Foster Engagement: Reconstructing Rewatching Behavior

How Motivations for Rewatching TV Shows Influence Social Engagement and Rewatching Behavior

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ABSTRACT

Despite the endless supply of new content at our fingertips, viewers continue to return to the comfort of the familiar. In the age of streaming, rewatching television shows has become an increasingly common behavior. However, academic research has often overlooked this phenomenon in favor of studying first-time viewing or binge-watching. With the increasing number of digital platforms and amount of content available, audiences can now easily engage in rewatching as both a personal and social activity. This study aims to gain a deeper understanding of the motivations behind rewatching and how these motivations relate to social engagement and repeated media consumption. Drawing on Uses & Gratifications theory and media habit theory, the central aim of this study is to investigate: **To what extent do motivations for rewatching TV shows lead to social engagement, and how does this influence rewatching behavior?** The research focuses on five key motivations of rewatching: nostalgia, recall, content and technical quality, parasocial relationships, and familiarity, as predictors of viewer engagement with TV show–related content on social media. Social engagement is conceptualized as a multidimensional construct, encompassing passive (e.g. reading content), reactive (e.g. liking content), and active (e.g. posting content) forms of online participation.

A quantitative survey was conducted with 158 participants who had previously rewatched a TV show. Each participant answered questions related to their motivations for rewatching, social media engagement, and rewatching behavior. Factor analyses confirmed the reliability and construct validity of the variables, with social engagement emerging as a three-factor structure. Regression analyses were conducted in two stages. First, multiple regression analyses were conducted to assess how the motivational factors predicted the three types of social engagement. The results showed that recall and parasocial relationships were the only significant predictors, indicating the importance of cognitive and emotional investment in rewatching-related online participation. In contrast, nostalgia**,** content quality, and technical quality**,** as well as familiarity, did not significantly predict any form of engagement, challenging prior assumptions that emotionally comforting or aesthetically pleasing content naturally drives online interaction. The second part of the analysis revealed that all three types of social engagement significantly predicted habitual rewatching, supporting the idea that digital interaction reinforces routine viewing behaviors. However, only active engagement significantly predicted compulsive rewatching, pointing to a deeper emotional or behavioral attachment among users who actively contribute to media discourse.

This study contributes to media research by refining our understanding of how individual motivations relate to social media behavior and repeated content consumption. It extends Uses and Gratifications theory by demonstrating that only specific motivations translate into distinct social behaviors, and that these behaviors have differential effects on types of rewatching. The findings offer practical insights for streaming platforms and content creators seeking to improve viewer engagement and retention.

KEYWORDS: *Uses and gratifications Theory, Rewatching Behavior, Social Engagement, Media Habits, TV Shows*

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1. Introduction

New content is everywhere, so why do audiences continue to return to what they already know? Rewatching, or the repeated consumption of previously viewed media (Bentley & Murray, 2016, p. 1), has become a significant behavioral trend driven by the increasing availability of content on streaming platforms and the evolving nature of audience engagement. While rewatching television dates back to the 1950s with scheduled reruns that helped broadcasters maximize revenue (Bentley & Murray, 2016, p. 1), it has since evolved into a broader cultural behavior, influencing shared memory, generational identity, and communication across different age groups (Bentley & Murray, 2016, p. 1). The accessibility of digital content has further simplified this experience, allowing viewers to rewatch their favorite shows on demand.

Despite its growing prevalence, rewatching as a behavior remains understudied in media studies. Much of the existing research has focused on first-time viewing, binge-watching, or content discovery (Siles et al., 2025, p. 2), leaving a critical gap in understanding what motivates audiences to revisit familiar content and how this behavior is reflected in their everyday life. Yet, rewatching is a meaningful behavior: viewers often turn to previously seen content not out of lack of options, but for comfort, routine, nostalgia, and social connection (Arriaga et al., 2020, pp. 8-9; Zhang et al., 2023, p. 485). Studying rewatching can therefore offer deeper insight into the emotional and habitual nature of media use, the evolving dynamics of fandom, and the broader role of media in everyday life.

From a societal perspective, rewatching has significant implications for collective memory, shared cultural understanding, and social continuity (Weispfenning, 2003, p. 171). Television and film can function as cultural artifacts, shaping generational identity and fostering collective nostalgia (Zhang et al., 2023, p. 483). On a personal level, the impact of rewatching also extends to psychological well-being, as individuals often turn to familiar media for emotional comfort, stress relief, and mood regulation (Arriaga et al., 2020, p. 8). Furthermore, streaming platforms have transformed rewatching into a strategic industry tool, leveraging nostalgia and familiarity to retain subscribers and generate long-term viewer engagement (Bentley & Murray, 2016, p. 2).

Theory

Rewatching challenges traditional perspectives on media consumption, extending beyond initial viewing experiences. The uses and gratifications theory provides a foundation for understanding why audiences return to familiar content (Furno-Lamaude & Anderson, 1992, pp. 363-364). Research shows that rewatching serves various psychological, emotional, and social purposes (Arriaga et al., 2019, pp. 1-2), making it a significant activity for viewers. Studies indicate that rewatching is often driven by social aspects, whether through shared viewing experiences, online discussions, or the introduction of media to new audiences (Bentley & Murray, 2016, p. 10).

Discovering content to rewatch is often socially mediated, with recommendations from friends, algorithmic suggestions, or social media reposts prompting repeated engagement with media (Bentley & Murray, 2016, p. 10). At the same time, social media platforms have reshaped television consumption by enabling audiences to comment on, share, and engage with content long after its original release. Audiences can engage in real-time conversations, participate in fandoms, and co-create meaning around the media they love to consume. As such, rewatching increasingly intersects with social engagement, suggesting that the decision to revisit familiar content is not purely an individually motivated behavior.

Therefore, as streaming platforms reshape television consumption, understanding why audiences continue to return to familiar content instead of exploring new options and how this affects viewing behavior benefits both media scholars and industry professionals. This research offers a comprehensive framework for analyzing rewatching behavior by exploring its connection to social engagement, moving beyond individual motivations to examine how digital interactions reinforce repeated viewing behavior. Specifically, this study asks:

To what extent do motivations for rewatching TV shows lead to social engagement, and how does this influence rewatching behavior?

This thesis is organized into six chapters. Chapter 1 introduces the research topic, outlines the research gaps, and implications. It also explains the relevance of studying social engagement and rewatching behavior and presents the central research question. Chapter 2 reviews the existing literature on rewatching behavior, media engagement, and relevant theoretical frameworks, including Uses and Gratifications theory and media habit theory, and concludes with the development of the hypotheses and the conceptual model. Chapter 3 describes the methodological approach, including the research design, sampling, data collection procedures, operationalization of the constructs, and data analysis methods. Chapter 4 presents the results of the empirical analysis, organized according to the hypothesized relationships introduced earlier. Chapter 5 interprets the findings in light of the theoretical framework and prior research. Finally, Chapter 6 concluded the thesis by highlighting the theoretical and practical contributions of this research, acknowledging the study's limitations, and suggesting directions for future research.

2. Theoretical Framework

This research aims to investigate how various motivations for rewatching TV shows impact social engagement on social media and how this, in turn, influences rewatching behavior. This chapter introduces the key theoretical frameworks and concepts to understand these relationships. By examining these interrelated frameworks, the chapter provides the conceptual basis for the research hypotheses and overall model. It begins by defining rewatching behavior and situating it within the context of media habit theory. The chapter then explores the social nature of television viewing and social engagement as a central concept, drawing on established models to explain how audiences interact with television content through digital platforms. Following this, the chapter delves into the uses and gratifications perspective to explain five key motivations for rewatching: nostalgia, recall, quality, parasocial relationships, and familiarity. Finally, the chapter outlines how social engagement itself may influence rewatching behavior.

2.1. Rewatching Behavior

Rewatching refers to the repeated consumption of the same content (Arriaga et al., 2019, p. 2). This behavior can be understood through the concept of media habits**,** as individuals often engage with familiar content under similar conditions, leading to repeated and routine consumption (Naab & Schnauber, 2014, p. 127). As such, media habits offer a useful framework for explaining why rewatching has become a common and persistent behavior. These habits develop when behaviors become automatic, requiring little conscious effort (Naab & Schnauber, 2014, p. 128; Schnauber-Stockmann & Naab, 2018, p. 717). According to Schnauber-Stockmann and Naab (2018), habit formation is influenced by repetition, context stability**,** and perceived rewards**,** which are further moderated by individual traits and media-specific characteristics (p. 736) Over time, repetition strengthens mental associations between the content, its rewards, and the consumption context, reinforcing the habit (Naab & Schnauber, 2014, p. 128). This view aligns with LaRose's (2010) definition of media habits as automatic responses that emerge through repeated behavior in stable circumstances (pp. 194-195). Once formed, these habits may be triggered by various cues, including environmental settings, emotional states, or social contexts (LaRose, 2010, p. 198). This means that rewatching can become a habitual response to both internal and external stimuli.

Repetition plays a crucial role in habit formation, reinforcing the tendency to rewatch familiar content over time (Naab & Schnauber, 2014, p. 128). However, media selection is not solely driven by habit. Rewatching can also be influenced by psychological and emotional needs, such as nostalgia or mood regulation, which can internally trigger the desire to revisit specific content (Naab & Schnauber, 2014, p. 130). Once the habit is established, it can be activated by environmental cues, emotional states, or social contexts, leading to repeated engagement with familiar content (LaRose, 2010, p. 198). Thus, while rewatching may develop as an automatic habit,

it is also shaped by deliberate choices and emotional motivations. Supporting this, Rubenking and Bracken (2021) demonstrate the predictive power of habit in serial media consumption (pp. 1-3). Their findings show that habit strength significantly correlates with the frequency of binge-watching over time (Rubenking & Bracken, 2021, p. 4)**,** reinforcing the idea that repeated engagement with content can become a consistent viewing pattern.

2.2. The Social Nature of Television

Television has long been a social activity (Cesar & Geerts, 2011, p. 348; Krämer et al., 2015, p. 256), creating connections among viewers through communal viewing, discussions, and fandoms (Russell et al., 2004, p. 279). From its early days, TV served as a medium that gathered people around shared cultural experiences, fostering not only interpersonal relationships but also a broader sense of community and social identity (Cesar & Geerts, 2011, p. 348). Television engagement can range from casual background viewing to a deep emotional investment, fostering connections between audiences who share a common interest in particular programs (Russell et al., 2003, p. 279). This sense of connection extends beyond immediate personal relationships to include community-building processes, as television programs can lead to word-of-mouth communication and even contribute to forming subcultures of consumption (Russell et al., 2004, p. 286). Building on this, Xu and Yan (2011) introduced Feeling Connected via Television Viewing (FCTV), which highlights three dimensions of connectedness: shared viewing within social circles, a sense of global community, and communication with distant audiences via online platforms (p. 186). Television can provide social utility, strengthen interpersonal relationships, and serve as a social connector (p. 189).

While traditional television consumption has always been, to a certain extent, socially oriented, the rise of digital platforms has further expanded the potential of social connection. Viewers can now engage in real-time interactions before, during, and after broadcasts, connecting with both known and unknown audiences through social networking platforms (Krämer et al., 2015, p. 255–256; Lin et al., 2016, p. 171).Guo (2018) describes how social television enables real-time audience interaction through platforms like Twitter and Facebook, transforming television into a participatory and interactive medium (p. 195). Online discussions, live-tweeting, and fan forums allow geographically dispersed viewers to form virtual communities (Russell et al., 2004, p. 189). As Erdal (2023) notes, "social media offers a new approach for viewers to interact both with television shows and other viewers of those shows" (p. 112). Likes, shares, and comments enable audiences to exchange opinions and support their favorite content during and after viewing, reinforcing their investment in television programming (p. 112). Second-screen engagement has become a central strategy for broadcasters seeking to sustain audience interaction and maintain viewer loyalty (p.

114). Therefore, broadcasters actively develop strategies to sustain audience engagement, as viewer loyalty is closely tied to social media interaction (Erdal, 2023, p. 114).

2.2.1. Social Engagement

Social engagement, as understood in media and marketing theory, is a multidimensional concept that captures the different ways individuals interact with content on digital platforms. Across the literature, this engagement is often categorized into varying levels of intensity or interactivity. Dolan et al. (2016) distinguish between active engagement, such as co-creation or content contribution, and passive engagement, which includes behaviors like mere consumption or dormancy (p. 266). Similarly, Jarman et al. (2021) identify active engagement through metrics such as intensity and photo-based interaction, contrasting it with inactive engagement, which includes passive browsing or simply liking content (p. 2282). The COBRA model (Muntinga et al., 2011; Schivinski et al., 2016) further operationalizes these distinctions in the context of brand-related online behavior, classifying engagement into consumption (viewing or reading), contribution (commenting or liking), and creation (posting original content) (p. 66). In a related framework focused on engagement with YouTube videos, Khan (2017) distinguishes between consumption behaviors (e.g., watching or reading) and participatory acts, such as commenting, sharing, or uploading content (p. 238). Guo (2018) offers a definition specific to television content, describing social engagement as the evolving degree of interaction viewers form with media content through platforms over time, defining four dimensions: vertical involvement (interacting with content), diagonal interaction (engaging with characters or celebrities), horizontal intimacy (peer discussions), and horizontal influence (content advocacy) (pp. 197–204).

Building on these prior frameworks, this study proposes a reinterpretation of social engagement with television content on social media into three categories: passive, reactive, and active engagement. *Passive engagement* refers to low-involvement behaviors, such as reading posts or following accounts, which aligns with Guo's concept of vertical involvement and COBRA's consumption dimension, where users consume content without interacting (Guo, 2018, p. 204; Schivinski et al., 2016, p. 66). *Reactive engagement* involves moderate interaction, including liking, sharing, or commenting on content. This mirrors COBRA's contribution level and corresponds to Guo's diagonal interaction and horizontal intimacy, reflecting the user's social responses to media content without generating original posts. *Active engagement*, the most involved form, includes creating original content such as writing reviews or uploading pictures or videos, reflecting COBRA's creation dimension and Guo's notion of horizontal influence, where users actively shape online discourse around a television program.

Having outlined how television viewing fosters social interaction online, the following section explores the underlying motivations that drive audiences to rewatch content and how these may relate to social engagement.

2.3. Rewatching Motivations

The Uses and Gratifications Theory (U&G) provides a foundational framework for understanding audience motivations for television consumption, emphasizing the active role of viewers in selecting media to fulfill specific psychological, emotional, and social needs (Rubin, 1983, pp. 37-38). Rubin's (1983) study highlights five primary motivations for television consumption: passing time or habitual viewing, information-seeking, entertainment, companionship, and escapism (p. 45). Therefore, television use is not solely driven by content preferences but also by broader psychological and social needs, offering insight into why audiences turn to television as a medium for connection, relaxation, and personal fulfillment. While research has traditionally focused on first-run television, repeat viewing has unique motivations that differentiate it from general television consumption (Furno-Lamaude & Anderson, 1992, p. 363). Furno-Lamaude and Anderson (1992) expanded the U&G framework to address this and identified five core motivations for rerun viewing: nostalgia, recall, quality, parasocial attraction, and familiarity (p. 364).

2.3.1. Nostalgia

Nostalgia, defined as "longing for or recalling the past" (Zhang et al., p. 485), plays a significant role in media consumption. In the context of TV series, nostalgia emerges when audiences watch shows they associate with meaningful past experiences, such as childhood, adolescence, or specific life events (Natterer, 2014, p. 163). Streaming platforms have fueled nostalgia by making older TV series widely accessible, allowing audiences to revisit past experiences and media habits (Zhang et al., 2023, p. 485; Shaw, 2021, p. 288). Therefore, nostalgia plays a central role in the decision to rewatch, as reruns allow viewers to symbolically revisit earlier periods of their lives, thereby reinforcing past values and emotions (Furno-Lamaude & Anderson, 1992, p. 365). Bentley and Murray (2016) similarly found that participants frequently cited nostalgia for rewatching videos, with many describing a desire to revisit past experiences through familiar media (p. 7).

Beyond being a simple emotion, nostalgia affects both psychological well-being and media habits. One of its primary outcomes is enhanced mood regulation, as individuals often turn to nostalgic media for comfort and emotional stability (Wildschut et al., 2006, pp. 976-977). Nostalgic TV series can help viewers cope with stress, anxiety, or life transitions (Bentley & Murray, 2016, p. 12). Beyond individual effects, nostalgia also has social implications, as nostalgic media experiences

are often shared and can create opportunities for interpersonal bonding (Natterer, 2014, p. 163). Wildschut et al. (2010) established that nostalgia can be a psychological mechanism for strengthening social connectedness, particularly when individuals experience loneliness (pp. 573-576). Furthermore, nostalgia enhances perceived social support and fosters engagement with past and present social relationships (Wildschut et al., 2010, pp. 580-582). These findings suggest that individuals who use nostalgia to strengthen their social bonds may also seek to engage with nostalgic content in social settings, such as discussing old TV shows online, engaging in fandom communities, or participating in shared viewing experiences.

2.3.2. Recall

Recall is another key driver of rewatching behavior, allowing audiences to remember forgotten details, reinforce understanding, and pick up on elements missed during the initial viewing (Furno-Lamaude, 1992, p. 366). The increasing complexity of television narratives often drives rewatching, as audiences return to previously viewed content to catch missed details and refine their interpretations (Bentley & Murray, 2016, p. 2). This need for remembering fosters discussion among viewers who may turn to online forums, social media, or conversations to exchange interpretations, clarify missing elements, or revisit key moments together.

Shestyuk et al. (2019) found that memory-related responses during TV viewing were linked to higher levels of social engagement, such as live tweeting and overall viewership (p. 13). While attention and emotional involvement were strong predictors of immediate reactions, recall contributed to what people remembered and shared afterward (p. 14). In other words, the more memorable the content, the more likely it was to prompt social interaction. This idea is supported by Bourdon (2003), who argues that viewers often recall not just the content itself but the emotional and social context of watching, such as who they were with or how they felt (pp. 21–23). These memories become part of a shared experience and are often what people talk about later online.

2.3.3. Quality

The perception of quality also plays an important role in rewatching behavior. While first-run programs are often judged based on acting quality and script strength, rerun programs are perceived as valuable due to their quality compared to other available content (Furno-Lamaude, 1992, p. 366).

Perceived quality has become a key concept in understanding audience engagement with media, particularly for products such as movies and TV shows. Rather than focusing on objective metrics such as revenue or ratings, recent research highlights how viewers evaluate quality based on subjective judgments of narrative, performance, and production features (Lee et al., 2016, p.

175; Etayo, Lopes, & Nichols, 2023, p. 3). Lee et al. (2017) distinguish between core attributes, such as story, acting, and casting, and peripheral attributes, like special effects and music, showing that these shape emotional and functional value primarily through affective experiences, including entertainment and escapism (pp. 175–176, 189). Studies also emphasize that emotional storytelling has a stronger influence on long-term engagement than purely technical elements (Wang & Tang, 2021, pp. 4–5). Similarly, Yang and Zhong (2016) show that narrative appeal and entertainment value significantly predict viewer satisfaction and rewatch intention (pp. 23–24), while Thakkar et al. (2024) find that both production quality and the physical viewing environment affect satisfaction, though intrinsic film quality is more impactful (pp. 704-705). These findings suggest that perceived quality is multi-dimensional, encompassing both *content quality*, such as storyline, dialogue, and character development, and *technical quality*, including audiovisual execution and visual effects, each playing distinct roles in shaping viewer motivations for rewatching.

Multiple factors shape audience perceptions of television quality. Still, viewers tend to associate quality with entertainment value**,** content variety**,** and how well programs align with their personal preferences and values (Bayo-Moriones et al., 2018, pp. 194–196). These qualities not only influence individual enjoyment but also contribute to broader patterns of social engagement. According to Guo and Chan-Olmsted (2015), social engagement is influenced by viewers' perceptions of program quality (p. 251). The authors emphasize that "content is still king" in the digital age (p. 253), highlighting that even across fragmented platforms, well-crafted content continues to drive interaction and community-building. Therefore, high-quality programming is assumed to increase the likelihood of social engagement, as it gives audiences something meaningful to connect with, react to, and share within their social networks.

2.3.4. Parasocial Relationships

Parasocial relationships (PSRs) are one-sided, emotional connections that audiences form with media figures such as television characters or other mediated personas (Rubin & McHugh, 1987, p. 280). These relationships are often stronger in rerun viewing than first-run viewing, as prolonged character exposure fosters deeper connections and perceived companionship (Furno-Lamaude & Anderson, 1992, p. 366). Particularly in the digital and "post-object" era (Holladay & Edgar, 2019, pp. 214-215), where media objects remain perpetually accessible through digital platforms, PSRs have become increasingly integral to audience experiences. Slater, Ewoldsen, and Woods (2017) argue that traditional measures have failed to distinguish between parasocial interaction (PSI), which occurs during media exposure, and parasocial relationships, which reflect a more enduring sense of connection that extends beyond the viewing experience (p. 331). Arriaga et al. (2020) further emphasize that parasocial interaction with media characters is a key driver of

rewatching, as audiences develop long-term emotional engagement with fictional personas resembling real social relationships (pp. 2-3).

Social dynamics further reinforce these connections. Individuals with close friendships are more likely to engage in parasocial and social relationships through various media platforms (Bond, 2021, p. 2310). Russell et al. (2003) highlight how parasocial bonds can influence real-world interactions (p. 154). These relationships create shared points of reference, allowing viewers to bond over everyday media experiences (Russell et al., 2003, p. 156). Social media platforms provide environments where viewers can interact with characters from the program (Guo, 2018, p. 205). Therefore, it can be assumed that individuals would seek to further their parasocial connections through online platforms.

2.3.5. Familiarity

Research highlights that familiarity fosters a sense of ease, predictability, and emotional attachment, making it an important factor in media consumption (Winet & O'Brien, 2024, p. 3). Television reruns, in particular, can function as a bridge between past and present, allowing viewers to revisit cherished narratives while maintaining a sense of continuity (Weispfenning, 2003, p. 168).

From a programming perspective, television networks have long recognized the power of familiarity in audience retention. Litman and Kohl (1992) found that a segment of viewers actively sought out reruns, motivated by the need for consistency and predictability in their media habits (p. 384). Beyond habitual viewing, familiarity also plays a role in emotional regulation, as audiences often return to known programs to recapture specific life moments or provide comfort in times of stress (Litman & Kohl, 1992, p. 385). Furno-Lamaude and Anderson's (1992) findings support this, showing that rerun motivations include reliving past emotions, seeking reassurance, and reinforcing positive experiences (as cited in Weispfenning, 2003, p. 167). Moreover, familiarity provides a sense of emotional security by reducing uncertainty in media consumption. Unlike new content, which may elicit unpredictable emotional responses, familiar television offers a stable, expected experience, making it particularly appealing in times of stress or change (Litman & Kohl, 1992, p. 386).

Familiarity strengthens interpersonal relationships, as repeatedly sharing experiences fosters social bonds (Winet & O'Brien, 2024, p. 22). Rewatching content with others can introduce new perspectives, making familiar content feel fresh when seen through another person's eyes (Winet & O'Brien, 2024, p. 22). This perspective-taking enhances social connectedness, reinforcing that rewatching is not only an individual habit but a collective experience. Additionally, shared rewatching strengthens relationships by creating common reference points, allowing individuals to relive meaningful moments and maintain social ties (Winet & O'Brien, 2024, p. 22). Therefore, it can be assumed that familiarity leads to social engagement.

2.4. The Effect of Social Engagement on Rewatching Behavior

Rewatching, in particular, is often motivated by social interaction (Furno-Lamaude & Anderson, 1992, p. 362). Rewatching with others can create shared viewing rituals, reinforcing social bonds through repeated engagement with familiar content (Winet & O'Brien, 2024, p. 14). Furthermore, watching media repeatedly with family or friends enables perspective-taking, where individuals experience familiar content anew through another person's first-time reactions (Winet & O'Brien, 2024, p. 22). Arriaga et al. (2020) further emphasize the significance of social sharing in rewatching, noting that watching familiar content can be a bonding experience that reinforces interpersonal relationships (p. 8). Bentley and Murray (2016) found that seeing someone else's reaction to familiar content can enhance the rewatching experience, making it a shared and participatory act (p. 10).

These findings highlight the broader impact of social engagement on shaping rewatching behavior. In today's digital media environment, such engagement increasingly extends to social media platforms, where users interact with content, creators, and communities through activities like viewing, liking, commenting, and posting (Guo, 2018, p. 287). From a habitual perspective**,** this type of social engagement could therefore function as a contextual cue that automatically triggers rewatching (LaRose, 2010, p. 198). For instance, encountering posts or videos related to a favorite show may subconsciously prompt viewers to revisit the series, reinforcing routine media consumption. These interactions also serve as social rewards**,** sustaining the habit loop and deepening viewers' connection to the content (Gelper et al., 2024, p. 65).

From a compulsive perspective, however, social engagement can intensify emotional dependence on media. Regular participation in fan communities, ongoing exposure to content, or discourse around plotlines could amplify viewers' attachment and reduce their ability to disengage. This is particularly relevant for individuals who turn to rewatching as a means of emotional regulation, nostalgia, or escapism. As Siles et al. (2025) note, viewers often revisit shows to experience "ontological comfort", a sense of stability and emotional safety evoked by familiar content (p. 89). Social media amplifies this dynamic by enabling fans to share their emotional experiences, engage in collective memory, and maintain parasocial relationships with characters (Kim & Sintas, 2021, p. 57). These emotional reinforcements can make it more difficult for viewers to break from rewatching routines, potentially contributing to compulsive patterns of media use. Therefore, it is hypothesized that social engagement has a positive influence on both habitual and compulsive rewatching behavior.

2.5. Hypotheses

Based on the theoretical framework, the following hypotheses were developed to explore how individual motivations influence different dimensions of social engagement and how this engagement, in turn, influences rewatching behavior.

H1: Rewatching motivations positively influence passive engagement.

H1a: Nostalgia positively influences passive engagement.

H1b: Recall positively influences passive engagement.

H1c: Content Quality positively influences passive engagement.

H1d: Technical Quality positively influences passive engagement.

H1e: PSR positively influences passive engagement.

H1f: Familiarity positively influences passive engagement.

H2: Rewatching motivations positively influence reactive engagement.

H2a: Nostalgia positively influences reactive engagement.

H2b: Recall positively influences reactive engagement.

H2c: Content Quality positively influences reactive engagement.

H2d: Technical Quality positively influences reactive engagement.

H2e: PSR positively influences reactive engagement.

H2f: Familiarity positively influences reactive engagement.

H3: Rewatching motivations positively influence active engagement.

H3a: Nostalgia positively influences active engagement.

H3b: Recall positively influences active engagement.

H3c: Content Quality positively influences active engagement.

H3d: Technical Quality positively influences active engagement.

H3e: PSR positively influences active engagement.

H3f: Familiarity positively influences active engagement.

H4: Social engagement positively influences habitual rewatching behavior.

H4a: Passive Engagement positively influences habitual rewatching behavior.

H4b: Reactive Engagement positively influences habitual rewatching behavior.

H4c: Active Engagement positively influences habitual rewatching behavior.

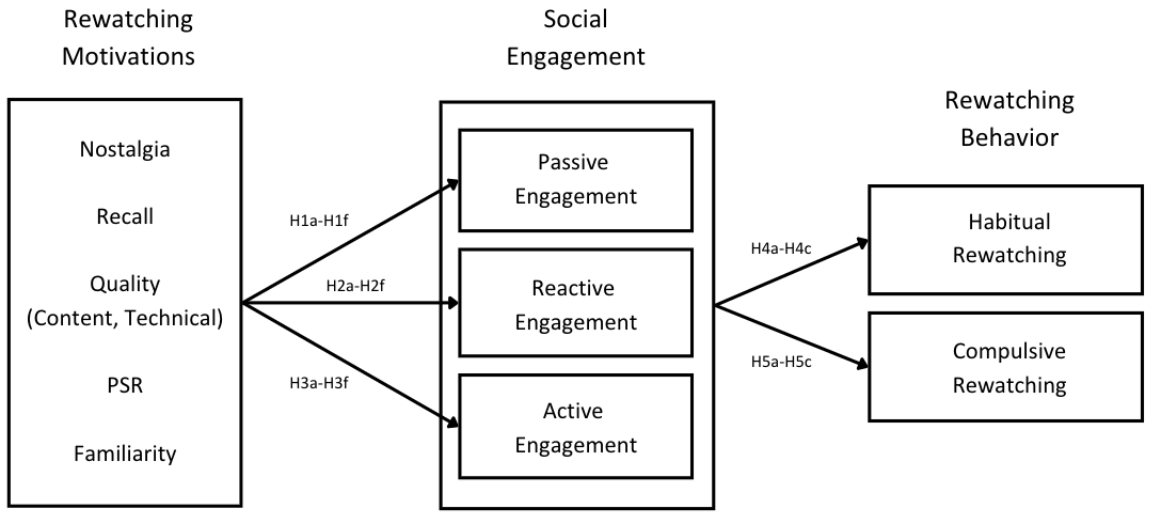
H5: Social engagement positively influences compulsive rewatching behavior.

H5a: Passive Engagement positively influences compulsive rewatching behavior.

H5b: Reactive Engagement positively influences compulsive rewatching behavior.

H5c: Active Engagement positively influences compulsive rewatching behavior.

2.6. Conceptual Model



3. Methodology

This study examines the impact of motivations for rewatching television shows (nostalgia, recall, content quality, technical quality, parasocial relationships and familiarity) on social engagement with TV show-related content on social media platforms, and how this engagement relates to different forms of rewatching behavior. The following sections describe the research design, sampling, procedure, materials, and analysis used to examine these relationships.

3.1. Research Design

To address the proposed research question, this study employed a quantitative research design, which is particularly well-suited for examining relationships between variables through the collection and statistical analysis of numerical data (Creswell, 2009, p. 22). Quantitative research is characterized by its structured, deductive approach, which includes starting from theory, formulating hypotheses, and testing them through measurable data (Bowling, 2005, p. 190). This makes it especially appropriate in contexts where there is pre-existing theoretical knowledge, allowing the researcher to apply standardized instruments and analyze patterns across large samples to ensure reliability and generalizability (Bowling, 2005, p. 190). Given that the present study aims to test theoretically derived hypotheses within an established conceptual framework, the quantitative approach was deemed appropriate.

Surveys are a standard method for collecting quantitative data in media research, as they enable the efficient collection of information from a large number of respondents (Beam, 2005, p. 540). Online surveys, in particular, are cost-effective and time-efficient and are especially useful for understanding attitudes, perceptions, and behaviors (Beam, 2005, pp. 540-542). The questionnaire developed for this study collected data on rewatching motivations (nostalgia, recall, content quality, technical quality, parasocial relationships, familiarity), social engagement, rewatching behavior, and contextual factors. Since this study examined how different motivations influence online engagement and how this affects rewatching behavior, an online survey provided an appropriate and reliable method for data collection.

3.2. Sampling & Data Collection

The unit of analysis for this study was the individual survey respondent. The target population included individuals who have rewatched a TV show at least once. To reach this specific group, purposive sampling was employed, a method in which participants are deliberately selected to fit specific criteria, ensuring the inclusion of individuals relevant to the research while excluding those who do not meet the criteria (Etikan, 2016, p. 2). The online survey was distributed primarily through social media and relevant online communities to reach the target population. The survey

link was shared through Instagram stories and posts, in topic-relevant Facebook groups, and through WhatsApp survey swap groups, where students and researchers can exchange participation in online studies. This recruitment method aligns with convenience sampling, as participants are selected based on their accessibility and willingness to participate (Etikan, 2016, p. 3).

Data collection took place between the 10th of April and the 1st of May 2025. As a result, a total of 190 responses were registered. The dataset was then cleaned in two steps. First, respondents who indicated they had never rewatched a TV show were excluded (*n* = 11). Second, incomplete surveys were removed (*n* = 21). This resulted in a final sample of 158 valid responses, which were used for the analysis.

3.3. Procedure

Data for this study were collected through an online survey targeting individuals who had previously rewatched a TV show. Before beginning the survey, participants were provided with information about the study's purpose and assured of the confidentiality and anonymity of their responses. Informed consent was obtained by asking participants to agree to a consent form explaining their voluntary participation. The survey took approximately 3-5 minutes to complete, and only individuals aged 18 or older were eligible to participate.

To ensure the relevance of responses, a control question was included at the start of the survey: "*Have you ever rewatched a TV show?*" Participants who selected "No" were automatically directed to the end of the survey. The survey was structured into four sections. First, participants were asked to think of their favorite TV show to rewatch and answer questions about this particular TV show, such as its name and genre. In a next step, they were asked to answer questions related to their motivations for rewatching this specific TV show. The second section focused on social engagement, exploring how participants interact with TV show-related content on social media. In the third section, participants provided information about their rewatching behavior, including frequency and habits. The final section collected demographic data, including age, gender, and their highest level of education. An attention-check item ("*Please click Rarely*") was included to ensure data quality. Once submitted, responses were anonymized and securely stored for data analysis. After the data collection period, the dataset was exported to SPSS for statistical analysis.

3.4. Operationalization

To empirically examine the motivations for rewatching TV shows, social engagement, and rewatching behavior, several theoretical constructs were measured using validated and adapted scales. Where necessary, items from existing scales were adapted to the context of rewatching

television shows. A factor analysis was conducted for each scale. Additionally, the reliability of the survey was tested using Cronbach's alpha reliability test for each variable before proceeding to the statistical tests. The scales used were 5-point Likert scales, where 1 indicated "Strongly Disagree," 2 indicated "Disagree," 3 indicated "Neither agree nor disagree," 4 indicated "Agree," and 5 indicated "Strongly Agree." The operationalization of each variable is detailed below.

3.2.1. Nostalgia

To examine the impact of nostalgia on TV rewatching behavior, this study measured personal nostalgia using the Personal Nostalgia (PN) scale, adapted by Natterer (2014) to include only four of the original items (p. 168). The original six-item scale was developed by Marchegiani and Phau (2011). The construct captures autobiographical and emotionally significant memories associated with an individual's past, including childhood and formative experiences (Marchegiani & Phau, 2013, p. 25). Respondents were prompted with "I rewatch this TV show because" and rated their agreement with the following items: "It reminds me of good times from my past," "It reminds me of when I was young," "It serves as a pleasant reminder of my past," "It brings back memories of good times from my past." These items were measured on a 5-point Likert scale (1 = strongly disagree, 5 = strongly agree), reflecting the extent to which rewatching a TV show evokes nostalgic emotions and memories.

The four items were subjected to a principal components analysis (PCA) with Direct Oblimin rotation based on Eigenvalues (> 1.00). The suitability of the data for factor analysis was confirmed by the Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy (KMO = .74) and Bartlett's test of sphericity, $\chi^2(6) = 346.51$, $p < .001$. Based on the eigenvalue criterion (eigenvalues > 1), one component was extracted, accounting for 69.53% of the total variance. Factor loadings are shown in Table 3.1. The scale showed acceptable internal consistency (Cronbach's $\alpha = 84$).

Table 3.1: Factor loadings of "Personal Nostalgia" Scale

Item	*Nostalgia*
I rewatch because…	
It reminds me of good times from my past	.92
It brings back memories of good times from my past	.88
It serves as a pleasant reminder of my past	.85
It reminds me of when I was young	.66
*R*2	.70

Cronbachs α	.84

3.2.2. Recall

Recall as a motivation was measured using the five items employed in the study by Furno-Lamude and Anderson (1992), which identified recall as a key motivation unique to rerun viewing (p. 369). This construct captures viewers' desire to remember, revisit, or pick up on parts of a TV show they may have forgotten or missed, distinguishing it from more general learning motives associated with first-run programming (Furno-Lamaude & Anderson, 1992, p. 364). Participants responded to the prompt: "I rewatch the TV show because". Adapted items included: "I want to remember parts I forgot", "I want learn or understand something new about the program", "I want to pick up on some of the lines I missed before", "I want to be reminded of the ending", "I look for different things when I watch it again."

The five items were entered into a PCA with Direct Oblimin rotation based on Eigenvalues (> 1.00). KMO = .72, and Bartlett's test of sphericity was significant, $\chi^2(10) = 159.88$, $p < .001$. One factor was extracted, accounting for 47.65% of the total variance. Factor loadings are shown in Table 3.2. The scale showed acceptable internal consistency (Cronbach's α = .72).

Table 3.2: Factor loadings of "Recall" Scale

Item	*Recall*
I rewatch because…	
I want to pick up on some of the lines I missed before	.78
I want to learn or understand something new about the program	.75
I look for different things when I watch it again	.69
I want to remember the parts I forgot	.65
I want to be reminded of the ending	.57
*R*2	.48
Cronbachs α	.72

3.4.3. Quality

TV show quality as a motivation for rewatching was measured using items based on the cognitive evaluation of core and peripheral attributes, adapted from Lee et al.'s (2017) movie experience framework (p. 180). Core attributes included storyline, acting, and casting, while

peripheral attributes encompassed set design, music, costumes, and special effects (Lee et al., 2017, pp. 182-183). Items were reworded to reflect subjective enjoyment rather than evaluative judgment. Sample items included: “I like the storyline”, “I like the casting”, “I like the acting”, “I like the sets”, “I like the special effects”.

The seven items were subjected to an exploratory factor analysis using principal axis factoring with Direct Oblimin rotation and two fixed factors. KMO = .76 and Bartlett’s test was significant, $\chi^2(21) = 359.39$, $p < .001$. Two components were extracted, accounting for 64.26% of the variance. The first factor included four items related to technical quality, explaining 45.38% of the variance ($\alpha = .79$). Three items related to content quality loaded onto the second factor, which explained 18.88% of the variance ($\alpha = .74$). Factor loadings are presented in Table 3.3.

Table 3.3: Factor loadings of “Quality” Scale

Item	*Technical Quality*	*Content Quality*
I rewatch because…		
I like the special effects	.80	
I like the costumes	.74	
I like the music	.71	
I like the sets	.39	
I like the acting		.88
I like the casting		.74
I like the storyline		.50
*R*2	.45	.19
Cronbachs α	.79	.74

3.4.4. Parasocial Relationships

Parasocial relationships (PSRs) were measured using an adapted version of Slater, Ewoldsen, and Woods’s (2018) scale, which defines PSRs as retrospective, imagined relationships that persist beyond the viewing experience (p. 332). Unlike parasocial interactions (PSIs), which occur during viewing, PSRs capture the sustained perception of a character as part of one's social world after the narrative has ended (Slater et al., 2018, p. 330). The original six items were adapted to refer specifically to favorite characters from the rewatched TV show. The items include: “I like to imagine my favorite TV show characters as people I know personally”, “I often feel like characters from my favorite TV show are people I know and care about”, “Seeing my favorite characters in the TV show is like seeing good friends”, “I’m often fascinated by my favorite TV show characters as people”, “I

like to talk to others about what my favorite TV show characters are like as people", "I like to talk to others about what we would have done if we were the character."

The six items were analyzed using PCA with Direct Oblimin rotation based on Eigenvalues (> 1.00). KMO = .81 and Bartlett's test was significant, $\chi^2(15) = 389.49$, $p < .001$. One factor was extracted, accounting for 56.65% of the variance. Factor loadings are shown in Table 3.4. The scale showed strong internal consistency (Cronbach's $\alpha = .85$).

Table 3.4: Factor loadings of "Parasocial Relationships" Scale

Item	*Parasocial Relationships*
I often feel like characters from my favorite TV shows are people I know and care about	.81
I like to imagine my favorite TV show characters as people I know personally	.79
I like to talk to others about what my favorite TV show characters are like as people	.77
I like to talk to others about what we would have done if we were the character	.74
Seeing my favorite characters in a TV show is like seeing good friends	.72
I'm often fascinated by my favorite TV show characters as people	.68
*R*2	.57
Cronbachs α	.85

3.4.5. Familiarity

Familiarity as a motivation was assessed using a three-item sub-scale originally developed by Wei et al. (2008) and adapted by Chan (2022) to measure brand familiarity (p. 18). In this study, the items were tailored to assess participants' subjective knowledge and recognition of the rewatched TV show. Respondents were asked to complete the prompt, "I rewatch this TV show because" using items such as: "I have seen it before," "I am familiar with it," and "I know a lot about it."

The three items underwent PCA with Direct Oblimin rotation based on Eigenvalues (> 1.00). KMO = .63, and Bartlett's test of sphericity was significant, $\chi^2(3) = 154.63$, $p < .001$. One factor was extracted, accounting for 70.18% of the variance. Factor loadings are displayed in Table 3.5. The scale showed good internal consistency (Cronbach's $\alpha = .78$).

Table 3.5: Factor loadings of "Familiarity" Scale

Item	*Familiarity*
I rewatch because…	
I am familiar with it	.91
I have watched it before	.82
I know a lot about it	.78
*R*2	.70
Cronbachs α	.78

3.4.6. Social Engagement

Social engagement with the TV show was measured using an adapted version of the Consumers' Engagement With Brand-Related Social-Media Content (CEBSC) scale developed by Schivinski, Christodoulides, and Dabrowski (2016). The original scale distinguishes between three behavioral dimensions of engagement (consumption, contribution, and creation) based on the framework of Consumers' Online Brand-Related Activities (Muntinga et al., 2011, p. 67). For this study, the 17 items were adapted to assess participants' engagement with TV show-related content on social media. Sample items include: "I read posts related to the TV show on social media," "I like posts related to the TV show," "I initiate posts related to the TV show." Responses were recorded on a 5-point Likert scale ranging from 1 (never) to 5 (very often).

PCA with Direct Oblimin rotation was conducted based on Eigenvalues (> 1.00). Sampling adequacy was confirmed (KMO = .89), and Bartlett's test of sphericity was significant, $\chi^2(136) = 2469.14$, $p < .001$. Three components were extracted, explaining 71.47% of the total variance. While the original theoretical model proposed the dimensions of consumption, contribution, and creation, the extracted factors showed a slightly different structure based on the empirical data. Therefore, new labels were assigned to better reflect the content of the item groupings.

The first factor, explaining 51.25% of the variance (α = .95), consisted of nine items reflecting active engagement, such as posting or commenting on content. The second factor, accounting for 13.82% of the variance (α = .85), included five items that measured passive engagement, such as reading posts or following accounts. The third factor captured reactive engagement, including commenting on others' content, and included three items, explaining 6.4% of the variance (α = .84). Factor loadings are presented in Table 3.6. Based on these results, three new composite variables were created by averaging the items within each factor: *Active*

Engagement, Passive Engagement, and Reactive Engagement. These variables were subsequently used in regression analyses.

Table 3.6: Factor loadings of "CEBSC" Scale

Item	*Active Engagement*	*Passive Engagement*	*Reactive Engagement*
I write posts related to the TV shows on forums	.91		
I post videos that show the TV show	.87		
I write reviews related to the TV show	.84		
I initiate posts related to the TV show on social network sites	.82		
I comment on posts related to the TV show	.82		
I initiate posts related to the TV show	.81		
I post pictures/graphics related to the TV show	.81		
I comment on videos related to the TV show	.79		
I comment on pictures/graphics related to the TV show	.76		
I read fanpage(s) related to the TV show on social network sites		.84	
I read posts related to the TV show on social media		.80	
I follow the TV show on social network sites		.71	
I follow blogs related to the TV show		.66	
I watch pictures/graphics related to the TV show		.61	
I "like" posts related to the TV show			.91
I "like" pictures/graphics related to the TV show			.88
I share posts related to the TV show			.50
*R*2	.51	.14	.06
Cronbachs α	.95	.85	.84

3.4.7. Rewatching Behavior

Rewatching behavior was conceptualized as a habitual activity and measured using the Self-Report Habit Index (SRHI) by Verplanken and Orbell (2003). This 12-item scale captures behavioral repetition, automaticity, efficiency, and identity expression (Verplanken & Orbell, 2003, p. 1317). Participants were asked to reflect on the TV show they rewatch most often and respond to items such as: “Rewatching is something I do automatically,” “Rewatching this TV show is something I do without thinking”, “Rewatching this is something that’s typically ‘me,”, “Rewatching is something I have been doing for a long time”, “Rewatching is something that belongs to my (daily, weekly, monthly) routine.”

The 12 items were analyzed using PCA with Direct Oblimin rotation based on Eigenvalues (> 1.00). KMO = .92 and Bartlett’s test was significant, $\chi^2(66) = 1262.14$, $p < .001$. Two factors were extracted, accounting for 67.42% of the variance. Eight items related to habitual rewatching behavior loaded onto the first factor, explaining 57.37% of the variance ($\alpha = .93$). Four factors related to compulsive rewatching behavior loaded onto the second factor, explaining 10.06% of the variance ($\alpha = .84$). Factor loadings are shown in Table 3.7.

Table 3.7: Factor loadings of “SRHI”Scale

Item	*Habitual Rewatching*	*Compulsive Rewatching*
Rewatching is something…		
I do frequently	.94	
I have been doing for a long time	.87	
I do automatically	.82	
That’s typically “me”	.79	
That belongs to my (daily, weekly, monthly) routine	.72	
I do without having to consciously remember	.62	
I have no need to think about doing	.49	
I do without thinking	.45	
That would require effort not to do		.92

I start doing before I realize I'm doing it		.78
That makes me feel weird if I do not do it		.77
I would find hard not to do		.64
*R*2	.57	.10
Cronbachs α	.93	.84

3.5. Reliability & Validity

Several methodological steps were implemented to ensure the validity and reliability of the survey. Validity refers to the extent to which a survey measures what it intends to measure (Taherdoost, 2016, p. 30). Since this research used established, pre-existing scales, it benefits from previously established content and construct validity, ensuring that the survey items accurately measure the intended constructs. A pre-test assessed the questionnaire's clarity, consistency, and potential biases, allowing for necessary adjustments and changes before the official data collection (Mellinger & Hanson, 2021, p. 176). Additionally, factor analyses were performed to confirm the underlying structure of the survey and assess construct validity (Taherdoost, 2016, p. 32). Reliability was ensured through internal consistency measures, such as Cronbach's alpha, to verify that the survey items cohesively measure the same constructs (Mellinger & Hanson, 2021, p. 179). These steps ensured that the method used provided accurate and consistent data for the research.

Ethical standards were upheld throughout the research process. Participants remained anonymous as no identifying information was collected. The purpose of the study was clearly explained at the beginning of the survey, and participants were given the option to provide informed consent before proceeding. Participation was entirely voluntary, and respondents could withdraw at any time. The study involved minimal risk, and no participants were exposed to any kind of harm.

3.6. Data Analysis

Following data cleaning and preparation, composite scores were computed for each construct by averaging the items associated with that variable. This approach was applied to all multi-item scales, including recall, nostalgia, parasocial relationships, familiarity, quality, social engagement, and rewatching behavior. Before conducting further analyses, internal consistency was assessed using Cronbach's alpha to ensure reliability of the composite measures.

Regression analysis is a statistical tool used to determine the effect of independent variables on a dependent variable (Sykes, 2005, p. 2). To test the hypothesized relationships

between constructs, separate regression analyses were conducted. In a first step, to test H1a-H3e, the motivational variables (nostalgia, recall, content quality, technical quality, parasocial relationships, and familiarity) were all entered into the regression model as independent variables (IVs), and the social engagement dimensions (passive engagement, reactive engagement, and active engagement) served as the dependent variables (DVs). In a second step, to test H4a-H5c, the social engagement dimensions were entered separately as independent variables to predict the rewatching behavior dimensions (DVs). This two-step regression approach reflects the sequential logic of the research question, first assessing the influence of rewatching motivations on social engagement, and then evaluating how social engagement predicts rewatching behavior. All analyses were conducted in SPSS.

4. Results

4.1. Descriptive Statistics

Of the 158 participants who completed the survey, 25 (15.8%) identified as male, 130 (82.3%) identified as female, 1 (0.6%) identified as non-binary, and 2 (1.3%) preferred not to disclose their gender. The respondents' age ranged from 19 to 47 years (M = 25.03, SD = 4.63). The participants were asked to indicate their highest completed level of education: 13.3% were secondary school graduates, 1.9% had completed vocational training, 50.6% held a Bachelor's degree, 27.2% had a Master's degree, 1.9% had a Doctoral degree, and 5.1% preferred not to specify their education level. The sample was internationally diverse, representing 40 nationalities. The most common nationalities were German (14.6%), Swiss (11.4%), and Dutch (8.9%).

4.2. Hypotheses Testing

4.2.1. Effects of Rewatching Motivations on Social Engagement (H1a-H3f)

To examine the effects of rewatching motivations on different types of social engagement, three multiple linear regression analyses were conducted with all six motivations entered as independent variables. The dependent variables were passive, reactive, and active engagement, respectively.

A first multiple linear regression was conducted with Passive_Engagement as
The dependent variable (See Table 4.1). Predictors were the rewatching motivations (Nostalgia, Recall, Content_Quality, Technical_Quality, PSR, Familiarity). The model was found to be significant, $F(6, 151) = 7.41$, $p < .001$, $R^2 = .23$. The effect of nostalgia on passive engagement was not significant (β = .10, p = .186), rejecting Hypothesis 1a. Recall, however, was a significant positive predictor of passive engagement (β = .23, p = .003), supporting Hypothesis 1b. Content Quality (β = .05, p = .559) and Technical Quality (β = .04, p = .623) were not found to significantly predict passive engagement, thereby rejecting Hypotheses 1c and 1d. Parasocial relationships, on the other hand, significantly predicted passive engagement (β = .31, $p < .001$), supporting Hypothesis 1e. No significant relationship was found between familiarity and passive engagement (β = -.04, p = .576), leading to the rejection of Hypothesis 1f.

Table 4.1: Regression model for predicting passive engagement

	Passive Engagement
Predictor	b*
Nostalgia	.10
Recall	.23**
Content Quality	.05
Technical Quality	.04

PSR	.31***
Familiarity	-.04
R^2	.23
F	7.41
ΔR^2	.23
ΔF	7.41
p	<.001

Note. Significance levels: *p < .05, **p < .01, ***p < .001

A multiple linear regression was conducted with Reactive_Engagement as The dependent variable (see Table 4.2). Predictors were rewatching motivations. The model was found to be significant, $F(6, 151) = 3.51$, $p = .003$, R^2 =.12. Nostalgia was not found to be a significant predictor (β = .11, p = .154), and therefore, Hypothesis 2a was rejected. Recall significantly predicted reactive engagement (β = .17, p = .043), supporting Hypothesis 2b. Content Quality (β = -.08, p = .401) and Technical Quality (β = .06, p = .477) did not significantly predict reactive engagement, resulting in the rejection of Hypotheses 2c and 2d. PSR (β = .15, p = .064) and familiarity (β = .14, p = .087) also had no significant effect on reactive engagement, rejecting Hypotheses 2e and 2f.

Table 4.2: Regression model for predicting reactive engagement

	Reactive Engagement
Predictor	b*
Nostalgia	.11
Recall	.17*
Content Quality	-.08
Technical Quality	.06
PSR	.15
Familiarity	.14
R^2	.12
F	3.51
ΔR^2	.12
ΔF	3.51
p	.003

Note. Significance levels: *p < .05, **p < .01, ***p < .001

A multiple linear regression was conducted with active engagement as the dependent variable with rewatching motivations as the predictors (see Table 4.3). The model was found to be significant, $F(6, 151) = 4.60$, $p < .001$, $R^2 = .15$. Nostalgia was not found to be a significant predictor (β = .04, $p = .597$), thus, Hypothesis 3a was rejected. Recall, however, significantly predicted active engagement (β = .22, $p = .006$), supporting Hypothesis 3b. Content Quality (β = -.08, $p = .357$) and Technical Quality (β = .06, $p = .483$) both did not significantly predict active engagement, resulting in the rejection of Hypotheses 3c and 3d. PSR showed a significant positive effect (β = .26, $p = .002$), supporting Hypothesis 3e. Lastly, familiarity was not a significant predictor of active engagement (β = -.12, $p = .147$), leading to the rejection of Hypothesis 3f.

Table 4.3: Regression model for predicting active engagement

	Active Engagement
Predictor	b*
Nostalgia	.04
Recall	.22**
Content Quality	-.08
Technical Quality	.06
PSR	.26**
Familiarity	-.12
R^2	.15
F	4.60
ΔR^2	.15
ΔF	4.60
p	<.001

Note. Significance levels: *$p < .05$, **$p < .01$, ***$p < .001$

4.2.2. Effects of Social Engagement on Rewatching Behavior (H4a-H5c)

Separate linear regression analyses were conducted for each engagement type as a predictor of habitual and compulsive rewatching behavior.

Passive engagement significantly predicted habitual rewatching behavior, $F(1, 156) = 4.37$, $p = .038$, $R^2 = .03$, β = .17, thus supporting Hypothesis 4a. Reactive engagement was also a significant positive predictor for habitual rewatching, $F(1, 156) = 12.12$, $p < .001$, $R^2 = .07$, β = .27, supporting Hypothesis 4b. Similarly, active engagement significantly predicted habitual rewatching behavior, $F(1, 156) = 4.13$, $p = .044$, $R^2 = .03$, β = .16, supporting Hypothesis 4c.

However, passive engagement did not significantly predict compulsive rewatching behavior, $F(1, 156) = 2.89$, $p = .091$, $R^2 = .02$, β = .14, thus rejecting Hypothesis 5a. Reactive engagement was also not a significant positive predictor, $F(1, 156) = 3.54$, $p = .062$, $R^2 = .02$, β = .15,

rejecting Hypothesis 5b. On the other hand, active engagement significantly predicted compulsive rewatching behavior, $F(1, 156) = 12.47$, $p < .001$ $R^2 = .07$, $\beta = .27$, supporting Hypothesis 5c.

4.3. Summary of Results

H1	**Rewatching Motivations positively influence passive engagement**	
H1a	Nostalgia positively influences passive engagement	Rejected
H1b	Recall positively influences passive engagement	Accepted
H1c	Content Quality positively influences passive engagement	Rejected
H1d	Technical Quality positively influences passive engagement	Rejected
H1e	PSR positively influences passive engagement	Accepted
H1f	Familiarity positively influences passive engagement	Rejected
H2	**Rewatching Motivations positively influence reactive engagement**	
H2a	Nostalgia positively influences reactive engagement	Rejected
H2b	Recall Quality positively influences reactive engagement	Accepted
H2c	Content Quality positively influences reactive engagement	Rejected
H2d	Technical Quality positively influences reactive engagement	Rejected
H2e	PSR positively influences reactive engagement	Rejected
H2f	Familiarity positively influences reactive engagement	Rejected
H3	**Rewatching Motivations positively influence active engagement**	
H3a	Nostalgia positively influences active engagement	Rejected
H3b	Recall positively influences active engagement	Accepted
H3c	Content Quality positively influences active engagement	Rejected
H3d	Technical Quality positively influences active engagement	Rejected

H3e	PSR positively influences active engagement	Accepted
H3f	Familiarity positively influences active engagement	Rejected
H4	**Social Engagement positively influences habitual rewatching behavior**	
H4a	Passive Engagement positively influences habitual rewatching behavior	Accepted
H4b	Reactive Engagement positively influences habitual rewatching behavior	Accepted
H4c	Active Engagement positively influences habitual rewatching behavior	Accepted
H5	**Social Engagement positively influences compulsive rewatching behavior**	
H5a	Passive Engagement positively influences compulsive rewatching behavior	Rejected
H5b	Reactive Engagement positively influences compulsive rewatching behavior	Rejected
H5c	Active Engagement positively influences compulsive rewatching behavior	Accepted

5. Discussion

This study aimed to investigate the relationship between motivations for rewatching television shows and social media engagement, as well as how these types of engagement influence rewatching behavior. This chapter interprets and contextualizes the study's key findings in relation to the theoretical framework and prior research.

5.1. The Influence of Rewatching Motivations on Social Engagement

All three regression models were significant, but only certain motivations were consistent predictors, suggesting that not all rewatching motivations translate equally into different levels of social engagement online. The following sections offer reflect on this and offer potential explanations.

5.1.1. Nostalgia

Contrary to theoretical expectations, nostalgia, often considered a socially connective emotion (Wildschut et al., 2010, pp. 573-576), did not significantly predict any form of social engagement, leading to the rejection of Hypotheses 1a, 2a, and 3a. This suggests that nostalgia alone may not be a sufficient motivator for viewers to consume, react to, or create content related to rewatched television shows on social media platforms. While nostalgia may play a key role in prompting personal rewatching behavior, the findings indicate that it does not necessarily extend into socially observable actions online. Although prior literature has emphasized the social qualities of nostalgia (Sedikides & Wildschut, 2019, pp. 148-149; Wildschut et al., 2010, p. 573), much of this research has focused on its role in relation to interpersonal connection in offline contexts. In contrast, the present findings support the idea that nostalgic media consumption may be more introspective and emotionally private. As previous studies have noted, nostalgia is closely linked to autobiographical memory, mood regulation, and a return to formative life periods (Zhang et al., 2023, p. 485; Wildschut et al., 2006, p. 976; Furno-Lamaude & Anderson, 1992, p. 365). These functions may prompt individuals to rewatch familiar content as a form of emotional comfort or self-reflection. Therefore, rather than expressing rewatching-related nostalgia outwardly via social media, viewers may instead consume nostalgic content in private for emotional comfort, consistent with more personal coping mechanisms (Zhang et al., 2023, p. 485; Bentley & Murray, 2016, p. 12)

5.1.2. Recall

As hypothesized, recall was a consistent and significant predictor across all three types of engagement, offering support for Hypotheses 1b, 2b, and 3b. This suggests that cognitive investment, such as the desire to remember details or learn something new, is a strong motivator for not only returning to familiar shows but also engaging socially with related content online. The

results align with those of Shestyuk et al. (2019), who demonstrated that memory-related processing during TV viewing predicts post-viewing engagement, such as live tweeting and content sharing (p. 13). While attention and emotion may lead to immediate reactions, recall contributes to what is remembered and subsequently discussed. As Furno-Lamaude and Anderson (1992, p. 366) and Bentley and Murray (2016, p. 2) highlight, audiences frequently revisit previously watched content to reinforce their understanding and refine their interpretations, especially in complex media environments. This process extends into social spaces, as viewers turn to online forums and social media to exchange interpretations, clarify scenes, or collectively revisit key moments. These shared acts of meaning-making reflect how memorable content fosters ongoing conversation, a process Bourdon (2003, pp. 21-23) associates with the recall of both narrative and emotional context. Therefore, it can be said that recall, as a motivation to rewatch, does not just trigger personal reflection but also gives viewers something to revisit and discuss with one another.

5.1.3. Quality

Contrary to expectations, neither content nor technical quality significantly predicted any form of social engagement, rejecting Hypotheses 1c, 1d, 2c, 2d, 3c, 3d. These findings diverge from the assumption that high-quality programming enhances social interaction by providing meaningful or aesthetically superior content for audiences to connect with (Guo & Chan-Olmsted, 2015, pp. 251–253). While content quality, including elements such as storyline, dialogue, and character development, has been associated with viewer satisfaction and rewatch intention (Yang & Zhong, 2016, pp. 23–24), the findings suggest that it may not necessarily lead to social engagement behaviors. One possible explanation is that emotional storytelling and narrative depth, although important for rewatch motivation (Lee et al., 2017, pp. 175-176; Wang & Tang, 2021, pp. 4-5), tend to evoke private feelings rather than public interaction, especially when viewers consume content alone or without a socially embedded context. Moreover, the results for content quality may reflect the saturation of well-crafted content in the current media environment. As Bayo-Moriones et al. (2018) suggest, perceived quality is often filtered through personal preference, entertainment value, and alignment with individual values (pp. 194-196). This means that content deemed high-quality by production standards may not resonate with audiences at a social level. Thus, the current results complicate the assumption that “content is king” in driving social media interaction (Guo & Chan-Olmsted, 2015, p. 253) and suggest that high-quality content has a limited impact on shaping how viewers engage socially with media content.

5.1.4. Parasocial Relationships

The positive influence of parasocial relationships on both passive and active engagement affirms their central role in influencing online engagement with TV-related content. As defined by

Rubin and McHugh (1987), PSRs are enduring, one-sided emotional bonds between viewers and media personas (p. 280). This emotional connection, as Slater, Ewoldsen, and Woods (2018) argue, is distinct from parasocial interaction, which occurs only during media exposure (p. 331). The current findings support this distinction, showing that PSRs are sustained beyond the moment of viewing and manifest in passive behaviors (e.g., liking) and active behaviors (e.g., content creation) online.

This persistence is particularly evident in what Holladay and Edgar (2020, pp. 214-215) refer to as the "post-object" era, where media objects remain perpetually accessible through streaming and digital platforms. Viewers now have endless opportunities to reengage with characters and narratives, deepening their emotional attachments with each rewatch. As Furno-Lamaude and Anderson (1992, p. 366) suggest, repeated exposure through reruns intensifies these perceived social bonds, making rewatching a means of emotional maintenance and companionship. Social media platforms further facilitate this continuity. As Guo (2018, p. 205) notes, digital environments allow viewers to interact with characters and fellow fans, strengthening these parasocial ties. These platforms may enable viewers to find community in shared attachment to the same characters.

This helps explain why PSRs in this study predicted passive and active engagement, as viewers seek to sustain and publicly express their emotional investments. Therefore, viewers motivated by strong emotional bonds with characters are not only drawn back to the content itself but are also inclined to share and sustain these attachments publicly.

5.1.5. Familiarity

In contrast to the expectations, the current study did not find a significant relationship between familiarity and any form of social engagement, leading to the rejection of Hypotheses 1f, 2f, and 3f. This contrasts with previous literature suggesting that familiarity fosters emotional security, predictability, and social bonding through shared rewatching experiences (Winet & O'Brien, 2024, p. 3; Litman & Kohl, 1992, pp. 384-386). One possible explanation for this divergence is that while familiarity may influence the decision to rewatch, it does not necessarily translate into social behaviors on digital platforms. The theoretical link between familiarity and social connectedness may manifest more strongly in offline contexts, such as co-viewing with friends or family, than in online engagement behaviors like liking, commenting, or posting. Additionally, the emotional comfort and predictability associated with familiar content may encourage private viewing, rather than outward social participation.

5.2. The Influence of Social Engagement on Rewatching Behavior

The final set of analyses confirmed the theorized relationship between social engagement and rewatching behavior, though with notable distinctions between habitual and compulsive patterns.

These results reinforce the idea that social interaction online plays a key role in shaping how rewatching behavior manifests over time. As hypothesized, all types of engagement significantly predicted habitual rewatching (supporting H4a-H4c), while compulsive rewatching was only predicted by active engagement (supporting H5c). These findings align with previous research emphasizing the social dimension of rewatching. As Furno-Lamaude & Anderson (1992, p. 362) and Winet & O'Brien (2024, pp. 14, 22) argue, rewatching is often socially motivated, functioning as a bonding activity that reinforces interpersonal relationships and shared rituals. The fact that all forms of engagement, such as liking, commenting, or even posting, were linked to habitual rewatching suggests that any level of online social interactions related to a TV show can serve as cues that trigger repeated consumption. In line with Gelper et al. (2024, p. 65) and LaRose (2010, pp. 196-199), such behaviors may act as contextual triggers in a habit loop, where encountering media-related posts online prompts viewers to rewatch content automatically. Therefore, these results support media habit theory, which suggests that social media engagement as a contextual cue can influence automatic media habits (LaRose, 2010, p. 198).

However, the selective effect of active engagement on compulsive rewatching (H6f) reveals a more complex dynamic. Unlike passive or reactive behaviors, active engagement, such as commenting, posting, or initiating discussions, requires greater cognitive and emotional involvement. Therefore, those who invest a high amount of effort into media engagement may experience a stronger emotional and psychological dependence on the media object. As Siles et al. (2025) argue, active involvement in online fan cultures can foster a sense of ontological comfort, a psychological state of stability and emotional security derived from familiar media (p. 89). In this sense, compulsive rewatching may reflect a coping mechanism, where deeply invested viewers repeatedly return to familiar content to manage uncertainty, stress, or emotional distress.

These findings suggest that while habitual rewatching can be driven by any level of social engagement, compulsive rewatching is more likely to emerge from active, participatory engagement that may blur the boundary between media consumption and emotional reliance. This distinction is not only important for theoretical clarity but also for understanding how digital platforms can shape viewer relationships with content in different ways.

6. Conclusion

This study set out to examine how motivations for rewatching television shows influence different forms of social media engagement and how these engagement types, in turn, predict rewatching behavior. Drawing on the Uses and Gratifications framework and media habit theory, the study aimed to bridge the gap between individual motivations, online participation, and repeat viewing behaviors, providing a possible explanation for why audiences return to familiar content.

The study employed a quantitative design, using an online survey completed by 158 participants who had previously rewatched a television show. Drawing on validated scales adapted to the rewatching context, the analysis focused on five core motivations (nostalgia, recall, perceived content and technical quality, parasocial relationships, and familiarity) and their influence on three distinct forms of social engagement: passive, reactive, and active. A two-step regression approach was employed to examine how these motivations predicted different types of engagement and how each engagement type subsequently influenced rewatching behavior.

The findings offer partial support for the conceptual model. In the first stage of analysis, distinct motivations were identified that predict different types of social engagement. Recall and parasocial relationships emerged as the most consistent predictors across all engagement types, underscoring the role of cognitive involvement and emotional attachment with characters in driving social media interaction. In contrast, nostalgia, quality, and familiarity did not have a significant effect on social engagement, challenging existing assumptions that emotionally comforting or aesthetically pleasing content necessarily prompts social interaction online. These results contribute to a more differentiated understanding of how specific motivational dimensions correspond with different levels of online interaction. In the second stage of analysis, all three engagement types significantly predicted habitual rewatching behavior, highlighting the reinforcing loop between social participation and media use habits. Notably, only active engagement was found to predict compulsive rewatching behavior. This suggests that more involved and expressive forms of social media use may be associated with a deeper emotional investment or even a dependence on familiar content.

6.1. Theoretical and Managerial Contributions

The findings contribute to the literature in several ways. Theoretically, the study extends the U&G framework by linking specific rewatching motivations to different forms of social engagement, rather than treating engagement as a singular outcome. This highlights the need to categorize viewer behaviors according to the specific gratifications they provide. For examplele, recall, unlike nostalgia or familiarity, emerged as a consistent predictor across engagement types, suggesting that cognitively engaging motivations are more likely to translate into social participation.

The results also reinforce and advance media habit theory by demonstrating that social media engagement can act as a contextual cue that triggers habitual rewatching. All forms of social engagement online can function as stimuli that support automatic media routines, consistent with LaRose's (2010) conceptualization of habitual media use (pp. 196-199). Importantly, the study reveals that different types of engagement predict distinct patterns of rewatching, highlighting that repeated media use is not uniform but rather shaped by varying degrees of intentionality and emotional involvement.

Conceptually, the study also strengthens the distinction between habitual and compulsive rewatching, an area that has been underexplored in prior research. By identifying that only active engagement predicts compulsive behavior, this study moves beyond simplistic frequency-based models. It adds important aspects to the understanding of repeated media use as either routine or emotionally driven. At the same time, the exclusive link between active engagement and compulsive rewatching reveals a possible deeper mechanism: intense social participation may strengthen emotional dependency and blur the line between habitual behavior and psychological reliance. This supports theories of ontological comfort (Siles et al., 2025, p. 89), where viewers seek emotional stability through familiar content amplified by participatory media environments.

Methodologically, the research highlights the value of applying consumer engagement models to entertainment contexts, where engagement encompasses not only brand or product interaction but also fan-driven participation. It also further emphasizes the importance of treating social engagement as a multidimensional construct, with passive, reactive, and active behaviors each providing unique insights into the emotional and social processes underlying rewatching behavior. This multidimensional approach enables a more in-depth understanding of how and why audiences engage with familiar content online.

Practically, these results have relevance for content creators, streaming platforms, and media marketers. For streaming services aiming to foster long-term viewer retention, content that encourages recall (e.g., complex narratives, hidden details) or fosters parasocial relationships (e.g., relatable characters, strong character development) may increase both social engagement and repeat viewing. Providing tools to support or prompt online participation related to the content may encourage users to rewatch content more often and in habitual or compulsive ways.

6.2. Limitations

Despite its contributions, this study is subject to several limitations that should be acknowledged and considered. First, the reliance on self-reported data introduces the potential for several biases. Participants may have been influenced by social desirability, leading them to provide responses they perceived as more socially acceptable rather than entirely accurate (Nederhof,

1985, p. 264). Memory bias may also have affected the accuracy of participants' recall of their rewatching habits and engagement behavior. Additionally, the length of the questionnaire, which covered multiple constructs across motivations, engagement types, and rewatching behaviors, may have resulted in response fatigue. This could have impacted participant attentiveness and, therefore, the reliability of later responses, particularly toward the end of the survey.

The sampling strategy employed a combination of purposive and convenience sampling, targeting individuals who had rewatched a TV show and were accessible through online platforms. While this is effective in reaching the target audience, the sample may not be fully representative of the broader population. Additionally, the sample was predominantly composed of young female participants, with most participants coming from Germany, Switzerland, and the Netherlands. This limits the generalizability of the findings to broader or more diverse populations.

Measuring rewatching behavior presents inherent challenges. This study utilized the Self-Report Habit Index (SRHI) to evaluate habitual and compulsive rewatching tendencies. Although the SRHI is a widely accepted and validated measure for habitual behaviors (Naab & Schnauber, 2014, p. 132), it may not fully capture the complexity of rewatching practices, particularly in the context of digital media consumption. A more personal or in-depth analysis, potentially incorporating behavioral data such as viewing logs or diary studies, could deliver more insights into the frequency, context, and motivations behind repeated viewing behavior.

6.3. Recommendations for future research

Building on the limitations discussed above, future research could explore several options to deepen the understanding of rewatching behavior and social engagement in digital media contexts.

Firstly, incorporating qualitative methods such as in-depth interviews or diary studies would provide a more in-depth understanding of individual motivations for rewatching. While this study identified key motivations using existing literature and standardized scales, qualitative approaches could uncover more specific drivers, which are often difficult to capture through surveys alone. Moreover, qualitative data could help differentiate more clearly between habitual and compulsive rewatching, which warrants further exploration in terms of its psychological and behavioral implications.

Secondly, future studies should consider platform-specific and content-specific analyses**.** Different streaming platforms (e.g., Netflix, Disney+, YouTube) offer varying affordances that may shape both rewatching behavior and social engagement in distinct ways. Likewise, certain genres or formats, such as sitcoms, dramas, or reality TV, may elicit different types of rewatching motivations and engagement patterns.

Thirdly, longitudinal research designs would allow scholars to track how motivations for rewatching and modes of engagement evolve over time. For instance, do users initially rewatch for

comfort or nostalgia, but gradually develop deeper parasocial bonds or more habitual viewing patterns? Can social engagement, particularly active forms such as content creation or fandom participation, sustain or even intensify rewatching behavior over the course of months or years?

Given that recall and parasocial relationships were the only significant predictors of social engagement, future research would benefit from a closer examination of these two motivations. Their recurring influence suggests that not all rewatching is driven by nostalgia or comfort alone, but rather by cognitive and emotional processes that actively connect viewers to content and characters over time. Further studies could explore how recall-related engagement varies across genres or viewer demographics, and whether deeper cognitive involvement leads to more sustained engagement. Additionally, future research might investigate how PSRs develop across multiple rewatches and how they are sustained in digital spaces.

Finally, future research could benefit from comparing online and offline forms of social engagement. While this study focused on social engagement on social media, many rewatching experiences happen in offline contexts, such as co-viewing with friends or family. Examining how these distinct modes of engagement differ in their relationship to rewatching behavior could offer a new understanding of the social dimensions of repeated media consumption.

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4. Appendix - Survey Questionnaire

Start of Block: Introduction

Dear respondent, I appreciate your interest in this research! As part of my Master's Thesis project in Media & Creative Industries, I am conducting a study to explore how motivations for rewatching TV shows influence social engagement and rewatching behavior. The questionnaire will take approximately 5-10 minutes to fill in. Please answer each question carefully and honestly, as I am sincerely interested in your personal opinions and experiences. There are no right or wrong answers. In the context of this study, Rewatching means watching a TV show (or episodes of a show) that you have already seen before, either in full or in part. This can include watching the same series again from the beginning, rewatching favorite episodes, or returning to a show after some time. All research data remain completely confidential and are collected anonymously and stored securely. I will not be able to identify you. Your responses will be used solely for academic purposes. There are no foreseeable risks or discomforts associated with participating in this research. Your participation is voluntary, and you can discontinue at any time. Please complete this survey only if you are at least 18 years old. If you have questions about this research, in advance or afterward, please contact: nina.schilken@student.eur.nl Thank you for your time and participation!

Q30 If you understand the information above and freely consent to participate in this study, click on the "I agree" button below to start the questionnaire.

- ○ I agree (1)
- ○ I do not agree (2)

Skip To: End of Survey If If you understand the information above and freely consent to participate in this study, click on... = I do not agree

End of Block: Introduction

Start of Block: Rewatching

Q4 Have you ever rewatched a TV show?

- ○ Yes (1)
- ○ No (2)

Skip To: End of Survey If Have you ever rewatched a TV show? = No

Q5 Think about your favorite TV show to rewatch.

Q6 What is the genre of this TV show?

- ○ Comedy/Sitcom (1)
- ○ Drama (2)
- ○ Thriller (3)
- ○ Romance (4)
- ○ Documentary (5)
- ○ Action (6)
- ○ Horror (7)
- ○ Reality (8)
- ○ Other (9)

Q7 What is the name of this TV show?

_____

_____

_____

_____

_____

End of Block: Rewatching

Start of Block: Motivations for Rewatching

Q8 The following questions will ask about reasons why you rewatch the show you just named. Please answer the statements keeping this specific show in mind and rate your level of agreement on a scale from 'Strongly Disagree' to 'Strongly Agree'.

End of Block: Motivations for Rewatching

Start of Block: Nostalgia

N1 I rewatch this TV show because..

	Strongly disagree (1)	Disagree (2)	Neither disagree nor agree (3)	Agree (4)	Strongly agree (5)
it brings back memories of good times from my past (1)	○	○	○	○	○
it reminds me of good times from my past (2)	○	○	○	○	○
it serves as a pleasant reminder of my past (3)	○	○	○	○	○
it reminds me of when I was young (4)	○	○	○	○	○

End of Block: Nostalgia

Start of Block: Recall

R1 I rewatch this TV show because...

	Strongly disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly Agree (5)
I want to remember the parts I forgot (1)	○	○	○	○	○
I want to learn or understand something new about the program (2)	○	○	○	○	○
I want to pick up on some of the lines I missed before (3)	○	○	○	○	○
I want to be reminded of the ending (4)	○	○	○	○	○
I look for different things when I watch it again (5)	○	○	○	○	○

End of Block: Recall

Start of Block: Quality

Q1 I rewatch this TV show because..

	Strongly disagree (1)	Disagree (2)	Neither disagree nor agree (3)	Agree (4)	Strongly agree (5)
I like the storyline (1)	○	○	○	○	○
I like the casting (2)	○	○	○	○	○
I like the acting (3)	○	○	○	○	○
I like the sets (4)	○	○	○	○	○
I like the music (5)	○	○	○	○	○
I like the special effects (6)	○	○	○	○	○
I like the costumes (7)	○	○	○	○	○

End of Block: Quality

Start of Block: Familiarity

F1 I rewatch this TV show because...

	Strongly disagree (1)	Disagree (2)	Neither disagree nor agree (3)	Agree (4)	Strongly agree (5)
I have watched it before (1)	○	○	○	○	○
I am familiar with it (2)	○	○	○	○	○
I know a lot about it (3)	○	○	○	○	○

End of Block: Familiarity

Start of Block: Parasocial Relationships

Q16 Rate your agreement with the following statements regarding your feelings towards your favorite characters in the TV show you mentioned.

	Strongly disagree (1)	Disagree (2)	Neither disagree nor agree (3)	Agree (4)	Strongly agree (5)
I like to imagine my favorite TV show characters as people I know personally (1)	○	○	○	○	○
I often feel like characters from my favorite TV show are people I know and care about (2)	○	○	○	○	○
I like to talk to others about what my favorite TV show characters are like as people (3)	○	○	○	○	○

Seeing my favorite characters in a TV show is like seeing good friends (4)	○	○	○	○	○
I like to talk to others about what we would have done if we were the characters (5)	○	○	○	○	○
I'm often fascinated by my favorite TV show characters as people (6)	○	○	○	○	○

End of Block: Parasocial Relationships

Start of Block: Block 15

Q28 In the following section you will be asked about your social media engagement with the TV show you rewatch.

End of Block: Block 15

Start of Block: Social Engagement

SE 1 Rate the following statements on a scale from 'Never' to 'Very often'.

	Never (1)	Rarely (2)	Sometimes (3)	Often (4)	Very often (5)
I read posts related to the TV show on social media (1)	○	○	○	○	○
I read fanpage(s) related to the TV show on social network sites (2)	○	○	○	○	○
I watch pictures/graphics related to the TV show (3)	○	○	○	○	○
I follow blogs related to the TV show (4)	○	○	○	○	○
I follow the TV show on social network sites (5)	○	○	○	○	○

Page Break

SE 2 Rate the following statements on a scale from 'Never' to 'Very often'.

	Never (1)	Rarely (2)	Sometimes (3)	Often (4)	Very often (5)
I comment on videos related to the TV show (1)	○	○	○	○	○
I comment on posts related to the TV show (2)	○	○	○	○	○
I comment on pictures/graphics related to the TV show (3)	○	○	○	○	○
I share posts related to the TV show (4)	○	○	○	○	○
I "like" pictures/graphics related to the TV show (5)	○	○	○	○	○
I "like" posts related to the TV show (6)	○	○	○	○	○

Page Break

SE 3 Rate the following statements on a scale from 'Never' to 'Very often'.

	Never (1)	Rarely (2)	Sometimes (3)	Often (4)	Very often (5)
I initiate posts related to the TV show (1)	○	○	○	○	○
I initiate posts related to the TV show on social network sites (2)	○	○	○	○	○
I post pictures/graphics related to the TV show (3)	○	○	○	○	○
I write reviews related to the TV show (4)	○	○	○	○	○
I write posts related to the TV shows on forums (5)	○	○	○	○	○
I post videos that show the TV show (6)	○	○	○	○	○
Please click "rarely" (7)	○	○	○	○	○

End of Block: Social Engagement

Start of Block: Block 13

Q23 You will now be asked questions about your rewatching behavior.

End of Block: Block 13

Start of Block: RW Behavior

RW 1 How often do you rewatch TV shows?

- Never (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very often (5)

RW 2 Please rate your agreement with the following statements. Rewatching is something...

	Strongly disagree (1)	Disagree (2)	Neither disagree nor agree (3)	Agree (4)	Strongly agree (5)
I do frequently (1)	○	○	○	○	○
I do automatically (2)	○	○	○	○	○
I do without having to consciously remember (3)	○	○	○	○	○
that makes me feel weird if I do not do it (4)	○	○	○	○	○
I do without thinking (5)	○	○	○	○	○
that would require effort not to do (6)	○	○	○	○	○

Page Break

Q29 Rewatching is something...

	Strongly disagree (1)	Disagree (2)	Neither agree nor disagree (3)	Agree (4)	Strongly agree (5)
that belongs to my (daily, weekly, monthly) routine (1)	○	○	○	○	○
I start doing before I realize I'm doing it (2)	○	○	○	○	○
I would find hard not to do (3)	○	○	○	○	○
I have no need to think about doing (4)	○	○	○	○	○
that's typically "me" (5)	○	○	○	○	○
I have been doing for a long time (6)	○	○	○	○	○

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Control How often do you watch TV?

- Never (1)
- Rarely (2)
- Sometimes (3)
- Often (4)
- Very often (5)

Q34 On average, how many hours a week do you watch TV?

- Less than 1 hour (1)
- 1-3 hours (2)
- 4-6 hours (3)
- 7-10 hours (4)
- 11-14 hours (5)
- More than 14 hours (6)

End of Block: RW Behavior

Start of Block: Demographics

Q9 In this last part of the survey, I would like to ask you to share some information about yourself.

Q10 What is your age? (Please indicate in numbers, e.g. 25)

_____

_____

_____

_____

_____

Q11 What is your gender?

- ○ Male (1)
- ○ Female (2)
- ○ Non-binary / third gender (3)
- ○ Prefer not to say (4)

Q12 What is your nationality? (e.g. Dutch)

_____

_____

_____

_____

_____

Q13 What is your highest completed level of education?

- ○ No formal education (1)
- ○ Primary Education (2)
- ○ Secondary Education (3)
- ○ Vocational Training (4)
- ○ Bachelor's Degree (or equivalent) (5)
- ○ Master's Degree (or equivalent) (6)
- ○ Doctorate or higher (7)
- ○ Prefer not to say (8)

End of Block: Demographics

Erasmus School of History, Culture and Communication

Declaration Page: Use of Generative AI Tools in Thesis

Student Information
Name: Nina Lisa Schilken
Student ID: 672323
Course Name: Master Thesis CM5000
Supervisor Name: Dr. Jinju Muraro-Kim
Date: 25.06.2025

Declaration:

Acknowledgment of Generative AI Tools
I acknowledge that I am aware of the existence and functionality of generative artificial intelligence (AI) tools, which are capable of producing content such as text, images, and other creative works autonomously.

GenAI use included:
- Improving grammar and spelling corrections with Grammarly
- To summarize academic articles in the process of finding articles for the theoretical framework (e.g. "summarize the findings of this paper.")
- To improve sentence structure and clarity (e.g. "improve the structure of this sentence to make it more clear.")

☒ I declare that I have used generative AI tools, specifically Grammarly and ChatGPT, in the process of creating parts or components of my thesis. The purpose of using these tools was to aid in generating content or assisting with specific aspects of thesis work.

☐ I declare that I have NOT used any generative AI tools and that the assignment concerned is my original work.

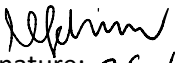
Signature: 
Date of Signature: 26/06/2025

Extent of AI Usage
☒ I confirm that while I utilized generative AI tools to aid in content creation, the majority of the intellectual effort, creative input, and decision-making involved in completing the thesis were undertaken by me. I have enclosed the prompts/logging of the GenAI tool use in an appendix.

Ethical and Academic Integrity
☒ I understand the ethical implications and academic integrity concerns related to the use of AI tools in coursework. I assure that the AI-generated content was used responsibly, and any content derived from these tools has been appropriately cited and attributed according to the guidelines provided by the instructor and the course. I have taken necessary steps to distinguish between my original work and the AI-

generated contributions. Any direct quotations, paraphrased content, or other forms of AI-generated material have been properly referenced in accordance with academic conventions.

By signing this declaration, I affirm that this declaration is accurate and truthful. I take full responsibility for the integrity of my assignment and am prepared to discuss and explain the role of generative AI tools in my creative process if required by the instructor or the Examination Board. I further affirm that I have used generative AI tools in accordance with ethical standards and academic integrity expectations.

Signature: 
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