilen in neposredni vpliv na dosežene posameznike, in čeprav ti ne izkazujejo značilnega, neposrednega vpliva na število sledilcev, nanjo izkazujejo značilen, celoten učinek. Članek s tem prispeva k obstoječi online znamki osebnosti in raziskovanju igranja video iger, s čimer ponuja tudi vrednost k raziskovalnemu področju online marketinga in komuniciranja.

Ključne besede: Facebook, igranje video iger, mediacija, tip objave, sledilec, doseg