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Posting Straight from the Art: An Analysis of How Nonprofit Performing Arts Centers Use Social Media to Engage Audiences

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Dedication

For Mom and Dad, and in loving memory of Nanny and Grandad

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I must first thank God for blessing me with gifts and putting me on the path I follow. I am living proof that with faith in Him, all things are possible.

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Abstract

With the NEA in jeopardy under President Donald Trump, nonprofit performing arts centers need to connect with potential donors now more than ever. Yet little research has been done into how venues should accomplish this. This project attempted to remedy that by analyzing what types of messages six nonprofit performing arts centers in the New York metropolitan area posted on Facebook and Twitter over a one-week period and which kinds of messages online audiences engaged with the most. Using the results, the study proposed seven recommendations public relations staff members can use to enhance their social media efforts and build strong relationships with patrons.

Keywords: nonprofit performing arts centers, public relations, social media, Information-Community-Action, engagement

CHAPTER 1

Statement of the Problem

The arts and the nonprofit organizations that facilitate them play an extremely beneficial role

in modern society, with their impact felt on a number of different levels. On a civic level,

performing arts centers, theaters, museums, and the various other types of arts-related nonprofits

build and strengthen communal bonds among attendees by providing opportunities for people to

interact while educating them about local history and culture (Kim, 2015). They also enrich

patrons' lives by providing direct access to music, theatrical performances, paintings, and

numerous other artworks (Cohen, 2014). These forms of expression foster an empathy in viewers

of all races, genders, religions, and ages that can build bridges, promote civility, and inspire

creativity (Cohen, 2014). Additionally, arts nonprofits frequently serve oft-overlooked

populations like senior citizens and the disabled (Kaiser, 2011) while enlivening the entire

community with public art projects and programs (Z. Voss & G. B. Voss, 2017). Smaller arts

venues even have been known to introduce the world to groundbreaking artforms larger

institutions would not risk showing (Kaiser, 2011).

Then there are the financial benefits of nonprofit arts organizations, which are substantial. A

2017 study completed by Americans for the Arts found that the nonprofit arts sector generated

$166.3 billion of economic activity in 2015 (Cohen, 2017). That includes $63.8 billion in

spending by arts organizations as well as $102.5 billion that the nonprofits' patrons spent at local

businesses while visiting an arts venue (Cohen, 2017). The study also found the nonprofit arts

industry supported 4.6 million jobs, which covers positions directly filled by arts institutions in

addition to careers affected by the spending of arts audiences (Cohen, 2017). On top of that, the

economic activity brought about by the nonprofit arts industry resulted in $27.5 billion worth of

federal, state, and local government revenue, according to the study (Cohen, 2017). Clearly arts

organizations are more than mere charities in need of donations—they are viable economic

assets (Cohen, 2017).

Despite all this, many arts institutions are struggling due to a lack of financial support—

especially nonprofit performing arts centers. A 2013 report prepared by The Foundation Center

and the National Center for Charitable Statistics, The Urban Institute showed that 40% of

nonprofit arts venues disappeared from IRS records between 1990 and 2010. There is some

evidence to suggest why. Though a 2016 report from the National Center for Arts Research

(NCAR) noted that individual and trustee donations increased by 8.8% between 2011 and 2014,

general performing arts organizations were found to have had the lowest return on fundraising in

that time. Additionally, the NCAR (2016) discovered that federal, state, and local government

funding dropped between 2011 and 2014, and it could go even lower under President Donald

Trump. The Trump administration has already proposed eliminating the National Endowment for

the Arts in its 2018 and 2019 budget proposals (McGlone, 2018), which would mean thousands

of arts nonprofits would no longer benefit from the NEA's $148 million annual appropriation

(Americans for the Arts, 2017). The NEA—which is the nation's largest benefactor of nonprofit

arts organizations—remains intact currently, but its abolishment would certainly be a blow to the

arts sector (Americans for the Arts, 2017). According to a 2017 statement from Americans for

the Arts, every dollar provided by the endowment leverages $9 in private and public donations.

Now more than ever, nonprofit arts organizations could stand to benefit from building a

network of supporters. But there are obstacles that make this difficult. For one, the common

misconception that the arts are only for the rich and powerful elites is still pervasive (Z. Voss &

G. B. Voss, 2017). As a result, many would-be donors feel the arts are irrelevant to them, so they

contribute to other causes without realizing how beneficial arts organizations truly are (Z. Voss & G. B. Voss, 2017). At the same time, some potential patrons may still be feeling the effects of 2008's Great Recession. While the arts sector has largely recovered from that devastating economic setback, it took much longer for it to rebound than other nonprofit industries (Cunniffe & Hawkins, 2016). In fact, a 2014 report from the Urban Institute showed that arts nonprofits saw the greatest reduction in revenue and number of organizations of any other nonprofit industry (McKeever & Pettijohn, 2014). Therefore, patrons might need extra convincing as to why they should give their money to artistic causes.

Fortunately for arts organizations, social media provide the ability to overcome these issues and reach donors with strong appeals for donations. Many nonprofit arts organizations are already on digital platforms, too. A 2013 Pew Research Center survey of nonprofit arts leaders found that 97% of their organizations have a social media presence, with 99% on Facebook and 74% on Twitter (Thomson, Purcell, & Rainie, 2013). Additionally, 56% of the leaders surveyed reported being on a range of five to nine platforms, and 69% said they have employees who post messages to their personal accounts on behalf of their nonprofits (Thomson et al., 2013). Clearly social media have become a major component of nonprofit arts organizations' advocacy efforts, likely because managers realize the importance of online engagement. The Pew survey found that 81% of the leaders felt the internet and digital technologies are "very important" for promoting the arts, 78% believed they are "very important" for increasing audience engagement, and 65% thought they are "very important" for fundraising (Thomson et al., 2013). As for social media specifically, 58% said it is "very true" that social media are worth the time they spend on it, and another 33% said that sentiment was "somewhat true" (Thomson et al., 2013).

Of course, just because organizations are on platforms like Facebook and Twitter does not mean they are using social media effectively. Indeed, research completed over the past decade has indicated that nonprofit organizations in general actually are not using social media to their full potential (Lovejoy & Saxton, 2012). Numerous studies have shown most charities primarily use their accounts to disseminate one-way informational messages instead of engaging audiences with interactive community-building or action-driving posts (e.g., Lovejoy & Saxton, 2012; Svensson, Mahoney, & Hambrick, 2015; Rodriguez, 2016). This is despite the fact multiple studies have also demonstrated that online publics engage the most with two-way dialogic messages (e.g., Saxton & Guo, 2014; Guidry, Waters, & Saxton, 2014; Cho, Schweickart, & Haase, 2014). Campbell, Lambright, and Wells (2014) have even called on scholars to educate nonprofit managers on how to best use social media in simple-to-understand language so this disparity can be eliminated.

The current study is meant to answer that call, specifically in terms of the following research question:

RQ: How can nonprofit performing arts centers effectively engage with their stakeholders through Facebook and Twitter in order to enhance their visibility?

First, the Facebook posts and tweets of six North and Central New Jersey PACs published over a one-week period will be coded and sorted into the three categories of Lovejoy and Saxton's (2012) Information-Community-Action schema to determine what types of messages are being published the most. Then the number of likes, shares or retweets, and comments will be counted for each post to see what kinds of messages attracted the most engagement from publics. After that, these results will be used to create a list of best practices nonprofit PACs can utilize in enhancing their messaging on social media. This document will consist of a checklist of

actions—along with detailed explanations and examples—based directly on the research findings that the arts organizations easily will be able to understand and implement. For instance, if the study demonstrates that publics engage more with community-building posts, one best practice would suggest focusing on publishing messages that ask questions or otherwise prompt responses. Using such guidance, nonprofit arts venues can build an online following, which could translate into improved ticket sales and greater numbers of donations. They can also serve as models for all nonprofit organizations regarding how to use platforms like Facebook and Twitter in serving their publics and achieving their objectives.

This will be a valuable contribution to the public relations field because very little research has been done into how social media are used by arts organizations in general, let alone nonprofit performing arts centers specifically (Clark, Maxwell, & Anestaki, 2016). A gap in the existing literature will therefore be filled, paving the way for future scholars to further explore a very interesting research subject. After all, PACs—like the symphony orchestras studied by Clark et al. (2016)—are unique in that they rely heavily on building relationships with donors to stay afloat, yet they do not offer a crucial service that stakeholders or the underprivileged could benefit from in return. The arts of course do enormous good for individuals and their communities, but facilitating a performance or an exhibit is not exactly life-saving work. Arts organizations thus need to really connect with potential donors so they can convince them to make contributions.

That is especially true for venues considering the current state of the arts sector. As previously mentioned, many nonprofit performing arts centers have closed their doors over the past 20 years, and countless more could follow suit if the NEA ceases to exist. Of course, helping PACs improve their social media performance will not directly lead to an increase in their

revenue—there are many other factors that determine the amount of income venues generate. But providing these nonprofits with ways to better engage with their audiences online can enhance donor relations and increase the organizations' visibility, which will in turn better put them on the path to garnering more monies in the long run. Now, then, is an ideal time to conduct this study.

In the next chapter, the existing literature on social media use among nonprofit organizations alluded to earlier will be analyzed to build a greater understanding of the field's current state. From there, this study's method for answering its research question will be described. The results of the content analysis will then be revealed, followed by a discussion of what those findings mean. Lastly, a conclusion will tie everything together and speculate on how this study will impact the nonprofit arts and public relations industries moving forward.

CHAPTER 2

Literature Review

Before proceeding to the study, it is first necessary to delve deeply into what research has already shown about how nonprofits use social media in order to fully comprehend the reasoning behind this content analysis. Thus, the following literature review presents an overview of the current field, specifically focusing on the benefits of social media, how charities use their platforms, how publics respond to nonprofits on social media, and whether disseminating one-way informational messages is truly a bad thing.

The Benefits of Social Media

The Benefits. Social media have unquestionably been great boons to nonprofit organizations' relationship-building efforts. Prior to the advent of Facebook, Twitter, and the like, charities were forced to rely on static, one-way information sources such as mailings and websites to communicate their mission and request donations—all in the hopes that people would actually listen and think enough about their causes to support them (Clark et al., 2016). In other words, there was no guarantee the nonprofits would ever reach their target publics. With social media, however, organizations can actively build networks around themselves by directly interacting with stakeholders online (Watkins, 2017). In an instant, they can engage millions of people around the world in dialogue by responding to their comments, answering their inquiries, and posing questions of their own (Saxton & Waters, 2014). They can create their own unique and authentic voices that can be used to establish trust and connect with publics on a personal level (Guidry et al., 2014). Charities can even obtain feedback from their stakeholders in real time, which gives them the chance to address concerns and correct issues before they become major problems (Bowen, 2013). As if that were not enough, all of these benefits come at very little

cost, so nonprofits operating on limited budgets can compete on a level playing field with well-funded organizations (Lovejoy & Saxton, 2012).

 Positive Effects. Clearly, social media hold tremendous potential for engagement—and utilizing them effectively can be extremely helpful for nonprofits. For one, a study by Saffer, Sommerfeldt, and Taylor (2013) found that people feel high levels of trust, satisfaction, commitment, and control mutuality for organizations that are very interactive on Twitter. Likewise, Campbell et al. (2014) pointed out that charities are able to strengthen bonds with their stakeholders through social media. This all leads to the nonprofits developing positive reputations, which can in turn result in increased amounts of donations (Sisson, 2017). In fact, Waters (2011) argued that improving dialogue—which can be facilitated through social media—may improve donor loyalty. Just having regularly updated social media pages can establish legitimacy for organizations and, consequently, make them stand out to donors in the crowded nonprofit field (Zorn, Flanagin, & Shoham, 2011).

 Beyond reputation management and fundraising, effective social media usage can also be beneficial for another crucial function for nonprofit organizations—advocacy. Through Facebook, Twitter, and similar platforms, activists and nonprofit representatives can expand the visibility of causes and bring attention to movements that would have gone unnoticed otherwise (Rodriguez, 2016). They can even attract the attention of journalists who are following them on social media, resulting in press coverage that their organizations would have had to actively seek out otherwise (Waters, Tindall, & Morton, 2010). More than that, charities can mobilize supporters to take action, which is essential for achieving nonprofit objectives (Guo & Saxton, 2018). Of course, such mobilization is easier said than done. To achieve it, organizations must work to build their online social networks because research has shown network size has a

correlation with retweeting and message popularity (Bakshy, Hofman, Mason, & Watts, 2011). They should also regularly interact with their publics since Guo and Saxton (2010)—in a study of offline communication, though the findings apply to online communication, as well—demonstrated that stakeholder communication leads to a greater scope and intensity of advocacy efforts.

Best Practices. In other words, engaging in two-way dialogue with publics and using their feedback constructively is a key way nonprofits can show stakeholders they care about them and are deserving of their support—something all organizations must do (Auger, 2014). But it is not the only strategy nonprofits should employ. Charities must always be transparent about their goals, finances, and everything else publics should know so audiences will see they are trustworthy (Waters, Burnett, Lamm, & Lucas, 2009). They should also post a wide range of content—videos, photos, audio files, links, and more—to attract publics' attention, which can be difficult to get in an online environment filled with distractions (Waters et al., 2009). Any information published needs to be useful; otherwise, stakeholders will see no point in checking the social media page (Waters et al., 2009). Finally, organizations' platforms must be consistently updated because if stakeholders see that a charity cannot maintain a social media account, they are going to question whether that nonprofit is competent enough to manage their donations (Waters et al., 2009). To that end, organizations should consider hiring an employee to oversee their social media full-time or at least dedicate a certain amount of time each day to post online (Bortree & Seltzer, 2009).

Each of those best practices have been proposed by scholars after significant amounts of research into social media practice, yet studies continue to show that nonprofit organizations are not being as interactive as they could be online. Bortree and Seltzer (2009) were among the first

to notice this after completing one of the earliest studies into how nonprofit organizations utilize

Facebook, concluding "Most of the advocacy organizations in our study seem to adopt the

position that mere creation of an interactive space via a social networking profile is sufficient for

facilitating dialogue" (p. 318). The nonprofits analyzed primarily used their accounts to

disseminate one-way information rather than take advantage of Facebook's interactive features,

which meant they missed a "significant opportunity" to expand their networks (Bortree &

Seltzer, 2009, p. 318). Similarly, Waters et al.'s (2009) study of charities' Facebook usage found

that "Although nonprofits are open and transparent with their Facebook profiles, they are not

using the sites to their full potential to inform others and get them involved with organizational

activities" (p. 106). Instead of focusing on one-way messaging, Waters et al. (2009) said

organizations should make their pages more interactive through such means as including

multimedia, soliciting photos and videos from publics, and incorporating donation applications

like Causes. Yet despite this early advice, nonprofit organizations continue to mainly use social

media to send one-way informational messages approximately 10 years later, a fact that will be

discussed more in the next section.

How Nonprofits Use Social Media

   Information, Community, and Action. After conducting a content analysis of tweets

published by the 100 largest nonprofit organizations in the United States, Lovejoy and Saxton

(2012) broke new ground when they proposed that all social media messages produced by

charities could be grouped into one of three categories—Information, Community, and Action.

The Information category encompasses posts that provide details about the organization's

mission, work, and events as well as any other facts that would be of interest to the nonprofit's

stakeholders (Lovejoy & Saxton, 2012). The Community category includes any message meant

to inspire dialogue, which Lovejoy and Saxton (2012) described as "interactive conversations between organizations and their publics" (p. 343), and build a unified network around the organization. To break this concept down further, Lovejoy and Saxton (2012) articulated four subcategories within Community—"giving recognition and thanks," "acknowledgement of current and local events," "responding to public reply messages," and "response solicitation"— with the former two falling under the network building umbrella and the latter two meant to create dialogue (p. 344). Finally, the Action category spans messages with the purpose of inspiring publics to adopt behavior that would be beneficial to the charity (Lovejoy & Saxton, 2012). Such messages include the following seven subcategories: "promote an event," "donation appeal," "selling a product," "call for volunteers and employees," "lobbying and advocacy," "join another site or vote for organization," and "learn how to help" (Lovejoy & Saxton, 2012, pp. 345-347).

   In their initial study using this framework, Lovejoy and Saxton (2012) found that the vast majority of tweets sent by nonprofit organizations fell under the Information category at 58.6%, followed by Community at 25.8% and Action at 15.6%. This confirmed previous research indicating that nonprofits do not use social media to its full potential (Lovejoy & Saxton, 2012). After all, Twitter in particular offers a host of opportunities for organizations to engage and mobilize their stakeholders, yet the 100 charities studied by Lovejoy and Saxton (2012) preferred to send out one-way informational messages. Community-building did exist online, yet no nonprofit made it its primary objective in posting on social media as expected (Lovejoy & Saxton, 2012). Furthermore, the organizations published Action tweets the least often, which is especially counterproductive considering that all nonprofits should be trying to mobilize supporters into acting on their behalf (Lovejoy & Saxton, 2012). As Lovejoy and Saxton (2012)

put it, Action messages are "perhaps the most tangible, outcomes-oriented manifestation of the benefits rendered possible by a Twitter presence, asking followers to do something concrete to help the organization meet its objectives" (p. 345).

Following Lovejoy and Saxton's (2012) seminal study, several researchers have applied the Information-Community-Action schema to their own analyses on nonprofit social media use—and all received similar results. Rodriguez (2016) found that LGBTI asylum-specific non-governmental organizations used social media to send Information messages more often than either Community or Action messages on Facebook and Twitter, though he stressed that informational messages did more than just share facts. Rather, Information posts also have the power of evoking sympathy and empathy in readers if personal stories are used (Rodriguez, 2016). Additionally, Rodriguez (2016) found that the networks built around Community messages could extend far beyond the organization creating the posts. By creating original content, sharing other users' posts, and linking to organizational websites besides their own, charities could form a far-reaching community related to their general industry, much like how the LGBTI NGOs in Rodriguez's (2016) study created a network for the overall LGBTI community.

Svensson et al.'s (2015) study of how nonprofit sport-for-development organizations utilize Twitter also produced a noteworthy Community-related finding—44.2% of the posts analyzed were related to dialogue and network building, which is significantly more than the 25.8% seen in Lovejoy and Saxton (2012)'s study or the 19.7% in Guo and Saxton's (2014)'s research. This indicates that nonprofit organizations are at least making more of an effort to engage in two-way communication with publics (Thorpe & Rinehart, 2013). However, Svensson et al. (2015) still found that organizations sent Information messages the most and Action posts the least.

Similarly, the nonprofits analyzed in studies conducted by Guidry et al. (2014) as well as Huang, Lin, and Saxton (2016) also were shown to send more Information messages than any other type of post on social media.

The Prevalence of One-Way Communication. Even research that did not apply the Information, Community, and Action framework showed that nonprofit organizations prefer to offer one-way communication rather than engage in an interactive dialogue with their publics. Waters and Jamal (2011), for instance, reported that tweets produced by the top 200 fundraising nonprofits in the United States resembled the one-sided public information and press agentry public relations forms more closely than the two-way asymmetry or two-way symmetry PR forms—resulting in a "lopsided relationship" between the organizations and stakeholders (p. 323). While nonprofit national sport organizations were shown to be a bit more interactive with their publics on Facebook than Twitter, Abeza and O'Reilly (2014) also found that the nonprofits fostered very little interaction with its social media followers overall. Likewise, Lovejoy, Waters, and Saxton (2012) discovered that the top 100 nonprofit organizations primarily used Twitter to communicate one-way information, causing them to conclude "organizations are continuing to use social media as they would a traditional information subsidy" (p. 316).

With its interactive nature and ability to reach millions of people online in an instant, social media would presumably be ideal tools for engaging in the four components of stewardship—reciprocity, responsibility, respect, and relationship nurturing (Waters & Feneley, 2013). Yet Waters & Feneley (2013) found that the top 100 nonprofit organizations in the United States relied more on their websites than their Facebook pages for all but one of these functions. They only used Facebook more for relationship nurturing, though they still relied heavily on their websites for that too (Waters & Feneley, 2013). In terms of what charities actually use social

media for, Guo and Saxton (2014) found that nonprofits post overwhelmingly more public education messages than other categories like public event facilitation, grassroots lobbying, and calls to action. In other words, they focused primarily on one-way communication than two-way interaction (Guo & Saxton, 2014).

All of this research suggests that nonprofit organizations are not taking full advantage of social media's potential for creating rich, two-way relationships with stakeholders. That is not good, because social media are simply too integral to people's daily lives to be used ineffectively (Lovejoy & Saxton, 2012). As Guidry et al. (2014) put it, "The question is no longer whether nonprofits use social media, but instead how to use it effectively" (p. 255). Nonprofit managers must educate themselves on the best practices of social media if their organizations are ever going to stand out among the intense competition for people's attention on the internet (Guo & Saxton, 2018).

How Publics Respond to Nonprofits on Social Media

The Desire for Two-Way Communication. Studies of how publics respond to nonprofits on social media indicate that people largely engage more with messages meant to facilitate two-way communication than posts only intended to provide one-way information. Saxton and Waters (2014), for instance, found that community-building and dialogue messages published on Facebook by the top 100 nonprofits in the nation garnered more far more likes and comments than informational messages. They also saw that call-to-action messages—which can be considered interactive in the sense of organizations trying to mobilize followers rather than just inform them—actually received the highest number of likes and the second highest amount of comments than any other types of messages (Saxton & Waters, 2014). Likewise, Cho et al. (2014) learned that two-way symmetrical messages posted to Facebook by the 100 largest

nonprofits attracted more comments from stakeholders than public education messages. They also received more comments than two-way asymmetrical messages, which indicates that publics want to participate in genuine conversations with organizations instead of dialogue just meant to get their opinions or feedback (Cho et al., 2014). Additionally, Guidry et al. (2014) demonstrated that community-building tweets sent by 50 of the top nonprofits generated the most dialogue among stakeholders, while call-to-action tweets were retweeted the most often. Public education tweets, on the contrary, did very poorly in terms of engagement from publics despite being the types of messages disseminated the most (Guidry et al., 2014). This caused Guidry et al. (2014) to conclude that for social marketers, "Time spent on social media efforts are mostly off target with their stakeholders" (p. 254).

Content Matters. However, publics do not necessarily view all posts within a category of the Information-Community-Action framework in the same light. The content of the messages truly makes a difference, as research shows (Saxton & Waters, 2014). For example, Saxton and Waters (2014) found a significant contrast in how people responded to Facebook posts considered part of the Action category in their study. Specifically, messages promoting organizations' events and soliciting donations or sales were found to be the least likely types of posts to generate dialogue, but messages requesting volunteers and asking publics to lobby or advocate for a cause were the most likely to start conversations (Saxton & Waters, 2014). Similarly, in their study of how HIV/AIDS nonprofits use Facebook, Huang et al. (2016) learned that messages asking publics to attend events and make donations attracted few shares. On top of that, posts urging publics to get tested got less reactions than even informational messages (Huang et al., 2016).

A message's relevance to a charity's mission is another factor determining engagement, as stakeholders are more likely to respond to posts that directly connect to an organization's cause. This was seen in Huang et al.'s (2016) study, which found that Facebook posts relating directly to HIV/AIDS prevention, patient advocacy, and capacity building received more likes, shares, and comments in addition to showing higher odds of generating engagement than non-mission-related posts. Srivastava, Saks, Weed, and Atkins (2018) also noted that cancer-related messages received more likes, shares, and comments than posts unrelated to cancer on the American Cancer Society's Facebook page. Going further, they pointed out that the messages authored by the ACS garnered more likes, shares, and comments than posts written by outside sources (Srivastava et al., 2018). To Srivastava et al. (2018), this suggests two things. The first is people who visit an organization's social media page will most likely find that nonprofit's mission relevant to their interests, so charities should make sure to post content related to their causes (Srivastava et al., 2018). The second is audiences visiting an organization's social media account will likely view the nonprofit as an expert, which could make the charity's posts stand out from the crowd (Srivastava et al., 2018).

Multimedia. Messages also stand out when they include multimedia like photos and videos, which have the power of attracting publics' attention and motivating stakeholders into acting (Rus & Cameron, 2016). But stakeholders do not always engage with the various forms of multimedia in the same way. Carboni and Maxwell (2015) discovered that stakeholders visiting youth development nonprofits' Facebook pages engaged more with posts featuring photos than messages containing solely text. But when they compared text-only posts with messages featuring videos, the engagement level was virtually the same (Carboni & Maxwell, 2015). Srivastava et al. (2018) found publics were willing to engage with posts that contained photos or

videos, yet only in terms of liking and sharing the messages. For commenting, they were more

likely to engage with text-only posts (Srivastava et al., 2018). Then there is Guo and Saxton's

(2018) study of civil rights and advocacy nonprofits' Twitter accounts, which demonstrated

that—apart from photos leading to favorites—visual content being featured in tweets did not

result in much engagement from publics. As a result, Guo and Saxton (2018) concluded that "It

would be a mistake for organizations to focus narrowly on visually pleasing content," especially

because charities can convey "policy-relevant ideas" and position themselves as "thought

leaders" through textual content (p. 21).

Control Mutuality. Stakeholder engagement also results when nonprofit organizations foster

a sense of control mutuality with their publics in addition to targeting and connecting with

individuals through their messaging. Regarding the former, Sisson (2017) reported that publics

who felt control mutuality—the concept that stakeholders have as much of a say in an

organization's future as its management—with animal welfare nonprofits were more likely to ask

questions, post comments, and publish photos and videos on the charities' social media pages.

Thus, she advised that nonprofits should show their stakeholders they care what they think by

regularly asking them for their feedback, initiating dialogue, implementing their suggestions

frequently, and offering opportunities for them to make decisions about the organization (Sisson,

2017). As for targeting and connecting with publics, Guo and Saxton (2018) found that charities

that retweeted other people's messages earned retweets themselves, while nonprofits that left

public reply messages to individuals received favorites. That means organizations should not be

afraid to engage publics on a one-on-one basis—they will not reach a wide breadth of

stakeholders, but those they do interact with will be especially loyal to the charity afterward

(Guo & Saxton, 2018). They should also post regularly and expand their follower base because Guo and Saxton (2018) discovered those measures lead to nonprofits attracting attention online.

Is One-Way Information Sharing Bad Practice?

Numerous public relations consultants have written books touting social media as effective tools for fostering two-way dialogue between organizations and their publics (Waters & Feneley, 2013). Many of the aforementioned studies in this literature review have even concluded that nonprofits are doing a disservice to themselves for not taking advantage of the interactive features on sites like Facebook and Twitter to engage in conversations with their stakeholders more often. Reading that, one could infer the one-way communication frequently facilitated by organizations online is a misuse of social media. But, as research suggests, information sharing is actually a crucial function for any charity (Lovejoy & Saxton, 2012).

In their seminal study introducing the Information-Community-Action schema, Lovejoy and Saxton (2012) acknowledged that Information messages are sometimes derided as "brochureware"—only offering facts without any interaction, like a brochure (p. 343). In reality though, an organization providing details on such matters as its mission, finances, and performance creates a sense of accountability and transparency that nonprofits need to attract donors (Lovejoy & Saxton, 2012). It also can attract the interest of publics who were previously unfamiliar with the charity, which can lead to dialogue and action down the road (Lovejoy & Saxton, 2012). In fact, Lovejoy and Saxton (2012) compared their Information-Community-Action framework to a ladder that potential patrons climb in order to be fully involved. Publics start at Information, the bottom rung, where publics learn about an organization and decide whether they wish to find out more about it (Lovejoy & Saxton, 2012). From there they move on to the middle rung—Community—where they interact with the nonprofit and join the network

around it (Lovejoy & Saxton, 2012). Finally they get to Action at the top rung, where they become fully engaged by donating, attending events, and the like (Lovejoy & Saxton, 2012). In this way, dialogue should never be the ultimate goal for nonprofits; instead, it is "one essential piece of the communication puzzle," with Information as the necessary foundation (Lovejoy & Saxton, 2012, p. 349).

Much like Lovejoy and Saxton's (2012) ladder, the three-stage pyramid created by Guo and Saxton (2014) proposes that nonprofit organizations become fully engaged with publics after proceeding through the three levels of Information, Community, and Action. At the first level of Information, charities send out numerous messages to inform potential stakeholders about themselves and why those publics get involved (Guo & Saxton, 2014). Then at the second Community level, they strengthen the connections they made through posting messages that either initiate interactive conversations or promote unity (Guo & Saxton, 2014). Lastly, the nonprofits attempt to mobilize their publics at the Action level by asking them to perform some task that benefits the organization, such as supporting a cause (Guo & Saxton, 2014). Each level requires less messages to be published, which is why charities usually post more Information messages than anything else on social media (Guo & Saxton, 2014).

Then there are some scholars who point out that engagement does not necessarily need to involve two-way dialogue—publics just need to be given a voice (Watkins, 2017). That means nonprofit organizations can foster engagement by offering multimedia, polls, and games (Men & Tsai, 2012). Additionally, research into parasocial interaction (PSI)—the concept that people can feel as if they are in a reciprocal relationship simply by interacting with mediated representations of a brand or persona—has found that publics do not need to converse with an organization to feel close to it (Labrecque, 2014). For instance, a survey conducted by Watkins (2017) found that

people were more likely to engage with celebrity athletes' social media pages if the athletes posted useful one-way information rather than messages intended to start a dialogue. Applying this finding to public relations, Watkins (2017) argued that organizations do not need to constantly facilitate two-way conversations because audiences may not always be seeking such interaction online. As Watkins (2017) put it, "Even though two-way communication is not present in much of the social media activity, results of this study show that one-way communication (providing useful information) is just as effective in terms of engaging the public in relationship building activities and creating a positive attitude between the public and the organization" (p. 169).

Perhaps the best social media strategy for nonprofit organizations is to simply employ a mix of Information, Community, and Action messaging (Lovejoy & Saxton, 2012). That way, the nonprofits will interact with and mobilize their stakeholders while still reaping the benefits of sharing organizational information (Lovejoy & Saxton, 2012). Yet no matter what types of messages they publish, charities should always make sure their posts reflect their missions (Lovejoy & Saxton, 2012). Doing otherwise would defeat the purpose of utilizing social media in the first place.

Summary

As the above research attests to, social media represents a huge opportunity for nonprofit organizations to engage with publics and increase support for themselves. But many nonprofits are not using platforms like Facebook and Twitter to their full potential, which means they are not reaping the benefits they should be getting. This could be because many charities remain unaware of how to get the most out of their accounts. Nonprofit performing arts centers especially could use some guidance on that front, as very little research has been done on their

social media behaviors. Thus, this research will build upon the findings noted by identifying

what types of messages nonprofit PACs are sending out the most as well as what types of

messages publics are reacting to the most. Chapter 3 will provide a detailed description of the

methodology used in this study.

CHAPTER 3

Method

Now that the previous research into nonprofit social media use has been discussed, it is necessary to outline exactly how the current project was carried out. First, an overview of the methodology will be presented in order to explain why a content analysis was conducted to answer the research question at hand. Then, the study's operationalization will be described along with the reasoning behind it. Finally, the limitations of this project will be acknowledged and addressed. A summary of the above will conclude the section.

Methodology

This study was meant to determine what kinds of messages are posted by nonprofit performing arts centers the most frequently on social media as well as which of those types get engaged with the most by audiences. Thus, it was determined that conducting a content analysis would be the best way of proceeding because such research is exactly what the methodology attempts to produce. As defined by Hsieh and Shannon (2005), a content analysis is "a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns" (p. 1278). In other words, content analyses allow scholars to take large amounts of text; identify underlying characteristics of the data, which is called coding; and sort the information into categories based on how it is coded (Elo & Kyngas, 2008). By doing so, researchers are able to break down larger phenomena and provide insight into them (Elo & Kyngas, 2008).

The way this is accomplished varies depending on the particular research question. If little research has been done into a particular area, scholars might use an inductive content analysis— otherwise known as a conventional content analysis—to code and categorize data as it is read

through (Hsieh & Shannon, 2005; Elo & Kyngas, 2008). Alternatively, if scholars wish to understand more about word usage, they can utilize a summative content analysis to count the exact number of times specific phrases are used and identify the context in which they are seen (Hsieh & Shannon, 2005). This particular study will employ a deductive content analysis, which applies an existing theory or model to a new data set in order to test that theory or expand its scope of research (Elo & Kyngas, 2008). In deductive content analyses—also known as directed content analyses—the scholars start by creating a coding sheet that consists of categories based on an existing framework (Hsieh & Shannon, 2005). From there the researchers code and sort their collected texts into those categories, creating new ones along the way if any data do not fit (Hsieh & Shannon, 2005). Subfields of categories may need to be added in some cases (Hsieh & Shannon, 2005). Once that is done, the scholars analyze the coded content through the lens of the theory or model on which they based their study (Hsieh & Shannon, 2005).

The fact that deductive content analyses are based on an *a priori* design is advantageous because researchers can follow an established roadmap instead of creating their own schema, which can lead to flawed results if the scholars insert their biases into the coding process (Macnamara, 2005). But that does not mean deductive content analyses are flawless. Since researchers are following an existing framework, there is always a chance they will lose their objectivity and force text to fit into categories for the sake of producing results in support of a theory or model (Hsieh & Shannon, 2005). At the same time, the scholars could overlook important aspects of the content simply because they do not mesh with the schema being utilized (Hsieh & Shannon, 2005).

But as Elo and Kyngas (2008) pointed out, the risk of interpretation issues is unavoidable in content analyses. Researchers just have to make sure they maintain objectivity when conducting

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their studies, much like public relations scholars have done when analyzing nonprofits' social

media messages. There are numerous examples of such research, too. As platforms like

Facebook and Twitter started growing in popularity, researchers like Bortree and Seltzer (2009)

as well as Waters et al. (2009) began using content analyses to examine how charities were

utilizing social media to interact with their publics. Eventually Lovejoy and Saxton (2012)

proposed that all social media content published by nonprofit organizations could be sorted into

one of three categories—Information, Community, and Action—and the idea took hold. Since

then, content analyses applying the Information-Community-Action model have been conducted

to study a wide variety of nonprofit sectors, including sport-for-development organizations

(Svensson et al., 2015), HIV/AIDS charities (Huang et al., 2016), and LGBTI asylum-specific

NGOs (Rodriguez, 2016). Many scholars have also started looking at how publics engage with

social media messages by focusing their content analyses on the number of likes, shares, and

comments each post receives (e.g. Saxton & Waters, 2014; Cho et al., 2014; Srivastava et al.,

2018). The present project is a combination of these approaches, analyzing both social media use

by nonprofit PACs and engagement by audiences. The next section describes its specific

operationalization.

Operationalization

    Because this study sought to discover how nonprofit performing arts centers use social media,

picking which platforms to focus on was the obvious first step of the project. Facebook and

Twitter were selected over other options for two reasons. The first was Facebook and Twitter

both rely primarily on textual communication as opposed to the more visual formats of websites

like Instagram, Snapchat, and YouTube. This was deemed a positive because—while the

presence of multimedia elements was noted as part of the content analysis—the study was only

interested in exploring the different ways PACs communicate in words and the effect those messages have on publics.

The second reason was Facebook and Twitter are extremely popular. Facebook reported having 2.27 billion active monthly users worldwide as of September 2018 (Facebook Newsroom, 2018) and 750,000 nonprofit users (Nonprofits on Facebook, 2018), while a 2018 Pew Research Center survey found that 68% of American adults use the platform (Smith & Anderson, 2018). That same survey found that 24% of American adults use Twitter (Smith & Anderson, 2018), while the company itself reported having 326 million global active monthly users as of October 2018 (Twitter, Inc., 2018). Furthermore, considering that a 2015 NEA report found that Americans aged 55 to 64 had the highest performing arts show attendance rate out of all other age demographics in 2012 (Silber & Triplett, 2015), it is clear that Facebook and Twitter are used by the people frequenting PACs because the Pew survey also showed that 65% of 50- to 64-year-olds are on Facebook and 19% are on Twitter (Smith & Anderson, 2018). In other words, most venues would be expected to have a Facebook and Twitter account, making the sites ideal subjects for this study.

To find the best sample for this content analysis, it was decided the study should focus on nonprofit performing arts centers within the New York metropolitan area due to the region's standing as a creative hub. New York City, after all, is home to 56,268 artists as of 2015 (Forman & Chaban, 2017) and ranks second after Washington, D.C., among large American metro areas on the National Center for Arts Research's Arts Vibrancy Index, which considers the number of arts nonprofits, their revenue, and government support per capita (Z. G. Voss, G. Voss, Crane, & Armstrong, 2017). But this artistic abundance actually proved to be too much for this project's scope. A preliminary Google search turned up 248 nonprofit performing arts organizations in

New York City alone, which would have been an unmanageable sample size considering the study's intention to focus on the entire New York metropolitan area. Thus, the choice was made to focus on nonprofit PACs in North and Central New Jersey in order to get a far narrower—yet still significant—amount of venues to explore. Additionally, such PACs are close to New York City, which means they have access to the same caliber of talent and the same types of audiences.

The process of finding these venues started with initial Google searches for "Nonprofit Performing Arts Centers in North Jersey" and "Nonprofit Performing Arts Centers in Central Jersey," which collectively resulted in 124 New Jersey-based organizations being discovered. This number was cut down to 15 after eliminating all arts service charities and theater companies; venues that only present one artform, like theater or dance; organizations affiliated with a university; and any duplicate results between the two searches. That way, only messages from general performing arts centers relying on their own budgets to survive would be included in the sample. An additional search of the Discover Jersey Arts directory brought about a total of 39 North and Central Jersey arts nonprofits, but after completing the same culling process, that number was narrowed down to five venues different from the 15 already collected. Of those 20 PACs, five that do not have both a Facebook and Twitter account were deemed ineligible for the study. From there, it was decided that only venues containing 1,000 to 3,000 seats should be included in the project to ensure all organizations studied are operating within similar financial parameters, so eight PACs were eliminated. A review of the remaining seven venues' social media accounts discovered that one of the PACs had not published anything on Twitter in months, making it unfit for the study. That left a final number of six nonprofit arts venues: the New Jersey Performing Arts Center, State Theatre New Jersey, the Count Basie Center for the

Arts, the Bergen Performing Arts Center, the Mayo Performing Arts Center, and Matthews

Theatre within the McCarter Theatre Center.

Once these nonprofit PACs were assembled, a sample of 154 Facebook posts and tweets

published by those organizations were gathered from the one-week period of January 1 through

January 7—the first week of 2019. This content was then coded throughout January 2019 using a

framework inspired by Lovejoy and Saxton's (2012) Information-Community-Action schema,

the seminal model utilized by numerous other content analyses of nonprofits' social media posts

(e.g. Saxton & Waters, 2014; Svensson et al., 2015; Rodriguez, 2016) (please see coding sheet in

appendix). The Information category included all posts and tweets containing one-way

communication about the nonprofit (Facts about Nonprofit) and current events of interest to the

arts community (Current Events). The Community category consisted of four subfields, which

were messages that recognized or expressed gratitude for community members (Recognition and

Gratitude), content that acknowledged the city or township the venue resides in

(Acknowledgement of Community), responses to publics' comments (Response), and messages

meant to generate comments from the social media audience (Comment Generator). Finally, the

Action category contained four subfields: posts and tweets that highlighted an upcoming

performance and called on people to purchase tickets (Event Promotion), requests for

stakeholders to donate or become a member through a contribution, (Donation/Membership

Request), content that asked people to volunteer or otherwise get involved with the organization

(Involvement Request), and messages that encouraged people to participate in a contest

(Contest). In the end the amount of posts in each category was added up to discover which kinds

are written the most often, and the frequency of each message type per platform was calculated

to see whether the platform influences the kind of content published.

As part of this coding process, any multimedia and features like hashtags used in the posts and tweets were also noted. The numbers of likes, shares, and comments each message received were counted as well. That way, the study was able to determine what message types were engaged with the most, what effect the multimedia and features had on engagement, and what influence the platform had on behavior. It should additionally be noted that whenever a nonprofit PAC shared or retweeted a message, that content was coded as if the venue had written it because the PAC is essentially taking ownership of the sentiment expressed by republishing it. For instance, if a nonprofit shared a Facebook post published by a singer promoting her upcoming concert, the message was sorted into the Event Promotion subfield of the Action category.

Limitations

This project was intended to provide some insight into how nonprofit performing arts centers use social media for public relations and how their publics respond in return. It was never meant to be a definitive guide because—like all studies—time constraints put limitations on what could be accomplished. In particular, it was not possible to explore a large sample, so only a week's worth of messages were selected for analysis. It was also not feasible to look beyond the six North and Central Jersey PACs chosen for this project, so venues in New York City and other parts of the country were excluded. As a result, the study cannot answer whether there are differences in the ways performing arts centers from other regions utilize platforms like Facebook and Twitter. Likewise, the project solely examined venues within the same size and budget range, so there was no way of telling whether larger or smaller PACs with greater and lesser resources produce similar results. It was also not possible to learn how the organizations studied use other social media like Instagram and Snapchat since only Facebook posts and tweets

were analyzed. Instagram and Snapchat specifically are more visually-oriented platforms, so venues might take advantage of their features to engage with audiences in ways they cannot on Facebook and Twitter.

As for the findings, some critics could argue that the study's coding does not go deep enough. All messages were sorted into categories within the Information-Community-Action framework without consideration of the message structure itself. Additionally, the coding was only one person's interpretation of the content's intentions; had the authors been interviewed, they might disagree with how their writing was characterized. Lastly, the coding process did not consider how a nonprofit's offline activities could have influenced the amount of engagement they receive on social media. If an organization is heavily involved with its local community, for instance, residents might be more willing to interact with it online because they are familiar with the venue and the people behind it.

Each of these are valid points, but they do not make this a bad project. As previously mentioned, the Information-Community-Action framework has been a well-regarded and oft-used schema for content analysis coding since it was first proposed by Lovejoy and Saxton in 2012. Its categories and subfields cover every possible type of message a nonprofit organization would send, making mischaracterization unlikely. Therefore, interviewing the content authors would have been unnecessary. Conducting an analysis of message structure would have also been unwarranted because the purpose of this study was to look at the manifest content, not the rhetoric, framing, or other latent concepts. Structural analysis is certainly a worthwhile method, but determining what kinds of messages are most frequently published and engaged with in order to guide nonprofit PACs in their future social media use is just as valuable. Such an analysis does not need to examine offline behavior, either. While the interactions between an organization and

its publics in the real world could play a role in internet engagement, an entirely different kind of study would be needed to test that. Again, this project was meant to answer the question of how nonprofit performing arts centers can most effectively use their social media—the focus needed to stay on online interactions. Looking at outside factors would have been irrelevant.

Summary

In conclusion, this project attempted to provide insight into how nonprofit performing arts centers and their audiences interact with each other on social media by conducting a content analysis of Facebook posts and tweets published by six North and Central New Jersey PACs over a one-week period. This method was chosen because content analyses are intended to make phenomena more easily understood through the systematic interpretation of their parts, which is exactly what a study of this nature requires. A deductive content analysis specifically was utilized in order to apply Lovejoy and Saxton's (2012) Information-Community-Action model, the seminal framework used in content analyses of nonprofit social media messages. Of course, the project did have some limitations. Among them was a relatively small sample size taken from only one geographic region. But these issues were not substantial enough to prevent knowledge about PAC social media usage from being gained. As a result, this study's findings served as the basis for a list of best practices that will hopefully aid nonprofit performing arts centers in improving their online public relations practices. Before getting into that, however, the next section will describe what those findings actually were.

CHAPTER 4

Results

As Chapter 3 described, this study analyzed the Facebook posts and tweets of six nonprofit performing arts centers produced over a one-week period in order to determine what types of messages were sent the most and what kinds were engaged with the most. The current chapter presents the findings of that examination, specifically breaking the results down into four parts. The first explores what types of messages were published most often—Information, Community, or Action—as well as how many messages of each category's subfield were sent out. The next section delves into which of the three main categories and their 10 subfields were engaged with the most by social media audiences, detailing the statistics for likes, shares, comments, and overall engagement. After that, the findings related to visual and textual features' influence on interaction are shared, followed by a discussion of the data on platform use and engagement. Finally, a summary of the findings will close the chapter. Tables and charts depicting the results as well as screenshots of some of the messages can be found throughout.

What Types of Messages Were Published the Most?

The analysis revealed that Action messages were posted the most by far, with 119 of the total 154 published messages falling into that category. That accounts for 77% of the Facebook posts and tweets collected for the sample. The remaining messages ended up distributed almost equally among the Information and Community categories, with Information getting just a few more posts. Specifically, the six nonprofit performing arts centers studied published 20 Information messages—or 13% of the sample—and 15 Community messages—or 10% of the sample—over the given one-week period. The following subsections delve more deeply into the results for each

of these three categories (which are displayed in Figure 1 below) and their 10 subfields in order

of their prevalence, starting with Action.
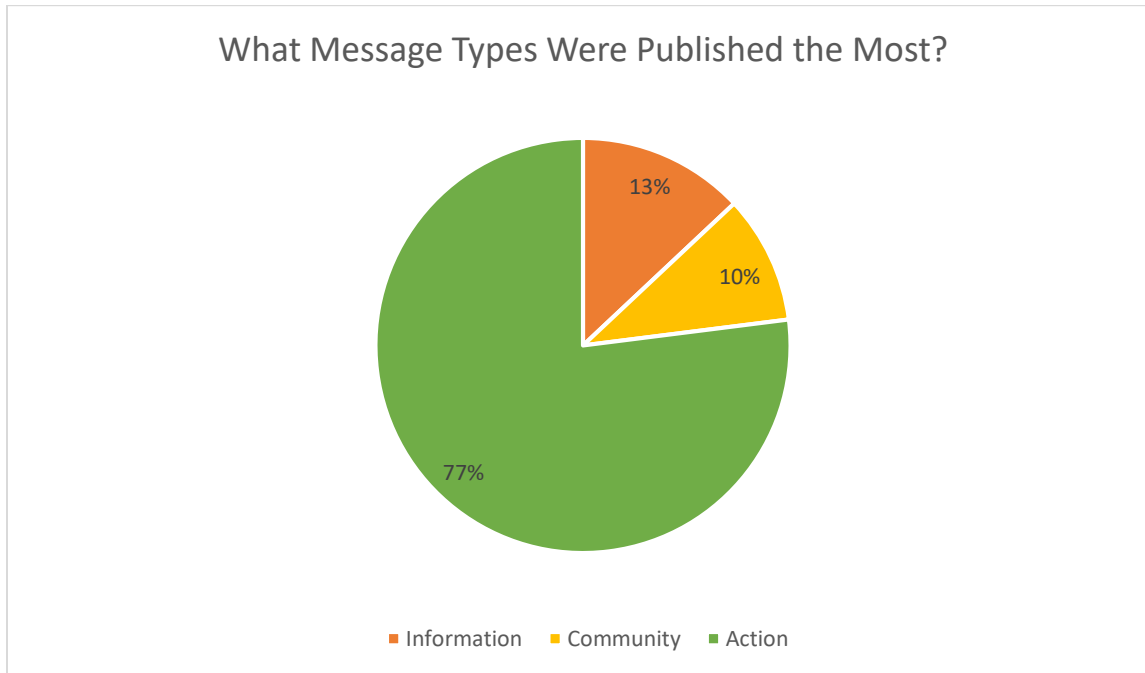
Figure 1. What types of messages were published the most?

Action. Of the four subfields contained within the Action category, Event Promotion

encompassed the vast majority of the messages published. In fact, 110 of the 119 Action posts

were Event Promotion messages, with all six nonprofit PACs writing multiple posts of the kind

throughout the week. Such messages were easy to spot, as they typically alerted social media

followers to an upcoming show while providing a link to where they could purchase tickets. For

instance, in Message ID 18 (see Figure 2), the New Jersey Performing Arts Center let viewers

know that the New Jersey Symphony would soon perform the score to *Star Wars: The Empire*

Strikes Back at the venue and that tickets could be bought through the given link. However,

sometimes the nonprofits would promote shows in subtler ways, like the McCarter Theatre

Center did in Message ID 77 (see Figure 3). By writing about the first rehearsal of *The Niceties*,

the venue indirectly reminded followers that the play is coming soon, thus prompting them to

either order tickets or seek out more information about the production. McCarter might not have outright implored everyone to attend the show, but its tweet nonetheless falls into the Event Promotion category because its purpose was to bring attention to the play.

Figure 2. Message ID 18.

Figure 3. Message ID 77.

The Contest subfield encompassed the second-highest number of messages, with four of the six nonprofits producing seven messages of the kind. These messages took one of two forms—they either announced a contest and described how people could enter or they revealed a winner. Message ID 85 (see Figure 4) is an example of the former in that the Mayo Performing Arts Center informed its followers that it was giving away tickets to see *Legends in Concert* and that they could win by commenting why they wanted to go. Mayo's follow-up, Message ID 86 (see Figure 5), then shared who scored the tickets and how she could claim them. The Contest messages did not have to involve a contest hosted by the venues themselves, either. For instance, in Message ID 9 (see Figure 6) NJPAC encouraged people to vote for an alcoholic beverage sold by its restaurant in the DrinkNewark Cocktail Challenge put on by the Newark Happening organization.
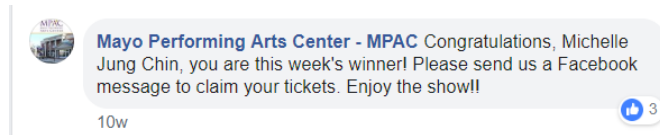
Figure 4. Message ID 85.   *Figure 5*. Message ID 86.

Figure 6. Message ID 9.

The remaining two messages that were sorted into the Action category fell in the Involvement

Request subfield. Both messages—Message ID 56 (see Figure 7) was posted on Facebook while

Message ID 69 (see Figure 8) was published on Twitter—entailed McCarter encouraging people

to sign up for its casting emails so those interested can find out about opportunities to perform in

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upcoming plays. No Donation/Membership Request messages were sent during the one-week

period studied.
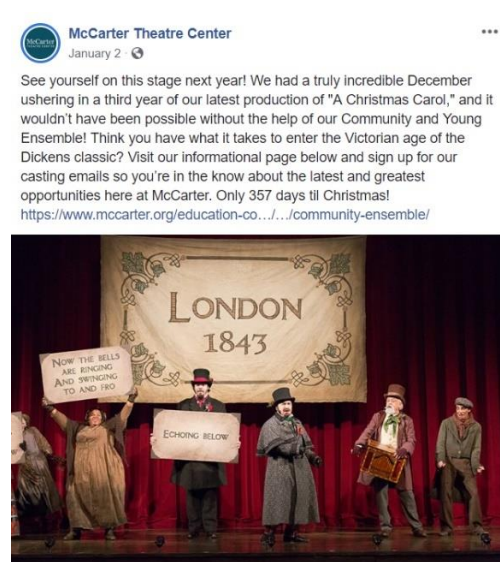
Figure 7. Message ID 56.

Figure 8. Message ID 69.

Information. The 20 Information messages published by the PACs were almost evenly split

between the category's two subfields, with 11 falling into Facts about Nonprofit. These

messages—published by half of the PACs—covered a wide range of topics, such as Message ID

32's (see Figure 9) simple declaration that a dance class sponsored by NJPAC had been

rescheduled. Message ID 76 (see Figure 10) drew attention to a past McCarter show being

named to a 2018 Best Of list, while Message ID 8 (see Figure 11) introduced a video about an

NJPAC employee. Message ID 54 (see Figure 12) tried to generate buzz by teasing that

something that has never happened before at the Count Basie Center for the Arts will be

announced soon. But whatever subject the posts had, each of the Facts about Nonprofit messages

shared one characteristic in common—they all were intended to inform social media audiences a

bit more about the venues they frequent.
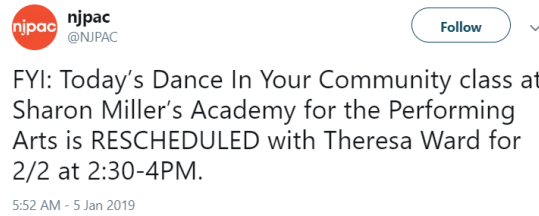
Figure 9. Message ID 32.

Figure 10. Message ID 76.
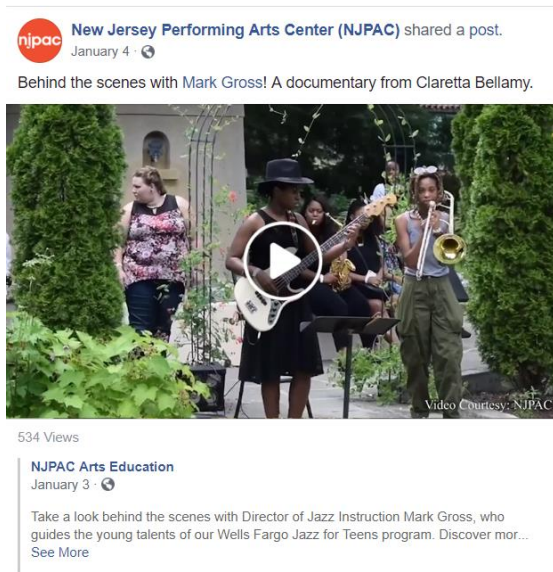
Figure 11. Message ID 8.
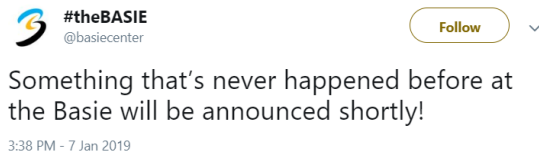
Figure 12. Message ID 54.

The nine Current Events messages posted by five of the six nonprofits were likewise meant to inform, though they were more concerned with alerting people to occasions they should be aware of rather than facts about the nonprofit they did not know before. Such events included the

premiere of *America's Got Talent: The Champions*—which was the subject of Message ID 101 (see Figure 13) from Mayo—though they were not all arts-related. Many of the Current Events messages dealt with celebrating holidays, especially New Year's Day. Message ID 150 (see Figure 14) from STNJ even wished followers a happy Three Kings Day.

Figure 13. Message ID 101.

Figure 14. Message ID 150.

Community. Of the 15 Community messages that were published, roughly half were Comment Generator posts written by two of the six venues. Of those Comment Generator messages, all took the form of a question meant to inspire conversation among the PACs' followers. Many of these inquiries were tied to the venues' programming, like Mayo asking its patrons which of its 2019 shows they were looking forward to seeing the most in Message ID 84 (see Figure 15). Others, however, were questions reflecting whatever was going on at the moment. For instance, after NPR released a list of the 50 best albums of 2018, Mayo asked its followers what their own favorite albums of the prior year were in Message ID 98 (see Figure 16).

Figure 15. Message ID 84.　　　　　　　　　*Figure 16*. Message ID 98.

While these comment generators were mostly successful at inspiring responses, the nonprofits largely chose not to respond to any messages posted by their followers. In fact, only two Response messages were produced by two venues over the course of the week, making Response the least prevalent subfield within the Community category. Both of these responses answered questions posed by patrons regarding messages originally posted by the venues. Message ID 24 (see Figure 17), for instance, clarified the intent of NJPAC's Martin Luther King Day celebration when a follower questioned its purpose. Similarly, Message ID 102 (see Figure 18) provided the time and network of the *America's Got Talent: The Champions* premiere when a patron asked where to watch it.

Figure 17. Message ID 24.
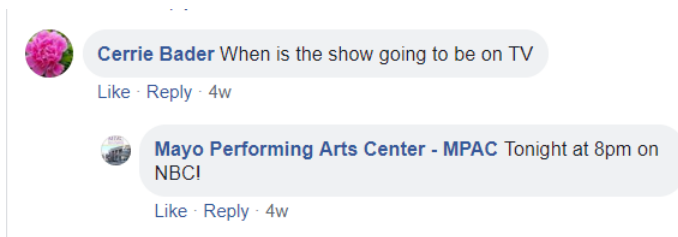
Figure 18. Message ID 102.

Not every question posed was answered by the venues, though, and the PACs did not frequently acknowledge their patrons or home communities. In fact, only four Recognition and Gratitude messages were published by two nonprofits, and only three Acknowledgement of Community messages were posted by one venue over the one-week period examined. The former subfield consisted of two kinds of messages—paying tribute to an individual patron and thanking an entire audience for attending a show. The first kind is exemplified by Message ID 7 (see Figure 19), in which NJPAC highlighted one woman who attended a recent event as part of a Fan Friday initiative. The second kind is captured by Message ID 140 (see Figure 20), which saw STNJ show gratitude for those who attended a New Jersey Symphony concert, resulting in a sold-out performance. Meanwhile, the Acknowledgement of Community messages all consisted of McCarter raising awareness for events in Princeton—where the venue is located—that it was not actually hosting. For instance, in Message ID 62 (see Figure 21) McCarter encouraged

people to attend an upcoming Martin Luther King Day event in the city hosted by the Arts

Council of Princeton and the Robeson House.

Figure 19. Message ID 7.

Figure 20. Message ID 140.
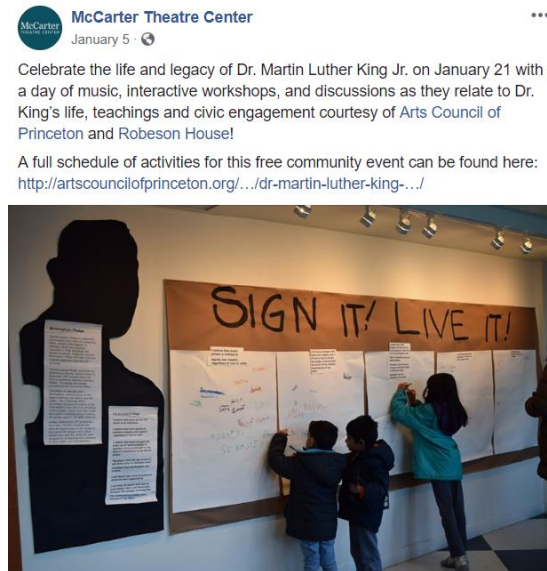
Figure 21. Message ID 62.

What Types of Messages Were Engaged with the Most?

Table 1 below lays out the data regarding the likes, shares, comments, and total engagements garnered by the Information, Community, and Action categories and their various subfields. The italicized numbers in parentheses refer to what a total would have been if two outlier messages were excluded from the study. Following Table 1, the succeeding subsections go into greater detail about the statistics for all the message types.

Table 1

What Types of Messages Were Engaged with the Most?

Category	Messages	Likes	Shares	Comments	Total Engagements
Information	20 *(18)*	3,010 *(133)*	257 *(26)*	38 *(4)*	3,305 *(163)*
Facts about Nonprofit	11	82	24	3	109
Current Events	9 *(7)*	2,928 *(51)*	233 *(2)*	35 *(1)*	3,196 *(54)*
Community	15	280	26	45	351
Recognition and Gratitude	4	33	3	1	37
Acknowledgement of Community	3	45	2	1	48
Response	2	0	0	0	0
Comment Generator	6	202	21	43	266
Action	119	4,354	602	339	5,295
Event Promotion	110	4,222	587	237	5,046
Donation/Membership Request	0	0	0	0	0
Involvement Request	2	24	3	1	28
Contest	7	108	12	101	221

Note. Italicized numbers in parentheses refer to the totals excluding the outliers.

Likes. Action messages received the most likes from social media followers with a total of 4,354, accounting for 57% of the overall total 7,644 likes given during the one-week period studied. Of these likes, nearly all—4,222—were given to Event Promotion messages. After that, Contest messages attracted the second-highest number of likes with 108, followed by

Involvement Request messages with 24. Since no Donation/Membership Request messages were produced over the time period examined, no likes were recorded for the subfield. This order corresponded with the amounts of messages written for each subfield—for instance, more Event Promotion messages were written than any other subfield, and they subsequently earned the most likes.

With a total of 3,010 and 39% of the overall amount, Information messages ranked second in the order of which category received the most likes. The Current Events subfield garnered most of those likes with 2,928, with Facts about Nonprofit following at 82. That means Current Events messages attracted more engagement than Facts about Nonprofit messages despite the fact that more Facts about Nonprofit messages were published. However, it must be noted that these results only came about because of two messages the Mayo Performing Arts Center retweeted— a post from Tony Award-winning actress Kristin Chenoweth regarding Carol Burnett's Golden Globes speech (see Message ID 107 in Figure 22) and a tweet from the official David Bowie concert tour commemorating Bowie's birthday (see Message ID 108 in Figure 23). Since this study considered shared messages as if the venues themselves wrote them, these retweets were coded as part of the Current Events subfield, and their engagements were attributed to the Information category. But these messages obtained far more engagements than any of the other shared posts seen in this analysis, and in many cases their likes, shares, and comments dwarfed those of the messages actually written by the PACs. That makes the Chenoweth and Bowie retweets outliers, and it would be unfair not to acknowledge their influence—especially when the results would have been significantly different without them.
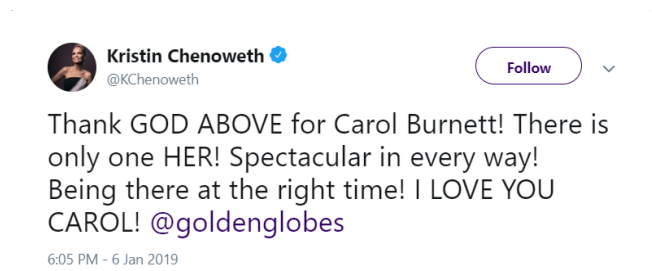
Figure 22. Message ID 107.

Figure 23. Message ID 108.

That is certainly true in terms of likes. The Chenoweth retweet received 2,671 likes while the

Bowie retweet garnered 206, meaning the Information category would have only earned a total

of 133 likes if they had been excluded from the study. The Information category therefore would

have received less likes than the Community category. Additionally, the Current Events subfield

within the Information category would have received 51 likes without the Chenoweth and Bowie

retweets, putting it behind the 82 likes attracted by the Facts about Nonprofit subfield. In that

case, as with the Action category, the total amounts of messages sent would have again corresponded with the amount of likes the messages received.

The Community category received 280 likes overall, placing it third in the order of most likes received when the Chenoweth and Bowie retweets are considered. The majority of these likes—202—were awarded to Comment Generator messages. Of the rest, 45 likes went to Acknowledgement of Community messages and 33 went to Recognition and Gratitude messages. The Response messages obtained no likes. This order did not equate to the amounts of messages sent because Acknowledgement of Community received more likes than Recognition and Gratitude even though more posts of the latter subfield were produced.

Shares. Action messages also received the most shares from social media followers with 602, accounting for 68% of the overall total 885 shares. Breaking that down further, Event Promotion messages again earned the bulk of these engagements with 587 shares. Of the rest, Contest messages garnered 12 shares, Involvement Request messages attracted three shares, and the zero Donation/Membership Request messages of course received no shares. As with likes, the order of share engagement among the Action subfields corresponded with the amount of messages sent.

After Action, the Information category attracted the second-highest amount of shares with 257, or 29%. The 233 shares garnered by Current Events messages covered most of those, with Facts about Nonprofit messages receiving just 24. Thus, the Current Events messages obtained more shares than the Facts about Nonprofit ones despite more messages of the latter type being sent. Yet once again, these results would have been much different without the Chenoweth and Bowie retweets, which respectively attracted 188 and 43 shares. Excluding them, the Information category would have only earned 26 shares. That would have put it on the same level as the

Community category. On top of that, the Current Events subfield would have garnered just two shares, which means the Facts about Nonprofit subfield would have actually gotten the most shares and the number of shares per type would have corresponded with the amount of messages sent per type.

As previously mentioned, the Community category attracted 26 shares, placing it third in the order of most shares generated if the Chenoweth and Bowie retweets are counted. The Comment Generator messages received the bulk of those with 21 shares. As for the rest, Recognition and Gratitude messages garnered three shares, Acknowledgement of Community messages obtained two shares, and Response messages earned no shares. This order corresponded with the amount of messages sent for each type.

Comments. In terms of comments, Action messages once again attracted the most engagement with 339 comments and 80% of the overall total 422. Most of these—237 to be precise—were written in response to Event Promotion messages, but Contest messages also received a great deal with 101. In fact, besides those, there was only one comment posted in response to an Involvement Request message. There were no comments for Donation/Membership Request messages because there were none to which people could respond. Finally, as was the case with likes and shares, the amount of comments each subfield garnered corresponded with the amount of messages sent.

Contrary to likes and shares, the Community category attracted more comments than the Information category—even when factoring in the Chenoweth and Bowie retweets. Specifically, Community messages earned 45 comments and 11% of the overall amount. Almost all of these—43—were responses to Comment Generator messages. The remaining two comments were split among the Recognition and Gratitude and Acknowledgement of Community subfields,

with no one commenting on the Response messages. This obviously means the amount of comments received did not correspond with the amount of messages sent, as the Recognition and Gratitude and Acknowledgement of Community messages ended up attracting the same amount of comments.

The Information category trailed Community in the number of comments it generated, but not by much. Information messages garnered 38 comments, taking 9% of the overall amount. Of those comments, 35 were written in response to Current Events messages while the other three were produced regarding Facts about Nonprofit posts. That order means Current Events messages received more comments even though more Facts about Nonprofit messages were produced. But without the Chenoweth and Bowie retweets, those numbers would be a far different story. In fact, subtracting them would leave the Current Events subfield with only one comment and the Information category overall with four. Furthermore, the Facts about Nonprofit subfield would have far more comments than Current Events, which means the subfields' ranking for the amount of comments received would match that of messages produced.

Overall Engagement. After combining the total numbers of likes, shares, and comments for all of the categories, it is clear that Action messages were engaged with the most by far. Specifically, the Action category attracted 5,295 engagements overall, which accounts for 59% of the 8,951 total engagements. The only category that came close was Information with 3,305 engagements and 37% of the total, though those numbers would be far lower with the Chenoweth and Bowie retweets factored out. Without them, the Information messages would have only received 163 engagements. That would have put the category below Community, which garnered 351 engagements and 4 percent of the total. It would have also meant the engagement levels would not have corresponded with the amounts of messages sent, since

Community would have earned more likes than Information despite the fact more Information messages were published. But with the Chenoweth and Bowie retweets counted, the engagement levels did match up with the message amounts.

Delving deeper into the Action category, the Event Promotion messages clearly were interacted with the most overall since they garnered 5,046 engagements. That is nearly all of the category's total. Beyond that, the Contest messages received 221 engagements, the Involvement Request messages attracted 28 engagements, and the zero Donation/Membership Request messages resulted in no engagements. In other words, the Action messages that were sent the most obtained the most engagements.

The same could not be said for the Information subfields if the Chenoweth and Bowie retweets are considered. With those outliers factored in, the Current Events subfield attracted 3,196 engagements, which dwarfs the 109 engagements garnered by Facts about Nonprofit. That means the Current Events messages were engaged with more than the Facts about Nonprofit messages despite the fact more Facts about Nonprofit messages were posted. However, with the outliers excluded, the Current Events subfield would have only earned 54 engagements. In that case, the amount of engagements received would have corresponded with the amount of messages sent.

Finally, examining the Community category shows that Comment Generator messages attracted 266 overall engagements—far more than any of the other subfields. Acknowledgement of Community garnered the second-highest number of engagements with 48, followed by Recognition and Gratitude with 37. The Response messages were not engaged with at all. This order does not correspond with the amount of messages published because more Recognition and Gratitude messages were sent than Acknowledgement of Community messages, yet

Acknowledgement of Community messages were engaged with more than Recognition and Gratitude messages.

Visual and Textual Features

Almost every message analyzed for this study contained at least one visual element, whether it was a photo, video, GIF, or meme. In fact, only 14 posts (9%) had no such features. But which features were used varied by case. Most of the messages—113, or 73%—contained one or more photos, while 23 (15%) featured a video. Facebook posts and tweets with GIFs or memes, on the other hand, were far rarer. Merely two messages containing GIFs and two messages with memes were published over the week studied, each category accounting for 1% of the overall total.

Nearly every message also contained at least one textual element like a hashtag, tag, or link, with only 15 posts (10%) containing none of those. Unlike the visual elements though, the textual elements were seen in greater abundance. For instance, links were most commonly featured as 104 messages, or 68%, included at least one. Yet almost as many messages—93, or 60%—contained one or more tags. Additionally, 51 posts (33%) featured at least one hashtag. This variety likely stems from the fact most messages included more than one type of textual feature, though including a single type was not rare. Indeed 38 messages, or 25%, contained just one textual element.

The following subsections explore how the nonprofits' publics engaged with messages featuring some or none of these elements. But first, Table 2 below presents the data concerning all visual and textual features as well as people's engagement with them. As with Table 1, the italicized numbers in parentheses are what a total would have been were it not for the two outlier messages.

Table 2

Amounts of Visual and Textual Features Found in Messages

Feature	Messages	Likes	Shares	Comments
Photos	113 *(112)*	4,710 *(4,504)*	629 *(586)*	354 *(353)*
Videos	23	183	74	27
GIFs	2	6	1	0
Memes	2	11	0	1
No Visual Features	14 *(13)*	2,809 *(138)*	199 *(11)*	41 *(8)*
Hashtags	51	1,414 *(1,208)*	179 *(136)*	64 *(63)*
Tags	93	6,238 *(3,567)*	514 *(326)*	205 *(172)*
Links	104	4,374	591	334
No Textual Features	15	114	16	14
No Visual or Textual Features	4	26	4	6

Note. Italicized numbers in parentheses refer to the totals excluding the outliers.

Visual Features. Of the messages containing visual elements, those with photos attracted the most likes by far with 4,710—or 62% of the total likes. Excluding the Bowie retweet, that number drops to 4,504, which is still much more than the amount of likes garnered by messages with any of the other features. Messages with videos obtained only 183 likes (2%), while messages with GIFs and memes earned six likes (0%) and 11 likes (0%) respectively. The only type of message that came close to messages with photos is messages with no visual features at all, which garnered 2,809 likes (37%). However, much of those engagements were received by Chenoweth's retweet; without her message, the category would have only attracted 138 likes. That would have meant messages with videos were engaged with more, which would have also shown a relationship between the amounts of features seen and the percentages of engagements they generated. Considering Chenoweth's tweet though, no such relationship can be reported because the order of amounts does not correspond.

Messages with photos also garnered the most shares with 629, or 71%. That standing remains true even when eliminating the Bowie retweet, which would have put the number at 586 shares. Messages with no visual features got the second-highest amount of shares with 199 (22%), though that again is because of the Chenoweth retweet. Factoring that out, messages with no visual features would have only earned 11 shares. That is far less than the third place messages with videos, which obtained 74 shares (8%). But messages with memes and messages with GIFs remain at the bottom of the tally with one share (0%) and zero shares (0%), respectively. Thus, whether or not the amounts of features seen corresponds with the numbers of shares given depends on whether the Chenoweth retweet is counted. If it is, no relationship can be drawn because the data would show messages with no visual features received more shares than messages with videos even though more messages with videos were produced.

Lastly, the comments data are similar to those of likes and shares. Messages with photos garnered the most with 354 comments, or 84% (353 comments excluding the one earned by the Bowie retweet). In second place came messages with no visual features, which received 41 comments (10%). But once again, eliminating the Chenoweth retweet brings that number down significantly—without it, messages with features would have only received eight comments. As for the rest, messages with videos attracted 27 comments (6%), messages with memes garnered one comment (0%), and messages with GIFs received no comments (0%). Including Chenoweth's message, there is no correspondence between the amounts of visual features seen and the percentages of comments generated. Yet excluding that outlier, a relationship can be drawn.

Textual Features. Of the messages containing textual elements, messages with tags received the most likes with 6,238 (82%) and messages with links attracted the second highest amount of

likes with 4,374 (57%). However, excluding the Chenoweth retweet, messages with links actually would have gotten more likes because messages with tags would have only garnered 3,567. Meanwhile, messages with hashtags earned 1,414 likes (18%), though that number would be reduced to 1,208 without the Bowie retweet. Additionally, messages with no textual features obtained 114 likes, or 1%. This all means that in terms of likes, the number of textual features seen does not correspond with the amount of engagement garnered when Chenoweth's message is considered. But without her tweet, a relationship could be drawn between how many features were used in messages and how many likes were received.

Messages with links received the most shares with 591, or 67%. Next came messages with tags, which earned 514 shares and 58% of the total—though that number drops to 326 shares without the Chenoweth retweet. After that, messages with hashtags attracted 179 shares (20%) with the Bowie retweet factored in and 136 shares without it. Finally, messages with no textual features obtained 16 shares, which is 2%. Considering this order—even when Chenoweth's message is counted—a relationship could be drawn between the amounts of features seen and the numbers of shares garnered.

The same can also be said regarding the amounts of comments. In that case, messages with links attracted the most engagement with 334 comments, or 79%. Messages with tags garnered the second highest number of comments with 205 (49%), though without the Chenoweth retweet it would have been 172. Following that, messages with hashtags received the third-highest number of comments with 64 (13%), or 63 without the Bowie retweet. Lastly, messages with no textual features earned the least amount of comments with 14 (3%).

No Visual or Textual Features. Only four messages posted during the entire week analyzed for this study had no visual or textual elements. That is just 3% of the 154-message total—and

that is including the Chenoweth retweet, which could be excluded from the four as an outlier. These posts were engaged with by the venues' social media audiences, though their levels of likes, shares, and comments paled in comparison to the engagement experienced by many of the other messages with visual and textual elements. Specifically, messages with no visual or textual features earned only 26 likes, which is 0% of the total 7,644 likes. In terms of shares, they garnered four engagements, or 0% of 885 shares. Finally, such messages received six comments, which amounts to 1% of 422 comments.

Platforms

The exact same number of messages were published on both platforms over the one-week period examined, with 77 posts written on Facebook and 77 tweets produced on Twitter. However, these results did not come about because the venues were evenly splitting their time between the two platforms. On the contrary, most of the PACs were more active on one platform, sending an average of nine more messages through one social media account than the other. But the choice of which platform they preferred was split down the middle, with the Count Basie Center for the Arts, Mayo Performing Arts Center, and State Theatre New Jersey preferring Facebook and the New Jersey Performing Arts Center, McCarter Theatre Center, and Bergen Performing Arts Center favoring Twitter. Overall, NJPAC published 14 Facebook posts and 27 tweets, Count Basie wrote 11 Facebook posts and two tweets, McCarter produced 12 Facebook posts and 17 tweets, Mayo created 20 Facebook posts and five tweets (three without the outliers), Bergen wrote four Facebook posts and 12 tweets, and STNJ sent 16 Facebook posts and 14 tweets. This is all outlined in Table 3, with the italicized numbers in parentheses once again standing for what a total would have been without the outliers.

Table 3

Amounts of Messages Published on Facebook and Twitter

Venue	Facebook	Twitter	Total
NJPAC	14	27	41
Count Basie	11	2	13
McCarter	12	17	29
Mayo	20	5 *(3)*	25 *(23)*
Bergen	4	12	16
STNJ	16	14	30

Note. Italicized numbers in parentheses refer to the totals excluding the outliers.

On average, the PACs tended to post twice a day for both Facebook and Twitter. Of course, the individual average frequencies varied depending on which social media the venues favored. For instance, Mayo preferred Facebook, so it posted an average of three times per day on that platform compared to the two times per day it tweeted. Likewise, Count Basie favored Facebook and posted there two times per day on average; on Twitter, it averaged zero tweets per day. On the other hand, NJPAC and Bergen preferred Twitter and subsequently tweeted more times per day than they posted on Facebook. For NJPAC it was a four to one ratio, and for Bergen it was a two to one ratio. Only McCarter and STNJ averaged the same frequency for Facebook and Twitter—both posting two times per day on both platforms—and understandably they ended up having the smallest difference between the amount of messages they posted on Facebook and the amount of tweets they produced on Twitter.

It should be noted, however, that many of the Facebook and Twitter messages counted for this study were not actually crafted by the PACs. A total of 22 messages—or 14%—either shared a Facebook post originally written by someone else or were themselves retweets of other people's messages. Of that number, 21 of those shared messages came from Twitter while only one was found on Facebook. In fact, all 12 Twitter messages analyzed from Bergen were retweets of messages from other sources.

The following subsections further compare the two platforms, specifically focusing on how the messages they hosted were engaged with through likes, shares, and comments. This data is displayed in Table 4, with the italicized numbers representing what the totals would have been without the two outlier tweets.

Table 4

Amounts of Engagements Garnered by Messages on Facebook and Twitter

Platform	Likes	Shares	Comments
Facebook	3,591	515	341
NJPAC	2,118	172	41
Count Basie	757	228	104
McCarter	121	24	8
Mayo	312	37	107
Bergen	59	6	29
STNJ	224	48	52
Twitter	4,027 *(1,150)*	370 *(139)*	82 *(48)*
NJPAC	105	32	3
Count Basie	15	4	3
McCarter	97	26	0
Mayo	2,877 *(0)*	231 *(0)*	34 *(0)*
Bergen	22	15	0
STNJ	911	62	42

Note. Italicized numbers in parentheses refer to the totals excluding the outliers.

Likes. The messages posted on Twitter received 4,027 likes, which is more than the 3,591 likes garnered by the Facebook posts. Yet if the Chenoweth and Bowie retweets were removed from the sample, Twitter actually would have only received 1,150 likes, meaning Facebook would have been engaged with more. Indeed, every venue with the exceptions of Mayo and STNJ attracted more likes on Facebook regardless of which platform they posted to the most or how frequently they did so. Mayo also would have earned more likes on Facebook if it had not retweeted the two outliers—without them, the venue would have gotten no likes at all on Twitter. But STNJ's tweets obtained significantly more likes than its Facebook posts—911 compared to 224—even though the PAC posted a little more on Facebook.

Meanwhile, the amounts of messages the venues posted on both platforms did not appear to affect the numbers of likes the posts received. For instance, Mayo posted the most on Facebook, followed by STNJ, NJPAC, McCarter, Count Basie, and Bergen. Yet NJPAC ended up earning the most likes, followed by Count Basie, Mayo, STNJ, McCarter, and Bergen. Likewise, NJPAC, McCarter, STNJ, Bergen, Mayo, and Count Basie produced the most tweets in that order. But Mayo, STNJ, NJPAC, McCarter, Bergen, and Count Basie got the most likes. Even if the Chenoweth and Bowie retweets were excluded and Mayo dropped to the bottom of the list, that order would still not correspond to the rankings of which PACs tweeted the most.

Shares. The messages on Facebook attracted much more shares than those on Twitter, even with the Chenoweth and Bowie retweets considered. Specifically, the Facebook posts garnered 515 shares while the tweets received 370 shares (or 139 if the outliers were excluded). But venues' messages were shared more on certain platforms—and not necessarily the ones the PACs posted to the most. For example, more of NJPAC's Facebook posts were shared than its tweets despite the fact that it was more active on Twitter. Additionally, STNJ posted the most on Facebook, yet its tweets received the most shares. Mayo also earned more shares on Twitter despite posting more on Facebook, though that is only because of the two outliers. Without counting the Chenoweth and Bowie messages, Mayo's results actually would have showed a correspondence between platform activity and engagement. The other venues' results showed the same relationship—Count Basie posted mostly on Facebook and attracted the most shares there, while McCarter and Bergen obtained the most shares on Twitter after mainly tweeting.

But that relationship was not seen when comparing the number of shares within each platform. On Facebook and Twitter, the PACs that were most active did not always get the highest number of shares. In Facebook's case, Count Basie, NJPAC, STNJ, Mayo, McCarter,

and Bergen received the most shares—in that order—even though those rankings do not reflect which PACs posted the most on Facebook. Likewise, Mayo, STNJ, NJPAC, McCarter, Bergen, and Count Basie received the most shares on Twitter in that order, though some at the bottom of the list tweeted more than some at the top. Excluding the Chenoweth and Bowie retweets would not change this.

   Comments. The Facebook posts analyzed for this study garnered far more comments than the tweets did, with the Facebook messages earning 341 comments and the Twitter messages obtaining 82 (48 without the Chenoweth and Bowie retweets). In all cases, the PACs received more comments on Facebook than on Twitter whether they were more active on Facebook or not. Similarly, no relationship can be drawn between platform activity and engagement when examining the data for each platform separately. For example, the order of the venues that received the most comments on Facebook—Mayo, Count Basie, STNJ, NJPAC, Bergen, and McCarter—was not the same as the order of the PACs most active on Facebook. The same could be said for the Twitter results, even if the Chenoweth and Bowie retweets were excluded.

Summary

   This study found that Action messages were by far sent the most often by the six nonprofit PACs analyzed, with Event Promotion posts in particular dominating the sample. Additionally, Action messages received the most likes, shares, comments, and total engagements from the venues' social media followers, with Event Promotion posts again attracting the lion's share of this interaction. Of the remaining two categories, Information messages were published the second-most frequently, and they received the second-highest number of likes, shares, and total engagements. However, it must be noted that the bulk of those engagements were directed towards two outlier tweets from celebrity accounts that were retweeted by the Mayo Performing

Arts Center. Without those, Community posts would have earned the distinction of having the second-highest number of likes, shares, and total engagements. Even with the outliers considered, Community messages garnered the most comments from patrons online.

Beyond that, the data on visual features showed that most of the posts in the sample contained at least one photo, and messages that included pictures obtained more likes, shares, and comments than posts with other types of visual features or none at all. Regarding textual features, links were included in messages more than any other type, and posts that contained links attracted more shares and comments than those that did not. They also would have received the most likes if the two outlier tweets were excluded from the study. Meanwhile, the results also showed that an equal number of Facebook posts and tweets were published over the study's one-week period, and each PAC tended to post on both platforms an average of twice a day. However, messages on Facebook garnered more shares and comments than tweets, and they also would have earned more likes if it were not for the two outlier tweets. In Chapter 5, a list of recommendations for using social media based on these results will be presented.

CHAPTER 5

Discussion

Chapter 4 presented the results of this study, specifically sharing what types of messages were posted the most, what kinds of messages were engaged with the most, how visual and textual features influenced interaction with posts, and how platforms were utilized by venues and received by patrons. In the current chapter, these findings are used to make seven recommendations that nonprofit performing arts centers can follow so they can get the most out of their social media efforts. The suggestions, which are listed in no particular order, contain the rationale behind the notions as well as the intended results of taking such actions. Research referenced in Chapter 2 is also tied in to explain why each idea is sound. Following these recommendations, the strengths and limitations of this study are discussed, and then future avenues of research are detailed. Finally, the chapter will conclude with a summary of the above. For a more succinct listing of the succeeding seven recommendations—in addition to messages that exemplify them culled from this project's sample—see the Appendix for a recommendation handout.

Recommendations

Recommendation 1: Post Action Messages to Obtain Engagements. This study's results showed that the six venues analyzed published Action messages more than any other type of post. Additionally, Action messages received the most likes, shares, comments, and total engagements compared to Information and Community messages. Therefore, the first recommendation resulting from this project is obvious—nonprofit performing arts centers should focus on producing Action posts in order to increase the likelihood of people engaging with their content. Specifically, PACs should create Event Promotion messages because those were the

kinds that attracted the bulk of the engagements for the Action category. However, that does not mean organizations should cease writing the other types of Action posts—Donation/Membership Request, Involvement Request, and Contest—since they serve their own purposes and might have even garnered more engagements if the venues had posted them as much as they did Event Promotion messages. Contest posts in particular attracted significant amounts of likes, shares, comments, and total engagements, often earning more attention than most of the other subfields. Plus, as this study showed, Contest messages can act like Comment Generator posts if they instruct people to leave responses about why they want to see a show as a way of entering a drawing. This means Contests can serve a dual purpose, driving action in addition to building an online community by compelling people to engage in conversations that could lead to full-fledged relationships with the venues down the road. Thus, Contest messages certainly should not be overlooked as a means of connecting with patrons.

This first recommendation falls in line with scholars' arguments about nonprofit organizations needing to foster two-way engagement with their social media followers (e.g. Lovejoy & Saxton, 2012). In fact, researchers like Lovejoy and Saxton (2012) as well as Guo and Saxton (2014) viewed Action as the pinnacle of the relationship-building process because charities are both connecting with people and getting them to do something that benefits their causes. The problem, as past research has demonstrated, is that most nonprofits do not emphasize Action messaging— they choose to primarily post one-sided Information content instead (Bortree & Seltzer, 2009). This limits these organizations' ability to converse with their patrons, which is detrimental because prior research also shows that publics are more willing to engage with messages attempting to initiate two-way dialogue (e.g. Saxton & Waters, 2014). In other words, most nonprofits are preventing themselves from building strong relationships that result in loyal

supporters. The fact that most nonprofit PACs are mainly sending out Action messages indicates that venues are actually using their social media platforms more effectively than organizations from other nonprofit sectors. They should continue to do so in order to maintain an advantage in the fierce competition for donations.

Of course, nonprofit performing arts centers should not stop producing Information and Community messages. Community messages directly bring about dialogue between organizations and their online followers, which is why they can actually be viewed as more interactive than Action posts. After all, Action messages are considered two-way communication because they inspire people to adopt behavior rather than passively follow organizations, but Community posts encourage patrons and nonprofits to engage in back-and-forth conversations. That means Community messages can lead to the formation of strong nonprofit-patron relationships, which could result in donations and volunteerism (Sisson, 2017). Meanwhile, Information messages educate people about a charity's cause while showing transparency about its performance and resources; in other words, they give potential supporters reasons to contribute or get involved (Lovejoy & Saxton, 2012). Lovejoy and Saxton (2012) and Guo and Saxton (2014) even described the Information category as the foundation upon which nonprofits build relationships with patrons. Other researchers who study parasocial interaction found that one-way Information messages sent from a persona or brand's social media account were actually more likely to garner social media engagement than posts meant to generate dialogue— as long as the Information content was useful (Labrecque, 2014; Watkins, 2017). Clearly, then, Information messaging has value and should not be written off as mere brochureware.

Recommendation 2: Create Comment Generators to Build Relationships. Only six Comment Generators were produced over the weeklong period analyzed for this study. Yet

despite that paltry amount, Comment Generator messages garnered among the highest numbers

of likes, shares, comments, and total engagements compared to the other subfields. If more posts

of that kind were created, it is possible they would have attracted even more engagements—

probably not enough to rival Event Promotion's totals, but at least enough to make the Comment

Generator subfield a closer second. Thus, this study's second recommendation is straightforward.

Venues should craft more messages meant to get people talking online because patrons clearly

are willing to let their thoughts be known.

This suggestion is not surprising, as almost every previous study that examined nonprofit

social media usage concluded that charities do not do enough to initiate two-way dialogue with

their supporters (e.g. Lovejoy & Saxton, 2012). Unlike those organizations, the nonprofit

performing arts centers seen in this study do more to engage with their patrons because they

focus on sending Action messages instead of one-sided Information messages. But as previously

discussed, Action messages are only interactive in the sense that they inspire behavior, not

conversation. As a result, the six nonprofit PACs studied are very much like their counterparts in

other charity sectors in that they are not taking full advantage of social media's conversational

capabilities.

If venues prompted their followers to respond to questions related to the arts world—much

like the Mayo Performing Arts Center did when it asked people about Carol Burnett's Golden

Globes speech (see Message ID 100 in Figure 23)—it would show patrons that the organizations

care what they think and want to personally engage with them. This will make people identify

with the nonprofits, which will in turn inspire loyalty, trust, satisfaction, and the desire to support

the venues (Saffer et al., 2013). It will also make people comfortable enough to make

suggestions, ask questions, and offer feedback to their PACs, which are all necessary for

organizations to grow (Sisson, 2017). Furthermore, venues can tie their Comment Generators in with their programming so they serve the dual purpose of promoting upcoming events. Message ID 90 (see Figure 25), in which MPAC asked followers what their favorite part of the film *Steel Magnolias* was while mentioning that the play will be opening soon, is a good example of that.

Figure 24. Message ID 100.

Figure 25. Message ID 90.

What the study did not show was the necessity of responding to people individually. Neither of the two responses produced over the one-week period analyzed attracted any likes, shares, or comments. The patrons these messages were directed towards did not even engage with the content. This indicates that nonprofit performing arts centers should not focus too much on leaving direct reply messages for individuals, especially if the venues possess limited amounts of time and resources to dedicate to social media. PACs must of course make engaging with patrons a priority for the reasons listed above, but they can do so in a way that reaches the highest amount of people possible. For instance, instead of commenting on individuals' posts, organizations can publish a Comment Generator and like the responses it produces. That way,

the nonprofits get the most engagement out of the least amount of effort while the individuals who commented feel appreciated by the venues liking their posts.

However, nonprofit PACs should not refuse to engage directly with individuals if a good opportunity presents itself. This project featured a miniscule number of responses—if more responses were produced, a greater engagement level might have been seen. Indeed, past research suggests that interacting with people individually does lead to positive outcomes. Unlike the results of this study, Guo and Saxton (2018) found charities that retweeted people's messages earned retweets themselves, while nonprofits that left public reply messages received favorites. That means many people do appreciate being engaged with on an individual level, and they will become especially loyal to the responsive organizations as a result (Guo & Saxton, 2018). So if a venue sees a post from a patron that it feels should be engaged with—especially if the person is asking for help with something—it should not hesitate to respond.

Recommendation 3: Include Photos in Posts to Receive Likes, Shares, and Comments. This study recommends that nonprofit performing arts centers include at least one photo within their social media posts, and it is easy to understand why considering the project's results. Among the multimedia features examined in this study, messages containing photos attracted the most likes, shares, and comments by a significant margin. Additionally, posts including pictures received much more engagements than those with no multimedia features at all—especially when the Kristen Chenoweth outlier tweet was excluded. Clearly images attract the attention of PAC social media audiences, which is crucial for standing out in the busy online realm. Photos also have the power of showcasing the beauty and excitement of the performing arts, so good imagery can go a long way in conveying why an event is worth seeing. Plus, considering the visual nature of the arts world, venues have plenty of eye-catching pictures from which to

choose. Overall, there really is no downside for PACs to prioritize images when crafting social media messages.

At the same time though, organizations should not feel obligated to post a photo if a particular message does not lend itself to one. For instance, Message ID 32 (see Figure 9) did not contain any imagery because it was merely a notice that a dance class had been canceled. It was not significant enough to warrant a picture, and even if it was, it would have been hard to think of what image could be paired with it. On the other end of the spectrum, some messages may simply work better with a video. A good example of that is Message ID 133 (see Figure 26), which promoted an upcoming STOMP show by sharing a video of a performer drumming upside down. Such a feat is very kinetic, and its power might not have been conveyed as effectively if it was captured in a photo. The message might not have attracted as many engagements as many of the posts containing pictures, but the video was viewed 602 times, so people were definitely consuming it. While photos should be prioritized, they are obviously not the only option venues can select.

Figure 26. Message ID 133.

Past researchers have come to a different conclusion, however. Srivastava et al. (2018) discovered that messages with only text earned more comments than those with multimedia, while Guo and Saxton (2018) did not notice much engagement with multimedia apart from tweets with photos obtaining favorites. This indicates that images do not need to be relied upon too much in social media messaging. Yet neither of those studies focused on nonprofit organizations dedicated to the performing arts; thus, they were likely not dealing with charities that had as many visuals to use. If the organizations featured in those studies presented eye-popping images, the results might have shown much higher engagement for photos. Therefore, nonprofit PACs would be better suited to abide by the results of this study rather than other less relevant ones.

Recommendation 4: Add Links to Posts to Attract Attention. This study's fourth recommendation is straightforward—messages with links garnered the most likes (when the Chenoweth outlier was not counted), shares, and comments, so venues would do well to include links in their social media posts. Links attract people's attention, letting them know that a message is so interesting that they are going to want to visit another page to learn more. For posts promoting shows, links can also take patrons to event information pages. This is beneficial because it makes it easy for those interested to read more and purchase their tickets. Otherwise, they would have to search for the information themselves, and many may not have the patience to do that. For the same reason, PACs should link to additional information regarding any message they post, even if it is not promoting a show. The average social media message is not very long, so it would be impossible to include all the details of an initiative within it. Including a link will enable organizations to connect people with further necessary facts.

Of course, organizations do not have to exclusively focus on including links in their social media messaging. Though nonprofits can only include one type of visual feature in their posts, they are able to use a variety of textual features like hashtags and tags. They should do so, too, because including multiple kinds of textual features increases a message's likelihood of getting noticed. For instance, venues that tag people in a post automatically capture their attention, which can prompt them to respond or share the message with their followers. So if a celebrity performer gets tagged and then shares a post promoting his upcoming show, all of his fans will find out about the performance and possibly purchase tickets. Likewise, adding hashtags to a message will connect that post to larger conversations online. Then, the people taking part in those conversations will learn about the posting venue, which could lead them to attending shows there.

Additionally, while tags and hashtags did not attract as much engagement as links did in this study, they did receive significant numbers of likes, shares, and comments. In fact, messages with tags received almost as many engagements as messages with links in some cases. If the Chenoweth outlier is counted, they even obtained more likes than messages with links. Thus, the implication is clear—there really is no reason why PACs should not post a variety of textual elements.

Recommendation 5: Solicit Feedback from Patrons to Garner Insights. Of the six venues analyzed in this study, not a single one used its Facebook or Twitter accounts to ask patrons how they feel about its programming. This is a missed opportunity because audiences are the best judges of whether a PAC is doing a satisfactory job. They know what shows they want to see, so they can alert organizations to whether the performers being brought in are meeting their interests. They also can tell whether a nonprofit is doing enough community outreach or if it has

a problem with its parking availability. In short, they can offer the very guidance nonprofit performing arts centers need to build themselves into acclaimed venues worthy of attracting top artists and hefty donations. But PACs will never obtain this information if they do not ask for it.

Thus, this project recommends that organizations solicit feedback from their social media followers by asking them questions online, such as "How do you feel about the community programs we currently offer?" or "What artists would you like to see this year?." Additionally, the nonprofits can create surveys that could be promoted through their various platforms. These tactics would allow venues to capture their patrons' insights, which in turn will enable the PACs to understand what actions should be continued and what improvements can be made. Yet that is only one of the benefits that would result. Posing inquiries on social media is a form of two-way communication and, as research has shown, that is the type of communication people engage with the most online (e.g. Saxton & Waters, 2014). Soliciting feedback, then, is more than just a method of getting people's opinions—it is a chance to build an online community. As patrons answer the questions asked of them, they will realize that their organizations care about what they think. This will inspire them to continue interacting with the nonprofits through social media, strengthening the relationship between patron and PAC while leading to new connections as more people join the conversation. In the end, the venues will wind up with a network of loyal supporters.

Similarly, seeking feedback from patrons will create a sense of control mutuality, which also will bring about much good for organizations. As Sisson's (2017) research demonstrated, those who feel as if they have a say in a nonprofit's future are more likely to become invested in it. Therefore, venues should frequently ask their online followers for ideas and then implement their suggestions. They should also initiate dialogue with followers and—if possible—provide

opportunities for people to actually make decisions on behalf of the PAC. Doing so will show

patrons that their voices do make a difference, which will make them want to get more involved.

This involvement can range from donating to volunteering to simply engaging more with the

organizations on social media, but one thing is for sure—the nonprofits will benefit in some way.

Recommendation 6: Incorporate Celebrities into Social Media Activity to Expand

Reach. Reviewing this study's results, two of the 154 analyzed messages stand out—the

retweeted posts from Tony Award-winning actress Kristen Chenoweth (see Figure 22) and the

official tour of iconic singer David Bowie (see Figure 23). These outlier messages earned far

more engagements than their fellow Information messages, and they even received enough to

propel the overall Information category past the Community category in the rankings of likes,

shares, and total engagements. This indicates that posts from celebrities attract more attention

and engagement from people online, likely due to the large social media followings they

typically have. It also means nonprofit performing arts centers have a huge opportunity to

increase their visibility online by incorporating these posts into their own social media activity.

Therefore, this study advises venues to tie themselves in with celebrities, which can be

accomplished in two ways.

The first way would be the most advantageous—asking notable performers who will be

appearing at a venue to promote their shows on social media. If a famous singer tweets that she

will be performing at the Mayo Performing Arts Center next week, the message will be seen by

many more people than MPAC could reach on its own. As a result, ticket sales will increase and

more people than ever before will be aware that the PAC exists. Then, if these concert goers

enjoy themselves, they will be willing to return to the venue the next time they want to see a

show. This is an ideal scenario for nonprofit PACs that always need new supporters, yet none of

the six venues analyzed for this study employed that strategy. For instance, State Theatre New

Jersey probably could have gained mass exposure if it had asked nationally recognized

comedians Pete Davidson and John Mulaney to post about their January 13 show—essentially

offering their endorsement of the venue—but it instead merely wrote promotional messages on

its own (see Message ID 128 in Figure 27). These messages received many likes, shares, and

comments, but it probably would have earned more if the content came from the comedians

themselves. The New Jersey Performing Arts Center did have comedian Candice Guardino

record a video encouraging her fans to attend her January 26 show, but Guardino is not well-

known, so the post did not receive much attention (see Message ID 6 in Figure 28). Only

especially famous performers will make a big impact on engagement.
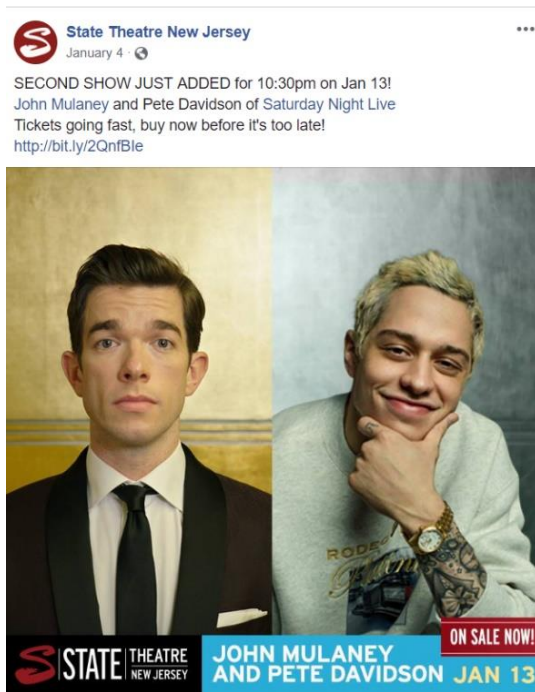
Figure 27. Message ID 128.

Figure 28. Message ID 6.

The other way PACs can incorporate celebrities into their social media activity is to simply

share messages they have posted, much like the Mayo Performing Arts Center did with its

Chenoweth and Bowie retweets. This method is not likely to attract as much attention to the

venues themselves, but it will at least tie the venues to celebrities' social media followings and

increase their chances of getting noticed. Additionally, the nonprofits will be sharing content that

is relevant to their mission—the arts—which research shows is an important factor in attracting

engagement (Srivastava et al., 2018). Granted, Srivastava et al. (2018) found that visitors to a

nonprofit's social media page are more willing to like, share, and comment on posts written by

the nonprofit rather than visible content authored by someone else. Yet that particular study

focused on the American Cancer Society's Facebook page, which means it cannot be directly

compared to this project because this study focused on multiple venues' Facebook and Twitter

accounts (Srivastava et al., 2018). Since Twitter does not distinguish which engagements come

from a retweeter's followers, and because the Chenoweth and Bowie messages were the only

celebrity messages shared by the organizations examined in this project, it is impossible to judge

exactly how shared celebrity messages were engaged with in this study. But the amount of likes,

shares, and comments those retweets garnered are simply too large to ignore—thus, sharing

celebrity messages should at least be attempted as a course of action.

Recommendation 7: Focus on Facebook to Reach the Most People. Over the course of this

study, 77 Facebook posts and 77 tweets were published. Additionally, the six venues averaged

two posts per day on Facebook and two messages per day on Twitter. Many of the PACs even

published messages with the same or similar wording across both platforms. In other words, the

amount of content produced, the nature of the messages generated, and the frequency in which

the posts were created was even for Facebook and Twitter throughout the week analyzed. Yet

Facebook received the most engagement by far, earning more likes (when the two outlier tweets

were excluded), shares, and comments. The recommendation can therefore be made that, in the

event a venue can only concentrate on one social media platform, it should focus on building up

its Facebook page.

This suggestion is not surprising considering Facebook's reach. Facebook reported having

2.27 billion active monthly users worldwide as of September 2018 (Facebook Newsroom, 2018),

while a 2018 Pew Research Center survey found that 68% of American adults use the platform

(Smith & Anderson, 2018). On top of that, the Pew survey showed that 65% of 50- to 64-year-

olds—which is within the key demographic of PAC goers (Silber & Triplett, 2015)—are on the

platform (Smith & Anderson, 2018). Those numbers dwarf the statistics for Twitter, which

reported having 326 million monthly active users globally (Twitter, Inc., 2018). Additionally, the

Pew survey revealed that just 24% of American adults are on Twitter, while only 19% of 50- to

64-year-olds use it (Smith & Anderson, 2018). Clearly, Facebook is more popular, especially

among the people nonprofit performing arts centers should be trying to reach. Because of that,

PACs have a better chance of building an online following there than on Twitter, which is crucial

knowledge for organizations that only can focus on one platform. It would be counterproductive for a nonprofit to spend much time and effort building up a Twitter feed when most of its patrons are on Facebook. Of the two platforms, then, Facebook should definitely be made the priority.

Yet that does not mean nonprofit PACs should focus on Facebook exclusively. While venues should only commit to one platform if that is all they can handle staying active on (Waters et al., 2009), organizations ideally should have multiple different social media accounts. After all, a goal of social media is to reach as many people as possible, and having a presence on a range of platforms will certainly expand a nonprofit's reach. Just because most people are on Facebook does not mean everyone is—getting on Twitter, Instagram, Snapchat, and YouTube might allow venues to connect with new audiences they would not have found otherwise. They also could highlight aspects of themselves more effectively on certain platforms; for instance, more visually-oriented sites like Instagram, Snapchat, and YouTube could better showcase a PAC's performances than Facebook or Twitter can. In the end though, organizations must decide what is best for themselves. But if it comes down to a decision between Facebook and Twitter, Facebook is the best bet.

Strengths and Limitations

Strengths. One key strength of this study is the fact that it fills a gap in nonprofit public relations literature. Prior to this project, very little research into how nonprofit performing arts centers use social media for PR had been produced, and no study like this one had ever been conducted. Thus, the current project provides valuable new insights and recommendations that venues can use to bolster their public relations efforts. By doing so, they will expand their visibility and strengthen their relationships with patrons, which can in turn lead to improved donation and attendance numbers. PACs could have of course turned to similar studies focusing

on nonprofit organizations in general for guidance, but as this project's results demonstrated, performing arts centers' unique qualities compel them to use social media differently than charities from other sectors. Since this study was specifically designed to explore those approaches, venues can more accurately refine their online PR efforts by utilizing its results as a roadmap. That is a good thing because nonprofit performing arts centers need all the help they can get.

Despite its uniqueness, this project did follow in the footsteps of other studies in the sense that it adopted Lovejoy and Saxton's (2012) watershed Information-Community-Action schema. Yet that is not a detriment; on the contrary, it is another strength because it signifies that the project's results can be trusted. The ICA framework has been proven effective time and time again in the years since it was introduced, so this study comes with a figurative stamp of approval by following it. Additionally, using the schema made coding the sample easier since Information, Community, and Action are broad categories that apply to any PR message. At the same time though, subfields related directly to nonprofit PACs were created to ensure messaging unique to the performing arts was sorted into the correct category. In other words, this project was tailored to fit venues' needs while still complying to the established practice of ICA research. It is not a retread of past studies—it is one meant to guide nonprofit performing arts centers specifically.

A final strength of this study is that—unlike some prior ICA research—this project looked beyond categorizing messages to see what impact the presence of visual and textual features had on engagement. Whether or not people like, share, or comment on social media posts is not entirely influenced by the content of the messages themselves—the presence of elements like photos and links plays a big role. Not analyzing these features would mean ignoring key factors that would provide a better insight into why some posts are more engaged with than others.

Likewise, this project examined the differences between Facebook and Twitter in terms of engagement levels because most people do not uniformly use both platforms. It would therefore be helpful to see which social media is engaged with the most so venues with limited time and resources can choose which platform to focus on more.

Limitations. This study was undoubtedly strong, but it was not perfect. A few limitations did come to light over the course of data collection and analysis, starting with the fact that the project only allowed messages to be sorted into one category. This proved to be problematic because some social media posts could actually be coded in multiple ways depending on how one viewed the content. For example, Message ID 90—the post about *Steel Magnolias*—could conceivably be seen as three different message types. On one hand it could be coded as a Comment Generator because it asked people to describe their favorite part of the film, but on the other it could be considered an Event Promotion post because it mentions that the play will be coming to the Mayo Performing Arts Center in March. On top of that, the message can be viewed as a Current Events post because it honors the movie's 30th anniversary—an occasion arts patrons would find interesting.

In the end, messages like that were sorted into the categories that best captured their primary objective. Message ID 90 was coded as a Comment Generator because it was determined its main purpose was to prompt people to leave comments, not purchase tickets to a show months away or acknowledge the film's anniversary. But one cannot deny that it also had elements of the other message types, which means it could have affected the study's results if it had been sorted into a different category. Critics could therefore say the rule about sorting each message into one category was too restrictive.

Another weakness of this project was how it handled shared messages, especially retweets. This study coded shared messages as if the venues themselves wrote them, which meant counting their engagements as the PACs' own. The problem was that Facebook and Twitter present shared messages differently. On Facebook, shared messages appear as a new post produced by the sharer, so all likes, shares, and comments displayed are generated by that particular post—not the original message that was shared. But on Twitter, shared messages are directly transferred onto the sharer's feed, with all displayed engagements being generated by a combination of the original author's followers as well as any sharers' followers. In other words, if a venue retweeted a message, it would be impossible to determine how many likes, shares, and comments came from the venue's followers alone.

This made coding retweets troublesome because shared messages on Twitter might have actually garnered less engagements than messages on Facebook, but the study could not tell. Fortunately, there was not an excessive number of retweets in the sample, and the few that were coded mostly had engagement levels similar to their Facebook counterparts. But there were two big exceptions—the Chenoweth and Bowie outliers. Those messages attracted a far higher number of likes, shares, and comments than other Information posts, which skewed the results in that category's favor. Of course, Chapter 4 made sure to acknowledge these outliers and reported what the results would have been without them. But critics could point out that coding shared messages like this study distorted the project's outcomes.

Future Research

Considering the above limitations, there are several avenues for future research that could be pursued. The first is a study that would duplicate this project's format with a key exception to the operationalization—messages will be coded into as many categories as they fit. Such a study

probably would not produce drastically different results considering that most messages in this

project only applied to one category, but it might provide a broader look at what types of

messages are being sent and engaged with the most. It could also compare engagement levels

between messages that touch upon multiple categories and messages that fit solidly into one.

That way, the study could provide insight into whether venues should focus on infusing their

posts with a range of approaches, like asking a question while promoting a show instead of doing

just one or the other. Depending on the results, some PACs might have to change their ways of

crafting messages.

Another future study could copy this project's format without coding shared messages. This

would make the results purer because the study would only focus on posts that originate from the

venues being analyzed, thus eliminating the question of how many retweet engagements actually

came from PAC followers. As a result, venues would have a clearer picture of what their social

media audiences actually think of their messages, which can better inform how those PACs

should communicate online. It would also cut down on the likelihood of having to analyze outlier

messages. Additionally, the venues would more clearly see the different engagement levels

between their Facebook and Twitter posts. With those results, they could adjust how much time

and effort to spend on their platforms.

Beyond those options, there are plenty of other potential studies researchers could pursue

within the realm of nonprofit performing arts center public relations. Scholars could focus on

venues in a range of different locales outside the North and Central Jersey area to see if

geography affects social media use and engagement. They could also try studying either larger or

smaller PACs than the ones featured in this project to learn whether budget size plays a role in

online efforts. Additionally, scholars could conduct research into how venues and their patrons

are interacting on more visually-oriented platforms like Instagram, Snapchat, and YouTube. In that case, the researchers might have to create their own coding framework to better analyze video or image messages, but it would be interesting to see if PACs and their patrons connect any differently through visuals than they do through text. Finally, scholars could try expanding the scope of this project by conducting a similar study with an extended timeframe. Due to time constraints the current study limited itself to one week, but new trends and insights would likely be gleaned from analyzing messages over a yearlong period. For instance, venues might alter their social media activity around peak periods like Christmastime.

Summary

Some of the recommendations made in this chapter advise venues to continue what they are doing, like posting Action messages, sharing photos, or adding links to posts. Others stress that PACs should implement more tactics such as creating Comment Generators and soliciting feedback. Still others call on organizations to expand their networks—through means like incorporating celebrity posts and focusing more on Facebook—in order to reach new people with whom they can initiate two-way communication in the aforementioned ways. But regardless of what these suggestions prescribe, they all speak to one overarching lesson that venues should learn—it is crucial to take full advantage of social media's interactive capabilities in order to engage with patrons.

Currently, PACs are not doing this. While they are using their platforms more effectively than other nonprofit organizations, venues could be doing more to interact with their patrons and build support around themselves. As a result, they are not using social media to their full potential, which means PACs are wasting their own precious time and resources. Following the recommendations made in this chapter will set venues on the path towards correcting this. It will

also allow venues to further differentiate themselves from how other kinds of nonprofits are utilizing online platforms.

Meanwhile, public relations researchers have plenty of opportunities to expand on this project's findings. This study filled a substantial gap in the existing nonprofit PR literature, but it was plagued with a few limitations in terms of time restrictions and the sample's scope. Moving forward, scholars can pursue similar studies to this examining larger and smaller venues located in different geographic areas. They could also focus on social media platforms beyond Facebook and Twitter in addition to expanding the timeframe for collecting messages. Lastly, future researchers could improve on weaknesses in this study's operationalization by choosing not to analyze shared posts while also sorting messages into all applicable categories rather than just one. The resulting findings would further fill the existing research gap, providing insights that PACs could use to further increase their social media performance and reap the benefits of building strong relationships with followers online.

Appendix A: Artifact
**Seven Recommendations for Nonprofit Performing Arts Centers
to Help Improve Their Social Media Efforts**

1: Post Action Messages to Obtain Engagements

Example:

2: Create Comment Generators to Build Relationships

Example:

3: Include Photos in Posts to Receive Likes, Shares, and Comments

Example:

4: Add Links to Posts to Attract Attention

Example:
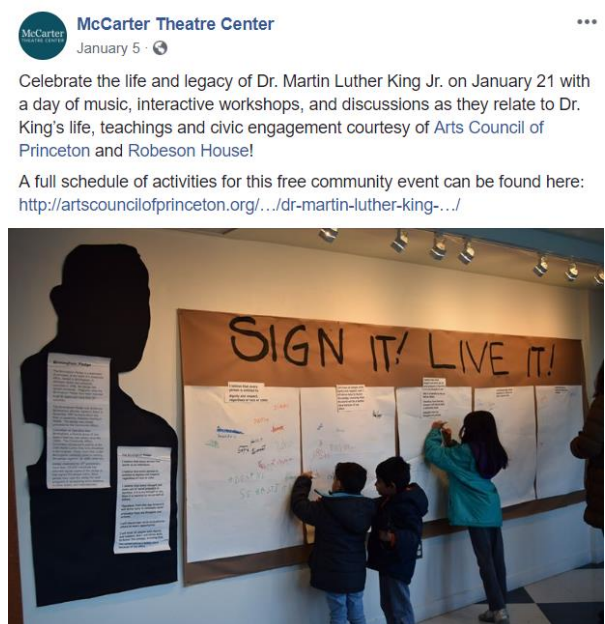
5: Solicit Feedback from Patrons to Garner Insights

None of the six venues analyzed for the study solicited feedback from their patrons, so no actual example can be presented here. Ideally, PACs will post messages like "What artists would you like to see perform this year?" and similar inquiries meant to gather their followers' opinions, which can be subsequently used to guide future actions and programming.

6: Incorporate Celebrities into Social Media Activity to Expand Reach

Example:

7: Focus on Facebook to Reach the Most People

Example: This is a general suggestion—no specific example is applicable. See the following list for the rationale behind focusing on Facebook:

- The six venues produced 77 messages on both Facebook and Twitter over the week analyzed, yet Facebook attracted the most likes (when outliers were excluded), shares, and comments.

- Facebook has 2.27 billion monthly active users (Facebook Newsroom, 2018), while Twitter has 326 million monthly active users (Twitter, Inc., 2018).

- A 2018 Pew Research Center survey found that 68% American adults use Facebook, but only 24% of American adults are on Twitter (Smith & Anderson, 2018).

- Within the age demographic that frequents PACs the most, 65% use Facebook while 19% use Twitter, according to the Pew study (Smith & Anderson, 2018).

- Considering this data, Facebook clearly has more potential for reaching the most people possible.

Quinn, S. (2019). *Posting straight from the heart: An analysis of how nonprofit performing arts centers use social media to engage audiences* (Unpublished master's thesis). Seton Hall University, South Orange, NJ.

Appendix B: List of Social Media Messages

Message ID	Date	Organization	Platform	Content
1	1/1/19	NJPAC	Facebook	Happy New Year!
2	1/1/19	NJPAC	Facebook	On the final day of #Kwanzaa, we celebrate Imani, or faith. Families honor faith at our Kwanzaa Festival through performances including dance demonstrated by these talented girls showcasing their African dance in our lobby.
3	1/2/19	NJPAC	Facebook	Journey to a galaxy far, far away and experience Star Wars like never before – with a live orchestra while the complete film is projected on the big screen! The New Jersey Symphony Orchestra performs Star Wars: Star Wars: The Empire Strikes Back in Concert this Saturday. Tickets on sale now: http://bit.ly/2QkVBpA
4	1/2/19	NJPAC	Facebook	Next Thursday, our FREE film series returns to Express Newark with the inspiring documentary "Living On One Dollar" that will inspire you to help put an end to extreme poverty. RSVP: http://bit.ly/PSEGfilm
5	1/3/19	NJPAC	Facebook	#TBT last week before a dazzling display from Cirque Dreams Holidaze. Captured by Kimberly Zavatta
6	1/3/19	NJPAC	Facebook	The very funny Candice Guardino has a message for you! Fill up on laughs at ITALIAN BRED on 1/26: http://bit.ly/2QlzAqs
7	1/4/19	NJPAC	Facebook	Kicking off 2019 with a new #FanFriday feature. Thanks for coming to The Hip Hop Nutcracker last month, Felicia Walker aka ThisThatBeauty! Tag us in your posts for a chance to be our fan of the week!
8	1/4/19	NJPAC	Facebook	Behind the scenes with Mark Gross! A documentary from Claretta Bellamy.

9	1/4/19	NJPAC	Facebook	Get ready for the weekend with NICO Kitchen + Bar's craft cocktail, the lip-smacking Elderflower Royale, which is among the entries in the very first DrinkNewark Cocktail Challenge! Voting ends 2/1: http://drinknewark.com
10	1/5/19	NJPAC	Facebook	Join #njpac Teaching Artist Wincey Terry for a dramatic reading of Tito Puente, Mambo King, the inspiring true story of jazz great Tito Puente on Wed 1/9 at Newark Library. Kids read, learn, and embrace the legend of Tito! First 25 families get a free copy! RSVP now: http://bit.ly/2s9hmyO
11	1/6/19	NJPAC	Facebook	Check out Candice Guardino on WABC's The Yola Nash Show today at 4PM to get the 411 on her ITALIAN BRED show coming to #njpac on 1/26! Stream it live: http://www.wabcradio.com/the-yola-nash-show/ Get tickets: http://bit.ly/2PMJVvl
12	1/7/19	NJPAC	Facebook	Can't wait for Sherri Shepherd, Adele Givens Too, Janelle James, and Loni Love with the perfect host NENE LEAKES to get together for Ladies Night Out on 3/9! Get ready to laugh with presale code ROFL on THURSDAY: http://bit.ly/2QvuUOW
13	1/7/19	NJPAC	Facebook	Due to popular demand, we're adding a second The REAL Russell Peterscomedy show on 2/16 at 9:30PM! Don't miss your chance to see him live: http://bit.ly/2QvIulm
14	1/7/19	NJPAC	Facebook	Surreal, wondrous and massively creative, there's nothing like the MOMIX performance! Experience the dance spectacle: http://bit.ly/2Vavs0n
15	1/119	NJPAC	Twitter	Happy New Year!
16	1/1/19	NJPAC	Twitter	On the final day of #Kwanzaa, we celebrate Imani, or faith. Families honor faith at our Kwanzaa Festival through performances including dance demonstrated by these talented girls showcasing African dance in our lobby.

17	1/1/19	NJPAC	Twitter	Kick off 2019 with music that's good for the soul! Celebrate MLK Weekend with our gospel show on 1/18 featuring @JJ_Hairston, @CeceWinans, and @AJBlive! JJ wants you to be here: http://bit.ly/2PJjeI8
18	1/2/19	NJPAC	Twitter	Experience Star Wars like never before– with a live orchestra while the film is projected on the big screen! The @NJSymphony performs Star Wars: The Empire Strikes Back in Concert this Saturday! Tickets on sale now: http://bit.ly/2QkVBpA
19	1/2/19	NJPAC	Twitter	Enjoy the theatrical comedy of @CandiceGuardino during her @ItalianBredShow on 1/26 in our Victoria Theater: http://bit.ly/2PMJVvl
20	1/2/19	NJPAC	Twitter	Next Thursday, our FREE film series returns to @expressnewark with the inspiring documentary "Living On One Dollar" that will inspire you to help put an end to extreme poverty. RSVP: http://bit.ly/PSEGfilm
21	1/3/19	NJPAC	Twitter	Catch this magic on Sunday when the #HipHopNutcracker comes back for a broadcast performance: http://bit.ly/2Bn8lX4
22	1/3/19	NJPAC	Twitter	#TBT last week before a dazzling display from Cirque Dreams Holidaze. Captured by Kimberly Zavatta
23	1/3/19	NJPAC	Twitter	Mega talented @CeCeWinans joins gospel artists @AJBLive alongside @JJ_Hairston to praise Rev. Dr. Martin Luther King Jr. on Friday, January 18! Be here: http://bit.ly/2PJjeI8
24	1/4/19	NJPAC	Twitter	We're celebrating MLK's legacy on MLK weekend and the artists are lifting up praise to the Creator.
25	1/3/19	NJPAC	Twitter	The very funny @candiceguardino has a message for you! Get tickets to see @ItalianBredShow on 1/26 before it sells out: http://bit.ly/2QoG0pb
26	1/4/19	NJPAC	Twitter	Kicking off 2019 with a new #FanFriday feature. Thanks for coming to the @HHNutcracker last month, Felicia Walker @ThisThatBeauty! Tag us in your

				posts for a chance to be our fan of the week!
27	1/4/19	NJPAC	Twitter	Fill up on #ItalianBred this January! The hilarious @CandiceGuardino weaves her Italian-American upbringing into a hilarious show on 1/26: http://bit.ly/2PMJVvl
28	1/4/19	NJPAC	Twitter	Our state of the art faculty @NJPACArtsEd places students on the path to jazz stardom. @MarkGrossMusic guides the young talents of our Wells Fargo Jazz for Teens program. Enroll in our programs today: http://getacceptd.com/njpac
29	1/4/19	NJPAC	Twitter	Dance and illusion become one when @momix comes to town! Catch the spectacle of unique dance on 1/19-20: http://bit.ly/2QnDeQO
30	1/4/19	NJPAC	Twitter	@77WABCradio The amazing comedian Candice Guardino on @YolaNashShow Sun Jan 6 at 4pm ET. We chat about her hilarious new comedy "Italian Bred". Check her out @NJPAC Newark, NJ on Sat Jan 26, 2:00 PM and 8PM. TIX http://NJPAC.org , http://italianbredshow.com @candiceguardino
31	1/4/19	NJPAC	Twitter	Get ready for the weekend with Nico Kitchen + Bar's craft cocktail, the lip-smacking Elderflower Royale, which is among the entries in the very first Newark Cocktail Challenge! Voting ends 2/1: http://drinknewark.com @NewarkHappening
32	1/5/19	NJPAC	Twitter	FYI: Today's Dance In Your Community class at Sharon Miller's Academy for the Performing Arts is RESCHEDULED with Theresa Ward for 2/2 at 2:30-4PM.
33	1/5/19	NJPAC	Twitter	Experience the quirky comedy of @MariaBamfoo on 1/17! Enjoy a night of laughs with us: http://bit.ly/2V350Wa
34	1/5/19	NJPAC	Twitter	Join #njpac Teaching Artist Wincey Terry for a reading of Tito Puente, Mambo King, the inspiring true story of jazz great Tito Puente on Wed 1/9 at @NewarkLibrary. Kids read, learn, and

				embrace the legend of Tito! First 25 families get a free copy! RSVP: http://bit.ly/2s9hmyO
35	1/6/19	NJPAC	Twitter	Celebrate MLK Weekend with our gospel show featuring @JJ_Hairston, @CeceWinans, and @AJBlive! Honor Dr. King and take in breathtaking entertainment in one night: http://bit.ly/2PJjeI8
36	1/6/19	NJPAC	Twitter	Check out @candiceguardino on WABC's @yolanash show today at 4PM to get the 411 on her @ItalianBredShow coming to #njpac on 1/26! Stream it live: http://www.wabcradio.com/the-yola-nash-show/ …
37	1/6/19	NJPAC	Twitter	Best of @MOMIX features illusion and wonder through the art of dance! See the dancer-illusionists here on 1/19-20: http://bit.ly/2QnDeQO
38	1/5/19	NJPAC	Twitter	Join us as we host @NJPAC and their free film screening featuring the inspiring documentary "Living On One Dollar", Living on One Dollar follows the journey of four friends as they set out to live on just $1 a day for two months in rural Guatemala. RSVP: http://bit.ly/PSEGfilm
39	1/7/19	NJPAC	Twitter	.@MariaBamfoo of Lady Dynamite comes to #njpac on 1/17! See her hilarious stand-up routine in person: http://bit.ly/2V350Wa
40	1/7/19	NJPAC	Twitter	Due to popular demand, we're adding a second @therealrussellp comedy show on 2/16 at 9:30PM! Don't miss your chance to see him live: http://bit.ly/2QsOdso
41	1/7/19	NJPAC	Twitter	On sale 1/1: Ladies Night Out Comedy Tour with @REALAdeleGivens, @SherriEShepherd, @LoniLove, Janelle James (@janellejcomic), hosted by @NeNeLeakes at @NJPAC, Newark https://www.njarts.net/24317
42	1/2/19	Count Basie	Facebook	TUESDAY: The critically-acclaimed "Bohemian Rhapsody," presented on the Jersey Shore's largest silver screen for just $5... plus adult beverages, piping-hot popcorn, and snacks galore. On sale now!

43	1/3/19	Count Basie	Facebook	ONLY $5! The Count Basie Cinema Society presents A STAR IS BORN live on the big screen of the Hackensack Meridan Health Theatre on January 15. Get tickets now!
44	1/3/19	Count Basie	Facebook	American author, humorist and radio personality DAVID SEDARIS returns to the Basie Center's Hackensack Meridian Health Theatre on Saturday, April 6. Tickets are on sale now.
45	1/3/19	Count Basie	Facebook	Experience AMERICAN GIRL LIVE: AN ALL-NEW MUSICAL, live at the Count Basie Center's Hackensack Meridian Health Theatre for two matinee shows on Sunday, January 20th! On sale now.
46	1/3/19	Count Basie	Facebook	STUDENT FILMMAKERS: The $15 early bird registration deadline is fast approaching... submit your student film today! #studentfilmfestival #studentfilm #filmfestival #filmfest
47	1/4/19	Count Basie	Facebook	Acting · Television · Musical Performance · Junior Stage Productions · Vocals · And more! Registration is open for winter classes at the Count Basie Center Performing Arts Academy. Come here and create!
48	1/4/19	Count Basie	Facebook	Advance acquisition of free tickets to this event is required and recommended, though any remaining tickets will be available at the box office night of show. The event is open to all ages, and group trips are welcome and encouraged. Click for info.
49	1/7/19	Count Basie	Facebook	ON SALE NOON FRIDAY: Live from BROADWAY don't miss THE ILLUSIONISTS at the Basie Center's Hackensack Meridian Health Theatre for two nights May 14 & 15!
50	1/7/19	Count Basie	Facebook	FREE KIDDIE TICKET WITH ADULT PURCHASE! "The Very Hungry Caterpillar" and Other Eric Carle Stories comes to the Basie for two matinee performances on Sunday, January 27th. Tickets are on sale now. Kids Shows at

				the Basie is brought to you by Horizon Foundation for New Jersey
51	1/7/19	Count Basie	Facebook	Registrations are open for winter classes at the Basie Center's famed Performing Arts Academy
52	1/7/19	Count Basie	Facebook	JUST $5! A second night of the Golden Globe winning BOHEMIAN RHAPSODY has been announced for this Wednesday, Jan. 9 at 7pm. Tickets are on sale now.
53	1/4/19	Count Basie	Twitter	NEWS: @basiecenter announces free performance in honor of Dr. Martin Luther King, Jr. http://thebasie.org/count-basie-center-announces-free-performance-in-honor-of-dr-martin-luther-king-jr …
54	1/7/19	Count Basie	Twitter	Something that's never happened before at the Basie will be announced shortly!
55	1/1/19	McCarter	Facebook	We wish everyone a very Happy New Year! Cheers to all that 2019 will bring!
56	1/2/19	McCarter	Facebook	See yourself on this stage next year! We had a truly incredible December ushering in a third year of our latest production of "A Christmas Carol," and it wouldn't have been possible without the help of our Community and Young Ensemble! Think you have what it takes to enter the Victorian age of the Dickens classic? Visit our informational page below and sign up for our casting emails so you're in the know about the latest and greatest opportunities here at McCarter. Only 357 days til Christmas! https://www.mccarter.org/education-co…/…/community-ensemble/
57	1/3/19	McCarter	Facebook	The Niceties runs from January 11 - February 10! Tickets and more info here: https://www.mccarter.org/niceties
58	1/3/19	McCarter	Facebook	Laurie Berkner will be back at McCarter this year with a special solo acoustic Sensory-Friendly Performance. Designed for people on the autism spectrum, with cognitive and developmental differences, other sensory or communication needs, Sensory-Friendly Performances provide a welcoming and judgment-free environment so that they and their

				families may enjoy live performance together—everyone is welcome! Known as the "Pied Piper of Pre-Schoolers" or the "Queen of Kindie Rock," Laurie Berkner is an industry unto herself. She has been a long-time fixture of children's television (Noggin, Jack's Big Music Show and Sing It, Laurie!) and her original songs, music videos, books, and three original off-Broadway musicals have made her ubiquitous in American households.
59	1/4/19	McCarter	Facebook	Happy birthday to Andy Borowitz! We can't wait for Andy to join us for a totally sold out show in February (all the more reason to celebrate!)
60	1/4/19	McCarter	Facebook	Happy National Trivia Day! We're celebrating with a fun little announcement... Are you a Harry Potter trivia wizard? Bring your pals to McCarter before Potted Potter and cast a spell on us with your magical knowledge. Space is limited, so be sure to reserve space for your team now! Head to our website for tickets and registration information: https://www.mccarter.org/…/2018-…/edps/potted-potter-trivia/
61	1/4/19	McCarter	Facebook	Today was the first rehearsal for The Niceties here at McCarter! Our staff met with co-stars Lisa Banes and Jordan Boatman, as well as director Kimberly Senior (with playwright Eleanor Burgess tuning in via FaceTime!) We can't wait to share this work with our community and get the conversations started. #TheNiceties
62	1/5/19	McCarter	Facebook	Celebrate the life and legacy of Dr. Martin Luther King Jr. on January 21 with a day of music, interactive workshops, and discussions as they relate to Dr. King's life, teachings and civic engagement courtesy of Arts Council of Princeton and Robeson House!
63	1/5/19	McCarter	Facebook	The first performance of The Niceties is less than a week away! Running January 11- February 10, don't miss the show

				critics are calling "provocative" and "blisteringly smart."
64	1/6/19	McCarter	Facebook	Check out this terrific piece from The Interval about Gloria the Play featuring an interview with our Artistic Director and show playwright Emily Mann, along with the all-female creative team. http://www.theintervalny.com/…/christine -lahti-emily-mann-…/
65	1/7/19	McCarter	Facebook	MOMIX sprang from the inventive universe of Moses Pendleton, of Pilobolus fame, whose creations conjure up a world of surrealistic images using props, lights, shadow, humor, and the human body in ever-startling ways. MOMIX celebrates its 37th anniversary season with a selection of company favorites taken from five different shows — excerpts from Botanica, Alchemia, Remix, Opus Cactus, and Lunar Sea.
66	1/7/19	McCarter	Facebook	School is back in session! Our Friday, January 11 performance of The Niceties is Pay What You Can Night. Tickets are available in person only at the McCarter Box Office with limited availability. We'll see you there!
67	1/1/19	McCarter	Twitter	We wish everyone a very Happy New Year! Cheers to all that 2019 will bring!
68	1/2/19	McCarter	Twitter	Thanks @CameronPKelsall + @broadstreview for including our world premiere of Christopher Durang's "Turning Off the Morning News" in your best of 2018 list! Here's to many more amazing shows in 2019!
69	1/2/19	McCarter	Twitter	See yourself on this stage next year! A Christmas Carol isn't possible without the help of our Community and Young Ensemble! Sign up for our casting emails so you're in the know about opportunities at McCarter. Only 357 days til Christmas! https://www.mccarter.org/education-community/community/community-ensemble/ …
70	1/3/19	McCarter	Twitter	The new year brings new shows on our member theatres' stages! Start making your plans! #JerseyMadeTheatre

				https://njtheatrealliance.org/news/our-stages-january-0 …
71	1/3/19	McCarter	Twitter	Elevator Repair Service's (@erstheater) GATZ is one to watch in 2019! Catch what the New York Times calls a "spectacularly imaginative" show when it arrives at McCarter on February 15 for a 3 night run.
72	1/3/19	McCarter	Twitter	Check out @broadstreview's January theater preview featuring @eleanorjburgess's The Niceties, which hits the stage at McCarter next week on January 11!
73	1/4/19	McCarter	Twitter	Happy birthday to Andy Borowitz (@BorowitzReport)! We can't wait for Andy to join us for a totally sold out show in February (all the more reason to celebrate!)
74	1/3/19	McCarter	Twitter	Love that opportunities for artists are such a vibrant part of this! cc: @mccarter @princetonarts
75	1/4/19	McCarter	Twitter	Happy #NationalTriviaDay! Are you a @HarryPotterFilm trivia wizard? Bring your pals to McCarter before @PottedPotter and cast a spell on us with your magical knowledge. Space is limited, so be sure to reserve space for your team now! https://www.mccarter.org/season/2018-2019/edps/potted-potter-trivia/ …
76	1/4/19	McCarter	Twitter	Thanks @NJArtsDaily for including our fall production of @domorisseau's Detroit '67 on their list of Top 10 Theater Productions of 2018! #Detroit67
77	1/4/19	McCarter	Twitter	Today was the first rehearsal for The Niceties! Our staff met with co-stars Lisa Banes and @JordanKnolveree, as well as director Kimberly Senior (with playwright @eleanorjburgess tuning in via FaceTime!) We can't wait to share this work and get the conversations started!
78	1/5/19	McCarter	Twitter	Celebrate the life and legacy of Dr. Martin Luther King Jr. on January 21 with a day of music, interactive workshops, and discussions courtesy of @ArtsPrinceton and #PaulRobesonHouse! More

				information on this free community event can be found here: http://artscouncilofprinceton.org/events/dr-martin-luther-king-jr-day-community-event/ …
79	1/5/19	McCarter	Twitter	The first performance of The Niceties is less than a week away! Running January 11- February 10, don't miss the show critics are calling "provocative" and "blisteringly smart." #TheNiceties
80	1/6/19	McCarter	Twitter	Check out this terrific piece from @TheIntervalNY about @GloriaThePlay featuring an interview with our Artistic Director and show playwright Emily Mann, along with the all-female creative team.
81	1/4/19	McCarter	Twitter	#PrincetonU students: Returning to the @Princeton campus soon? Your first order of business should be to snag a free ticket to this Jan. 18 event at @mccarter honoring #MartinLutherKingJr and featuring @DamienSneed! Learn more: http://McCarter.org/weshallovercome . @princetonarts #MLKDay
82	1/7/19	McCarter	Twitter	Princeton's @mccarter hosts the regional premiere of Eleanor Burgess's 'The Niceties.' http://bit.ly/2QmKZX8
83	1/7/19	McCarter	Twitter	School is back in session! Our Friday, January 11 performance of The Niceties is Pay What You Can Night. Tickets are available in person only at the McCarter Box Office with limited availability. We'll see you there! #TheNiceties
84	1/1/19	Mayo	Facebook	Happy New Year!! Which MPAC show are you most excited to see in 2019?
85	1/2/19	Mayo	Facebook	It's Win It Wednesday! Legends in Concert, a tribute to some of music's biggest stars, will be at MPAC on February 2! Las Vegas's longest-running tribute show features a talented ensemble of performers who re-create the music and artistry four pop legends -- Neil Diamond, Cher, Dolly Parton and Kenny Rogers. If you can't see the real deal, don't miss the glitz and glamour of Legends in Concert! Learn more: http://bit.ly/2CJKIdt Tell us

				why you want to attend, and you could win a pair of tickets to the 3:00 pm or 8:00 pm show (winner's choice)! One winner will be chosen randomly and announced via a tagged comment in this post.
86	1/4/19	Mayo	Facebook	Congratulations, Michelle Jung Chin, you are this week's winner! Please send us a Facebook message to claim your tickets. Enjoy the show!!
87	1/2/19	Mayo	Facebook	Adam Trent and THE ILLUSIONISTS recently worked together to make this awesome moment happen! We can't wait to see what happens when these incredible acts perform at MPAC this year! Tickets to see Adam Trent on January 26 are on sale now: http://bit.ly/2OVRW16 Tickets to see The Illusionists on May 18 go on sale this Friday at 10am: http://bit.ly/2CiHgpK
88	1/3/19	Mayo	Facebook	This mind-blowing spectacular showcases the jaw dropping talents of five of the most incredible Illusionists on earth. The Illusionists: Live from Broadway dazzles audiences of all ages with a powerful mix of the most outrageous, astonishing, thrilling and sophisticated magic of unprecedented proportions. Tickets: $49 - $89
89	1/3/19	Mayo	Facebook	Don't miss the innovative show Currents by MAYUMANA - מיומנה, coming to MPAC March 2nd! Tickets: http://bit.ly/2QccuHY If Blue Man Group and Stomp had a child, it just might be this innovative troupe that takes you on a breathless journey of sound and light, combining music, visual effects and skilled performers in constant movement in a one-of-a-kind experience.
90	1/3/19	Mayo	Facebook	In 2019, we are celebrating 30 years of Steel Magnolias! What's your favorite part of this movie? We can't wait to experience this story and its beloved characters live on stage in the original play on March 8! More info: http://bit.ly/2SWzvLR

91	1/4/19	Mayo	Facebook	Tickets to see THE ILLUSIONISTS: Live from Broadway on May 18 are on sale now! http://bit.ly/2CiHgpK Don't miss this mind-blowing spectacular featuring the most outrageous, astonishing, thrilling and sophisticated magic of unprecedented proportions!
92	1/4/19	Mayo	Facebook	Who doesn't love the friendship between these two legends?? We were honored to have Carol Burnett on our stage in 2015, and we couldn't be more excited to have Vicki Lawrence on April 3!! Tickets: http://bit.ly/2DBPBYs
93	1/4/19	Mayo	Facebook	We're laughing our way into 2019 tonight!
94	1/4/19	Mayo	Facebook	Calling all Pink Ladies!! Join us this Sunday for Sing-A-Long Grease at 3:00 pm! Tickets are $15: http://bit.ly/2QfQrQD
95	1/5/19	Mayo	Facebook	Have you heard Foreigner's new version of "I Want To Know What Love Is"? Check it out below and visit ShowThemLove.org to download it and support Shriners Hospitals for Children in the process! Feel like seeing them live? There are still a few tickets left to see Foreigner at MPAC on May 8! http://bit.ly/2QFCqaN
96	1/5/19	Mayo	Facebook	Stand-up comedy direct from the clubs of New York City. Mature themes, language. Adults only Tickets: $25 - $30
97	1/6/19	Mayo	Facebook	Looking for a way to spend this first Sunday of 2019? Come join us at 3pm and sing along to Grease! Tickets are $15 and still available: http://bit.ly/2QhPt6w
98	1/6/19	Mayo	Facebook	Need some music for this lazy Sunday? Check out NPR's 50 Best Albums of 2018! We're happy to see Brandi Carlile, who performed at MPAC in 2010, on the list!! What are your favorite albums of 2018?
99	1/6/19	Mayo	Facebook	The Reduced Shakespeare Company is bringing their show, The Complete Works of William Shakespeare (Abridged) [Revised], on a US tour for the first time in almost ten years! Listen to them discuss it in the podcast below! We can't wait

				until they bring their hilarious production to MPAC on February 21!! More info: http://bit.ly/2Tr915f
100	1/7/19	Mayo	Facebook	Did you catch Carol Burnett's speech at the Golden Globes last night?
101	1/7/19	Mayo	Facebook	Tune in to America's Got Talent: The Champions tonight at 8pm! If you watch, you'll spot several artists who have performed on our stage including Piff the Magic Dragon, Sal "The Voice" Valentinetti, Sons of Serendip, Taylor Williamson, and Jackie Evancho (who will be back at MPAC on February 23)! Good luck everyone, we're rooting for you!!
102	1/7/19	Mayo	Facebook	Tonight at 8pm on NBC!
103	1/7/19	Mayo	Facebook	Need some advice from Patti Stanger but can't wait until she's at MPAC on February 7? Don't worry, her podcast has enough tips to hold you over! There's still time to get your tickets to Ask The Matchmaker: Patti Stanger Live! http://bit.ly/2RJsCNT
104	1/3/19	Mayo	Twitter	We can't wait to host @NEEDTOBREATHE's unique acoustic tour at MPAC March 17th! Tickets are on sale now: http://bit.ly/2TtXYbJ
105	1/4/19	Mayo	Twitter	So awesome of @ForeignerMusic to support @shrinershosp in this huge way!! There are still some great tickets left to see them at MPAC on May 8! http://bit.ly/2Tt5OSN
106	1/4/19	Mayo	Twitter	Looking for love in 2019? Get tips from @Bravotv's #MillionaireMatchmaker, @pattistanger, live at MPAC February 7th! Tickets are on sale now: http://bit.ly/2RDAD6V
107	1/6/19	Mayo	Twitter	Thank GOD ABOVE for Carol Burnett! There is only one HER! Spectacular in every way! Being there at the right time! I LOVE YOU CAROL! @goldenglobes
108	1/7/19	Mayo	Twitter	Happy birthday, David. #davidbowie #happybirthday #davidbowieforever #bowieforever #rememberinghim #carrythenews

109	1/1/19	Bergen	Facebook	The bergenPAC family wishes everyone a prosperous and peaceful New Year...we'll see you soon!
110	1/2/19	Bergen	Facebook	Big girls don't cry. They like and comment on this post for a chance to win a pair of tickets to see The Midtown Men perform classic hits on Feb. 2, featuring The Performing Arts School Show Choir. We'll pick a winner Friday afternoon.
111	1/3/19	Bergen	Facebook	In almost two weeks we'll host American Girl Live! Don't miss out on the fun on Jan. 17: http://bit.ly/bpacGIRL
112	1/4/19	Bergen	Facebook	Englewood Idol, which supports the Dr. John Grieco Scholarship Fund, is one week away! Meet the contestants, who are all from Englewood or attend school in the city: (front row) Patricia Parker, Maggie Colquitt, Donna Gad, Angelica Munoz; (back row) Auhjen Upshaw, Lena Graf, Savannah George, Genesis Capellan, Lamyra Newton and Musical Director Lance Talton. Support this great cause on Friday, Jan. 11 at 7 pm. For more info, visit englewoodidol.com.
113	1/4/19	Bergen	Twitter	HAPPENING TODAY ~ FRIDAY, JAN. 4 ◈ BERGEN COUNTY ◈ 🎶 CONCERT: Prince Tribute "The Purple Xperience" @purpl_xperience Bergen Performing Arts Center, Englewood @BergenPAC Fri, Jan. 4 8pm http://www.facebook.com/events/2211201 935818716 …
114	1/3/19	Bergen	Twitter	Hope to see you all next week! It's going to be a great event! All are welcome @PianoAround @trentharmon @Bethenny @VDADesigns @CountessLuann @FINALLEVEL #bergenpac @BergenPAC #art #nj #englewood #bergenpac @Joe_Gatto @ABC @designnjmag
115	1/4/19	Bergen	Twitter	TODAY: MARSHALL CHARLOFF & THE PURPLE XPERIENCE: CELEBRATION OF PRINCE at Bergen Performing Arts Center (bergenPAC) at 8:00pm

116	1/5/19	Bergen	Twitter	As a Platinum Sponsor of Englewood Idol, NVE Bank wishes every contestant the best of luck! Join us at @bergenPAC Jan. 11 to enjoy a night out in support of talented, local youth. Call 201-862-6133 or 201-294-0725, or email englewoodidolnj@gmail.com for tix. #EnglewoodIdol
117	1/6/19	Bergen	Twitter	Pinkalicious the Musical is on tour! See it at the Bergen Performing Arts Center in Englewood, NJ on Sunday, January 27! Learn more and see when it's coming to a town near you here: https://www.pinkaliciousthemusical.com/#tour https://www.pinkaliciousthemusical.com/#tour
118	1/7/19	Bergen	Twitter	Tickets For Hip Hop Legends, Illusionists, Righteous Brothers, and Steven Wright at BergenPAC Go On Sale Friday...
119	1/5/19	Bergen	Twitter	Tickets For Hip Hop Legends, Illusionists, Righteous Brothers, and Steven Wright at BergenPAC Go On Sale Friday...
120	1/5/19	Bergen	Twitter	American Girl Live Coming to #bergenPAC January 17th! Details on http://mybergen.com ...
121	1/7/19	Bergen	Twitter	On sale 1/11: @StevenWright at @BergenPAC, Englewood https://www.njarts.net/24317
122	1/7/19	Bergen	Twitter	On sale 1/11: @blackberrysmoke, @idamaemusic at @BergenPAC, Englewood https://www.njarts.net/24317
123	1/7/19	Bergen	Twitter	Blackberry Smoke Acoustic Tour On Sale Friday at BergenPAC...
124	1/7/19	Bergen	Twitter	Hip Hop Legends of NYC	Bergen Performing Arts Center:
125	1/1/19	STNJ	Facebook	Hip Hop Legends of NYC	Bergen Performing Arts Center:
126	1/2/19	STNJ	Facebook	It's Win-It-Wednesday! Enter for a chance to win two FREE tickets to see Ron White on January 17! To enter, fill out the form at STNJ.org/WIW. Entries will be accepted until 4:30pm today and the winner will be notified via email. #STNJ #WIW

127	1/2/19	STNJ	Facebook	Congrats to Ingrid Seduikis for winning the first Win-It-Wednesday of 2019! Check back next week for your next chance to win!
128	1/3/19	STNJ	Facebook	Just added and on sale now! John Mulaney and Pete Davidson of Saturday Night Live fame for one night only on January 13! Tickets --> http://bit.ly/2Qltw1w
129	1/3/19	STNJ	Facebook	Check out this short "Combat" clip from Stomp! Would you ever think of doing that with trash can lids? Sponsored by Borden Perlman #STOMP #STNJ
130	1/4/19	STNJ	Facebook	SECOND SHOW JUST ADDED for 10:30pm on Jan 13! John Mulaney and Pete Davidson of Saturday Night Live Tickets going fast, buy now before it's too late! http://bit.ly/2QnfBIe
131	1/4/19	STNJ	Facebook	Don't miss Savion Glover, the tap dancing legend himself on February 7! Savion Glover Productions #SavionGlover #STNJ #TapDancing Family Series Lead Sponsor: Investors Bank
132	1/5/19	STNJ	Facebook	Check out our interview with Cristian Macelaru, conductor of the National Symphony Orchestra of Romania, on their U.S. tour debut! - STNJ Episode 259
133	1/5/19	STNJ	Facebook	Could you drum while suspended in mid-air? The Stomp performers have had quite a bit of practice and it's super impressive! Sponsored by Borden Perlman #STNJ #STOMP
134	1/5/19	STNJ	Facebook	Have you seen Alex Boye' and the One Voice Children's Choir cover of "Let it Go"? Don't miss your chance to sing along yourself with Frozen Sing-Along on February 10 at 3pm! #STNJ #LetitGo #FrozenSingAlong
135	1/6/19	STNJ	Facebook	Are you as excited as Olaf that Frozen Sing-Along will be at The State on February 10?! Tickets are available now --> http://bit.ly/2QkyIm0 #STNJ #Frozen #SingAlong #LetitGo
136	1/6/19	STNJ	Facebook	Star Wars: The Empire Strikes Back in concert with the New Jersey Symphony Orchestra is today at 3pm! Don't miss the

				movie on the big screen with the orchestra playing live to the film! #STNJ #StarWars #NJSO #NJSymphony
137	1/6/19	STNJ	Facebook	Getting ready for Star Wars Empire Strikes Back with the New Jersey Symphony Orchestra.
138	1/6/19	STNJ	Facebook	It would be criminal to miss it… Chicago The Musical will be at The State in less then a month on February 15-17! #STNJ #ChicagoTheMusical #AllThatJazz
139	1/7/19	STNJ	Facebook	Remember the Blue Collar Comedy Tour? Don't miss Ron White - Official Site live next week on January 17! #STNJ #BlueCollarComedy #RonWhite
140	1/7/19	STNJ	Facebook	Thanks to everyone who came out yesterday, we had a packed house for Star Wars in concert with the New Jersey Symphony Orchestra! #STNJ #NJSO #StarWars 📷: @keriannecdotes on IG
141	1/1/19	STNJ	Twitter	Happy New Year! What is your 2019 New Year's resolution? #goals
142	1/1/19	STNJ	Twitter	Check out this awesome behind the scene photo from a @STOMPNYC photo shoot! Can you imagine having to time all those photos? Don't miss #STOMP live at The State Jan 11-12! #STNJ Sponsored by @BordenPerlman
143	1/3/19	STNJ	Twitter	Just added and on sale now! @mulaney and Pete Davidson of @nbcsnl for one night only on January 13! Tickets --> http://bit.ly/2QluavY #STNJ #SNL #JohnMulaney #PeteDavidson
144	1/3/19	STNJ	Twitter	Check out this short "Combat" clip from @STOMPNYC! Would you ever think of doing that with trash can lids? Sponsored by @BordenPerlman #STOMP #STNJ
145	1/3/19	STNJ	Twitter	THIS JUST IN! Great seats just opened up for Dancing with the Stars Live on Jan. 25! Get your tix now: http://bit.ly/2R48Z6A @DWTSLiveTour
146	1/4/19	STNJ	Twitter	SECOND SHOW JUST ADDED for 10:30pm on Jan 13! @mulaney and Pete Davidson of @SNLive Tickets going fast, buy now before it's too late! http://bit.ly/2QjfWvv

147	1/4/19	STNJ	Twitter	Check out our interview with @CristiMacelaru, conductor of the National Symphony Orchestra of Romania, currently on their U.S. debut tour! - STNJ Episode 259 http://bit.ly/2Qkt4Ah
148	1/5/19	STNJ	Twitter	Happy Savion Saturday! Don't miss the tap dancing legend himself on February 7! @TheSavionGlover #SavionGlover #STNJ #TapDancing
149	1/5/19	STNJ	Twitter	Could you drum while suspended in mid-air? The @STOMPNYC performers have had quite a bit of practice and it's super impressive! Sponsored by @BordenPerlman #STNJ #STOMP
150	1/6/19	STNJ	Twitter	Happy Three Kings Day to everyone who celebrates! #STNJ #ThreeKingsDay
151	1/6/19	STNJ	Twitter	We are very excited to present Maestro @CristiMacelaru and the National Symphony Orchestra of Romania in their U.S. Tour debut on January 16! #STNJ
152	1/7/19	STNJ	Twitter	Thanks to everyone who came out yesterday, we had a packed house for Star Wars in concert with the @NJSymphony! #STNJ #NJSO #StarWars 📷: @keriannecdotes on IG
153	1/7/19	STNJ	Twitter	New episodes of @DanielTigerTV air on @PBSKids tomorrow morning at 8am! Don't miss Daniel live at State Theatre New Jersey in May! #STNJ #PBSKids #DanielTigersNeighborhood
154	1/7/19	STNJ	Twitter	Remember the Blue Collar Comedy Tour? http://bit.ly/2VBjhKc Don't miss @Ron_White live next week on January 17! #STNJ #BlueCollarComedy #RonWhite

Appendix C: Coding Results

Note. FAN = Facts about Nonprofit; CE = Current Events; RAG = Recognition and Gratitude; AOC = Acknowledgement of Community; R = Response; CG = Comment Generator; EP = Event Promotion; DMR = Donation/Membership Request; IR = Involvement Request; C = Contest

Message ID	Category	Subfield	Likes	Shares	Comments	Features
1	Information	CE	6	0	0	GIFs: 1
2	Information	FAN	27	12	0	Photos: 1 Hashtags: 1
3	Action	EP	7	8	2	Photos: 1 Tags: 1 Links: 1
4	Action	EP	1	3	0	Photos: 1 Tags: 1 Links: 1
5	Information	FAN	6	0	0	Photos: 1 Hashtags: 1 Tags: 1
6	Action	FAN	1	0	0	Videos: 1 Tags: 2 Links: 1
7	Community	RAG	9	0	1	Photos: 1 Hashtags: 1 Tags: 2
8	Information	FAN	5	1	0	Videos: 1 Tags: 2
9	Action	C	8	2	0	Photos: 1 Tags: 2 Links: 1
10	Action	EP	6	1	0	Photos: 1 Hashtags: 1 Tags: 1 Links: 1
11	Action	EP	1	1	0	Photos: 1 Hashtags: 1 Tags: 3 Links: 2
12	Action	EP	1,177	120	29	Photos: 1 Tags: 4 Links: 1
13	Action	EP	293	10	7	Photos: 1 Tags: 1 Links: 1
14	Action	EP	571	14	2	Photos: 1 Tags: 1 Links: 1
15	Information	CE	0	1	0	GIFs: 1
16	Information	FAN	1	1	0	Photos: 1 Hashtags: 1
17	Action	EP	12	4	0	Videos: 1 Tags: 3 Links: 1
18	Action	EP	5	1	0	Photos: 1

						Tags: 1 Links: 1
19	Action	EP	2	0	0	Photos: 1 Tags: 2 Links: 1
20	Action	EP	3	3	1	Photos: 1 Tags: 1 Links: 1
21	Action	EP	1	1	0	Videos: 1 Hashtags: 1 Links: 1
22	Information	FAN	1	0	0	Photos: 1 Hashtags: 1
23	Action	EP	1	0	1	Photos: 1 Tags: 3 Links: 1
24	Community	R	0	0	0	None
25	Action	EP	2	1	0	Videos: 1 Tags: 2 Links: 1
26	Community	RAG	1	2	0	Photos: 1 Hashtags: 1 Tags: 2
27	Action	EP	1	0	0	Photos: 1 Hashtags: 1 Tags: 1 Links: 1
28	Action	EP	0	0	0	Videos: 1 Tags: 2 Links: 1
29	Action	EP	0	0	0	Photos: 1 Tags: 1 Links: 1
30	Action	EP	1	1	0	Photos: 1 Tags: 4 Links: 2
31	Action	C	1	1	0	Photos: 1 Tags: 1 Links: 1
32	Information	FAN	0	0	0	None
33	Action	EP	25	3	0	Photos: 1 Tags: 1 Links: 1
34	Action	EP	2	0	0	Photos: 1 Hashtags: 1 Tags: 1 Links: 1
35	Action	EP	10	2	0	Photos: 1 Tags: 3 Links: 1
36	Action	EP	3	1	0	Photos: 1 Hashtags: 1 Tags: 3 Links: 1
37	Action	EP	0	0	0	Photos: 1

						Tags: 1 Links: 1
38	Action	EP	3	3	0	Photos: 1 Tags: 1 Links: 1
39	Action	EP	14	3	0	Photos: 1 Hashtags: 1 Tags: 1 Links: 1
40	Action	EP	0	0	0	Photos: 1 Tags: 1 Links: 1
41	Action	EP	16	4	1	Photos: 4 Tags: 6 Links: 1
42	Action	EP	196	78	27	Photos: 1 Links: 1
43	Action	EP	153	45	17	Photos: 1 Links: 1
44	Action	EP	27	4	0	Photos: 1 Links: 1
45	Action	EP	43	23	21	Videos: 1 Links: 1
46	Action	EP	48	3	1	Photos: 1 Hashtags: 4 Links: 1
47	Action	EP	8	3	0	Photos: 1 Links: 1
48	Action	EP	17	2	0	Photos: 1 Links: 1
49	Action	EP	43	8	5	Photos: 1 Links: 1
50	Action	EP	115	43	18	Photos: 1 Links: 1
51	Action	EP	17	1	2	Photos: 1 Links: 1
52	Action	EP	90	18	13	Photos: 1 Links: 1
53	Action	EP	2	0	0	Photos: 1 Tags: 1 Links: 1
54	Information	FAN	13	4	3	None
55	Information	CE	17	0	0	Photos: 1
56	Action	IR	18	2	1	Photos: 1 Links: 1
57	Action	EP	2	1	0	Photos: 1 Links: 1
58	Action	EP	12	2	2	Photos: 1 Links: 1
59	Information	FAN	9	1	0	Photos: 1
60	Action	EP	1	1	0	Photos: 1 Tags: 2 Links: 1
61	Action	EP	18	5	0	Photos: 1 Hashtags: 1

62	Community	AOC	5	1	1	Photos: 1 Tags: 2 Links: 1
63	Action	EP	4	5	2	Videos: 1
64	Action	EP	27	3	0	Photos: 1 Tags: 2 Links: 1
65	Action	EP	2	0	0	Photos: 1 Tags: 3 Links: 1
66	Action	EP	6	3	2	Photos: 1
67	Information	CE	5	1	0	Photos: 1
68	Information	FAN	7	2	0	Tags: 2 Links: 1
69	Action	IR	6	1	0	Photos: 1 Links: 1
70	Action	EP	5	2	0	Videos: 1 Hashtags: 1 Links: 1
71	Action	EP	4	0	0	Tags: 1 Links: 1
72	Action	EP	4	2	0	Tags: 2 Links: 1
73	Information	FAN	4	0	0	Photos: 1 Tags: 1
74	Community	AOC	1	1	0	Photos: 1 Hashtags: 1 Links: 1
75	Action	EP	6	0	0	Photos: 1 Hashtags: 1 Tags: 2 Links: 1
76	Information	FAN	9	3	0	Photos: 1 Hashtags: 1 Tags: 2 Links: 1
77	Action	EP	10	4	0	Photos: 4 Links: 2
78	Community	AOC	6	0	0	Photos: 1 Hashtags: 1 Tags: 1 Links: 1
79	Action	EP	7	2	0	Videos: 1 Hashtags: 1
80	Action	EP	10	3	0	Photos: 1 Tags: 2 Links: 1
81	Action	EP	4	2	0	Photos: 1 Hashtags: 3 Tags: 4 Links: 1
82	Action	EP	3	1	0	Photos: 1 Tags: 1 Links: 1
83	Action	EP	6	2	0	Photos: 1

						Hashtags: 1
84	Community	CG	19	0	6	Photos: 1
85	Action	C	18	1	55	Photos: 1 Links: 1
86	Action	C	3	0	2	Tags: 1
87	Action	EP	5	0	0	Photos: 1 Tags: 2 Links: 2
88	Action	EP	14	0	0	Photos: 1 Links: 1
89	Action	EP	17	3	1	Photos: 1 Tags: 1 Links: 1
90	Community	CG	67	19	24	Photos: 1 Links: 2
91	Action	EP	4	0	1	Photos: 1 Tags: 1 Links: 1
92	Action	EP	4	0	1	Photos: 1 Links: 2
93	Action	EP	0	0	0	Photos: 1 Links: 1
94	Action	EP	13	2	0	Photos: 1 Links: 2
95	Action	EP	31	8	0	Videos: 1 Tags: 2 Links: 3
96	Action	EP	2	0	0	Photos: 1 Links: 1
97	Action	EP	6	1	1	Photos: 1 Tags: 1 Links: 1
98	Community	CG	2	0	0	Photos: 1 Tags: 2 Links: 1
99	Action	EP	1	1	0	Photos: 2 Tags: 1 Links: 2
100	Community	CG	103	2	12	Photos: 1 Tags: 1 Links: 1
101	Information	CE	2	0	2	Photos: 1 Tags: 6 Links: 1
102	Community	R	0	0	0	None
103	Action	EP	1	0	2	Photos: 1 Tags: 1 Links: 1
104	Action	EP	0	0	0	Tags: 1 Links: 2
105	Action	EP	0	0	0	Videos: 1 Tags: 2 Links: 2
106	Action	EP	0	0	0	Photos: 1 Hashtags: 1

						Tags: 2 Links: 1
107	Information	CE	2,671	188	33	Tags: 1
108	Information	CE	206	43	1	Photos: 1 Hashtags: 6
109	Information	CE	16	0	0	Photos: 1
110	Action	C	37	1	29	Photos: 1 Tags: 1
111	Action	EP	2	3	0	Videos: 1 Links: 1
112	Action	EP	4	2	0	Photos: 1 Tags: 1 Links: 1
113	Action	EP	1	1	0	Tags: 2 Links: 1
114	Action	EP	3	2	0	Photos: 1 Hashtags: 1 Tags: 10
115	Action	EP	1	1	0	Links: 1
116	Action	EP	5	1	0	Photos: 1 Hashtags: 1 Tags: 1
117	Action	EP	2	1	0	Links: 2
118	Action	EP	1	1	0	Photos: 1 Links: 1
119	Action	EP	3	1	0	Photos: 1 Hashtags: 4 Links: 1
120	Action	EP	1	1	0	Photos: 1 Hashtags: 1 Links: 2
121	Action	EP	1	2	0	Photos: 1 Tags: 2 Links: 1
122	Action	EP	1	2	0	Photos: 1 Tags: 3 Links: 1
123	Action	EP	1	1	0	Photos: 1 Links: 1
124	Action	EP	2	1	0	Photos: 1 Links: 1
125	Community	CG	9	0	1	Memes: 1 Hashtags: 1
126	Action	C	28	7	12	Photos: 1 Hashtags: 2 Links: 1
127	Action	C	13	0	3	None
128	Action	EP	47	15	21	Photos: 1 Tags: 2 Links: 1
129	Action	EP	4	0	2	Videos: 1 Hashtags: 2 Tags: 2
130	Action	EP	17	3	7	Photos: 1 Tags: 2

						Links: 1
131	Action	EP	4	2	0	Videos: 1 Hashtags: 3 Tags: 2
132	Action	EP	24	0	1	Photos: 1 Tags: 1 Links: 1
133	Action	EP	9	2	0	Videos: 1 Hashtags: 2 Tags: 2
134	Action	EP	7	2	0	Videos: 1 Hashtags: 3 Tags: 2
135	Action	EP	7	9	1	Videos: 1 Hashtags: 4 Links: 1
136	Action	EP	8	2	3	Photos: 1 Hashtags: 4 Tags: 1
137	Action	EP	12	1	0	Photos: 1
138	Action	EP	12	4	1	Videos: 1 Hashtags: 3 Tags: 1
139	Action	EP	3	0	0	Videos: 1 Hashtags: 3 Tags: 1
140	Community	RAG	20	1	0	Photos: 1 Hashtags: 3 Tags: 1
141	Community	CG	2	0	0	Memes: 1 Hashtags: 1
142	Action	EP	2	0	0	Photos: 1 Hashtags: 2 Tags: 2
143	Action	EP	864	55	41	Photos: 1 Hashtags: 4 Tags: 2 Links: 1
144	Action	EP	3	0	0	Videos: 1 Hashtags: 2 Tags: 2
145	Action	EP	1	0	0	Photos: 1 Tags: 1 Links: 1
146	Action	EP	7	2	1	Photos: 1 Tags: 2 Links: 1
147	Action	EP	1	0	0	Photos: 1 Tags: 1 Links: 1
148	Action	EP	20	3	0	Videos: 1 Hashtags: 3 Tags: 1
149	Action	EP	1	2	0	Videos: 1 Hashtags: 2

						Tags: 2
150	Information	CE	5	0	0	Photos: 1 Hashtags: 2
151	Action	EP	1	0	0	Photos: 1 Hashtags: 1 Tags: 1
152	Community	RAG	3	0	0	Photos: 1 Hashtags: 3 Tags: 2
153	Action	EP	1	0	0	Photos: 1 Hashtags: 3 Tags: 2
154	Action	EP	0	0	0	Photos: 1 Hashtags: 3 Tags: 1 Links: 1

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