

Parasocial Bereavement:

Where Do They Turn When their Soap Opera Friends Depart?

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Abstract

This study surveyed the depth of the Parasocial Relationships soap opera viewers experience. This research queried the choices of the 221 respondents, and these findings reveal that some sufferers may experience Parasocial Bereavement as a result of their permanently severed parasocial relationships. Almost a quarter of participants were males and they exhibited slightly higher parasocial attachment than women. Most respondents characterized their parasocial loss as similar to the loss of a close friend and 80% reported missing their cancelled soaps all the time even though the shows were cancelled many years ago.

Introduction

Between 2009 – 2013, four long-running daytime soap operas, *All My Children*, *One Life To Live*, *As the World Turns*, and *The Guiding Light*, were cancelled leaving their fans with a handful of choices and doubts concerning the survival of their beloved daytime television genre. Fast-forward a few years and “the soap bubble that was supposed to bust is still very much intact,” (Kissell, 2014, p.1), and the demographic is getting younger according to *Variety* magazine. The daytime soaps currently airing are flourishing, yet fans of the defunct shows mourn their loss in Facebook groups - daily.

The final four legacy soaps cater to their younger fans and curate Twitter feeds, Instagram, and Facebook pages that offer “sneak peeks” and other insider information to dedicated followers. The Facebook page for *The Young and the Restless* (YnR) has well over 1.4 million likes and 1.3 million followers, and, *General Hospital* has even higher Facebook numbers and its Twitter account had 225,000 followers as of July 25, 2017.

This research sought to understand the choices of the abandoned ardent fans of *All My Children*, *One Life To Live*, *As the World Turns*, and *The Guiding Light* and how these viewers use daytime soap operas. These fans of many years suddenly lost their parasocial friends. Parasocial relationships, as established by Horton & Wohl (1956), are one-sided connections that result from a perceived intimate bond by the viewer with a television personality or a community of characters as found in soap operas.

This paper explores Parasocial Interaction Theory (Horton & Wohl 1956) in an attempt to understand relationships with cancelled and existing

daytime soap operas. This research posits that some viewers experience a type of parasocial bereavement when a show is permanently cancelled. This research used a survey instrument through which participants expressed their loss and shared if and how they replaced these parasocial liaisons.

The unwelcomed end of parasocial experiences may mimic the loss endured in an interpersonal relationship when a real life friend moves away or dies. Some soap opera consumers may experience this profound loss as a type of bereavement and detachment similar to the permanent loss or death of a real-world friend. This may include experiencing mourning for the lost relationship, and thinking about it continually. This paper will refer to this experience of the permanent loss of a parasocial relationship as "Parasocial Bereavement."

Review of Literature

Horton and Wohl first described the one-sided bond between the mass media consumer and the performer as a Parasocial Relationship (Horton & Wohl, 1956/2006). They contended that performers use the same type of body language used in interpersonal relationships for engagement. Television personae aggressively work to "create an illusion of intimacy" (Horton & Wohl, 1956, p. 4) and may do so through demeanor while camera angles are exploited to make the viewer feel an intimate part of the television reality. When a television personality looks straight into the camera, the viewer may perceive that the character is looking directly at him (Hartmann & Goldhoorn, 2011).

Horton and Wahl found that there is virtually no obligation for the viewer to engage in a parasocial interaction but if they choose to participate, it is not a different kind of connection than an interpersonal relationship, rather it may differ in intensity and a lack of interplay (Horton & Wohl, 1956/2006). The pioneering researcher of radio soap operas, Herta Herzog (1941/2004), found that listeners often seek solutions to their interpersonal relationship problems through the actions of characters. In 1957 Horton and Strauss clarified the meaning of parasocial by differentiating it from both interpersonal and vicarious interaction (Horton & Straus, 1957).

Parasocial interactions may provide an understanding of the "audience – media relationship" (Auter & Palmgreen, 2000, p. 79). Parasocial Interaction Theory may be used to define the unrequited relationship a viewer has with the media personae (Ballantine & Martin, 2005) that has the viewer adopting the television persona as a part of their daily social structure. This unreciprocated connection that a television consumer develops with a "mediated persona" is deemed a Parasocial Relationship (Rubin & McHugh, 1987, p. 280) and may result in the viewer considering her liaison with the persona similar to real-world connections (Perse & Rubin, 1989).

In the mid-1990s, researchers began to differentiate between parasocial relationship (PSR) and Parasocial Interaction (PSI). PSI is considered

one-sided and occurs only during the mediated communication; whereas, PSR extends beyond the time the viewer watches the program (Schramm & Hartmann, 2008; Schramm & Wirth, 2010) and may have viewers thinking or talking about their soap opera friends while not watching. Viewers may engage in this Parasocial Relationship even when the television is turned off (Rubin, 1987). Sometimes viewers may daydream about their favorite characters and others may discuss plots and characters with their friends, coworkers, and family. People are more interested in having a Parasocial Relationship with a character that appeals to them as either a work or social friend rather than because of the lure of physicality (Rubin & McHugh, 1987) despite male actors regularly removing their shirts to reveal well-developed pecs and washboard abs. Perse and Rubin (1989) conjecture that people sometimes choose their favorite character because they can foresee the persona's reactions and point of view.

Herzog (1941/2004) posited that when soap opera listeners' issues are complex, they consume more programs. Soap opera characters may provide context to viewers on the appropriate behavior of a person of their age, sex, and social position at any point in their lives (Gerbner, Gross, Morgan, & Signorielli, 1986).

Viewers may acquire a distorted view of reality in correlation with the amount of television viewed. The intensity of female subjects' Parasocial Relationships with soap opera characters' correlates with time viewed (Camella, 2001). The magnitude of the parasocial relationship intensifies the longer the TV relationship continues (Perse, 1989) and suggests cultivation. Consumers who "frequently and ritualistically select soap operas as an undemanding activity" (Carveth & Alexander, 1985, p. 259) may experience a higher media message cultivation impact. Research supporting the Cultivation Theory found that the more episodes of a soap opera watched by a college student, the more deeply involved they become in a Parasocial Relationship (Camella, 2001). Carveth and Alexander (1985) suggest that using Cultivation Theory to analyze television viewing would assume that viewers have the same motivations.

Parasocial Relations may substitute for interpersonal alliances for some soap opera viewers. The Parasocial Interaction may fill out the social realm for many, but for some, the interaction becomes a Parasocial Relationship (Horton & Wohl, 1956). People who watch a television personality regularly may conflate the "increased intimacy in past interpersonal relationships with their Parasocial Relationship (Rubin, Perse & Powell, 1985, p. 156). The mechanics of parasocial relationships may bear similarities to interpersonal interactions. Herzog (1941/2004) contends these broadcast soaps are verisimilar to real life interactions for the consumers and may act as a substitute for their mundane life experiences. Rubin and Perse (1987) speculated that Parasocial Relationships might stem from the basic human instinct to create attachments. When viewers adopt a media persona and her characteristics,

they may develop a relationship comparable to their real-world interactions (Giles, 2002). Lather and Moyer-Guse (2011) wrote about the nonpermanent Parasocial Breakups viewers experienced during a television writers' strike. When parasocial television relationships cease, the researchers determined that consumers of sizeable quantities of television programming experienced greater distress (Lather & Moyer-Guse, 2011). When a television show is to be cancelled, viewers anticipate feelings analogous to an interpersonal breakup (Cohen, 2004). Eyal and Cohen (2006) examined Parasocial Breakups through the lens of the weekly network television program *Friends* which had a 10-year run. They noted that the presentational of a situation comedy versus a dramatic soap opera may impact the intensity of the parasocial experience (Eyal & Cohen, 2006).

Parasocial Bereavement

The cancellation of long-running daytime soap operas may result in a more profound reaction - Parasocial Bereavement. The permanent severance of daytime soap opera fans from their parasocial families and friends may be more akin to death than a breakup when the only choice is to reminisce fondly about the loved one. Some soap opera viewers may be long-term, 5-days a week consumers with a potential for much stronger Parasocial Relationships than found in Eyal and Cohen's examination of the weekly sit-com. Soap opera viewers spend 80 percent more time with their parasocial friends than do viewers of a once weekly primetime program. This research posits that some soap opera viewers may experience the stronger response of Parasocial Bereavement.

This study questioned if participants replaced their cancelled soaps with other soap operas and if they watched reruns or recorded episodes. In the absence of fresh television episodes, researchers found that participants replaced their program with other media and not social interactions (Lather & Moyer-Guse, 2011).

A soap opera fan offered her heartfelt response to the cancellation of *All My Children* for inclusion in this research. An excerpt appears below and the complete Facebook message can be found in Appendix A.

...I will be losing a friend. I have known this friend since I was 14 years old, the summer my mother died. My friend got me through that summer and many other tough times during my life. I spent months in the hospital when I had leukemia, and my friend was there, every M-F, to take me away from my worries.... but All My Children has been with me through thick and thin and through good and bad. It made me laugh, cry, yell, be angry, examine relevant topics, but it has mostly made me happy because it was always there...

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Phillips' sentiments closely match some of the gratifications Herzog reported in her radio soap opera studies of the 1940s. The soaps may be cathartic; and, fans may live vicariously through the characters and learn things (Herzog, 1941/2004). The following comments illustrate the diversity in the levels of Parasocial loss experienced by viewers.

Carol Craddock Laporte I was a die-heart AMC fan since day one. I couldn't believe it was canceled for a food show really!!!! Yes I went to General Hospital & am a regular viewer. Hey ABC cancel that horrible View & replace it with AMC

Heidi Kibler Forbeck Susan Lucci is on Devious Maids on the Lifetime channel. It's on hiatus right now but she plays a haughty, selfish rich lady. I miss Erica Kane but this new character gives me many laughs!

Betty Moore Parsons Wanted to die, felt very lost, no more soaps, but did enjoy Desperate Housewives for 7 years before they pulled it, now I just play on the computer or watch the Voice on Monday nights & that's about it.

Figure 1: Screenshots of Facebook posts directed to this researcher concerning the AMC cancellation. The three disparate comments illustrate the degrees of intensity possible in Parasocial Relationships and the level of separation anxiety experienced by these loyal fans.

Some of these victims of irreclaimable parasocial loss turn to soap opera fan sites, Facebook groups, and soap news websites to stay abreast of roles and news of the actor who portrayed their parasocial friend. Many of the actors play similar roles on other soaps and fans may have an affinity for the actor such as Susan Lucci who portrayed the role of Erica Kane for decades. Soap opera fan pages and groups provide an outlet for fans to reminisce about their parasocial friends. These Parasocial Relationships may seem very real to consumers, even years after the relationship ended. Viewers often perceive the mediated familial relationships as genuine when their interpretation suits their desideration (Stern, Russell & Russell, 2007). The readers of the of *SoapOperaDigest.com* Facebook page learn about the passages and interpersonal relationships of stars of long-cancelled soaps and TV Guide still trumpets the moves of these celebrities with headlines like the recent, "One Life To Live Stars are Heading to Castle" (TVGuide.com, 2015) even though *OLTL* was cancelled in 2012. Marketers seem to understand the durability and the longevity of the Parasocial Relationship and attempt to exploit it for gain. The soap opera fan businesses' tacit acknowledgement of strong parasocial bonds may reinforce the application of Parasocial Interaction Theory (PIT) in a review of these relationships.

Daytime soap fans span gender, age, and cultural lines, and many have fervent Parasocial Relationships. Soap opera neophyte William Shatner tweeted about "some guy" dying in the park on *Days of Our Lives* and was quickly confronted by fan tweets emotionally supporting the beloved

and deceased persona Bo Brady (Clifford, 2015). On the Conan O'Brien show, Carol Burnett recounted a story about her favorite soap opera, *All My Children* (AMC). She described a family summer vacation to Europe when she asked a friend to send her a telegram each Friday to update her on her "friends" in Pine Valley, Pennsylvania. She received her updates throughout the summer, but one night while visiting Lake Como, Burnett was awakened at two a.m. by the hotel manager who appeared shaken. The manager read Burnett the telegram, "Erica hasn't come out of her coma yet....Mona is on trial for murder" (Mulcahy, 2016, p.1). Burnett recounted laughing so hard that she was crying which, increased the manager's distress. Her husband allayed the manager's worries and explained that telegram was about her soap opera, not her real friends. A *Soap Central* story tells of how an NBA referee talked with Charles Barkley about AMC and Erica Kane to distract the superstar from criticism of official calls (Clifford, 2015). Both were fans of *All My Children* (AMC).

Soap operas appear to transcend the presumed older female demographics and have become cultural icons. In 2014, hip-hop artist Speaker Knockerz released a song "Erica Kane" (Drake, 2014). Kane was the TV persona that actress Susan Lucci portrayed on AMC for 41 years. These anecdotes suggest soap viewers are a diverse audience.

In some instances, the viewer's parasocial bonds are profound. These TV friends and family may be comfortable and reliable and, fans experience varying degrees of connections to soap opera personae. There exists a gap in the literature concerning the severe impact of the permanent severance of Parasocial Relationships of long-term daytime soap opera viewers. These viewers make use of Facebook groups to share photos and discuss their missing parasocial friends. This research explored the viewer's relationship with soap operas and the intensity of these feelings of loss experienced by men and women in an unwelcome parasocial severance- Parasocial Bereavement. Additionally, this research sought to understand if men and women experience different self-reported feelings of Parasocial Bereavement.

Research Questions:

RQ1: What did soap opera viewers do to replace their lost parasocial relationships?

RQ2: What was the emotional impact of the loss of their favorite shows on soap opera consumers?

RQ3: How severe are the viewers feeling of loss or bereavement when their favorite soap is cancelled and is there a gender difference?

To explore Parasocial Bereavement among the viewers of recently cancelled soap operas, several hypotheses were offered:

H1: Fans of cancelled soap operas will watch remaining soaps when their favorite is cancelled.

H2: Soap opera fans are loyal to the genre and will take action in an attempt to preserve their Parasocial Relationships.

H3: Some soap opera fans experience a sense of ongoing loss or bereavement when their show is cancelled.

Methodology

An electronic survey instrument was created to uncover the perceptions of fans of the defunct daytime soaps. The survey questions attempted to gain insight into fans adaptation following their forced separation through self-reporting. Survey questions primarily related to the habits and feelings of daytime soap opera viewers after the cancellation of their favorite shows. Statements and questions in the survey reflected the issues raised in the Parasocial Interaction Scale (Kim & Rubin, 1997) and the cognitive and affective processes in the Schramm and Hartmann (2008) PSI-Process Scales. Jonathan Cohen's (2003) Parasocial Breakup Scale was determined to be a better fit for this research on Parasocial Bereavement and this research incorporated concepts of Cohen's 13-point Parasocial Breakup scales in the survey instrument.

Participants for this *Qualtrics* survey were garnered from Facebook soap opera fan groups. The fan groups were acquired through Facebook searches for terms including general soap opera and specific soap opera titles. When possible, the administrators of the available soap opera fan groups were contacted for permission to post the request and link to the survey. This convenience sample represents the desired demographic of passionate soap opera viewers involved in online communities.

Members of the group were offered the opportunity to participate in the survey by following a link to a Qualtrics survey. After taking the survey, these fans voluntarily posted comments to the researcher about their defunct soaps displaying various degrees of Parasocial Bereavement. The research sought to understand if 21st-century daytime soap opera viewers share gratifications similar to those Herzog reported in her radio soap opera studies of the 1940s. The soaps may be cathartic and, fans may live vicariously through the characters and learn things (Herzog, 1941/2004).

Qualtrics is an online survey website which, allows participants to complete the survey anonymously. The data collected and the results will remain anonymous. This system was utilized to ensure confidentiality. A volunteer approach was employed, and no information on a person's identity was collected keeping the responses anonymous.

FINDINGS

Some soap opera fans experience a sense of ongoing loss or bereavement when their show is cancelled. Eighty-one percent of the respondents reported missing these cancelled soap operas all the time even though these shows have been off the air for three, six, and seven years. Only one

percent reported never missing these shows. The depth of this loss was explored through several questions in the survey. Seventy-one percent of respondents said since their favorite soap was cancelled they feel like they lost a close friend. Thirty-two percent said the feeling is more intense than when they break up with a friend. These responses bolster the concept of Parasocial Bereavement. Participants were queried about the severity of loss or bereavement they experienced when their favorite soap is cancelled. Table 1 illustrates the responses of male and female survey participants to understand if men and women are different in their levels of parasocial attachment.

Table 1

Gender Disparities in Parasocial Attachments

Gender	Miss	Lost	Breakup
Male	4.85	4.24	2.95
Female	4.67	3.99	2.66

Values range between 1 and 5, with values closer to five implying greater attachment. Miss = survey question 24, "Do you miss watching the cancelled soap operas?" Lost = Question 27, "Since your favorite soap opera was cancelled, do you feel like you lost a close friend? Breakup = question 28, "Is the loss you feel more intense than what you feel if you breakup with a friend?"

Male participants in this survey show slightly higher levels of Parasocial attachment than women. The independent sample t-tests of questions concerning whether the level of loss experienced was similar to the loss of a close friend and if the loss felt more intense than a breakup with a friend found a statistical difference between the male and female participants. There was no statistical significance found between men and women in the question concerning whether the respondents miss watching their soap operas. Both groups expressed missing their shows greatly.

Twenty-three percent of this survey's respondents were male. Nielsen (2016), a media and analytics company, reported that in their on-line survey of their North American respondents nearly 1/3 of households report that men do the majority of laundry and house cleaning and make the majority of cleaning product purchases. In light of the roots of soap opera sponsorships, future research may include a content analysis of soap opera advertising to understand if marketers are tweaking their traditional ads to include the male demographic.

The majority of participants reported their top reasons for watch-

ing soap operas were to enjoy the escapades of their favorite character, for reliable everyday entertainment, and for relaxation. Over a third of respondents said they use the soaps to escape real-world problems. Thirteen percent said they watched the soaps for the company, and 8% said to cope with real-world problems and to learn behaviors in social situations. Individual responses to why you watch soap operas included:

- Feel connected to characters I have watched for year
- Relationships of the characters are so enjoyable They are like family.
- Memory of my late mother.
- Because it's tradition.
- Watched for years.

Two hundred and twenty-one people responded to the survey, of which 59 percent were aged 45-64 and another 26 percent were in the age group of 25-44. More than half of the participants work outside the home and 64 percent report having a college degree or Masters. Virtually all (95 percent) of the participants follow their daytime soaps on social media, primarily on Facebook and 75 percent of them post about their soaps and favorite characters on social media. Seventy-two percent of these participants have watched their favorite soap opera for over 25 years.

Participants were questioned if they ever chose to stop watching a soap opera. Sixty-two percent reported that they have never stopped watching a soap opera and, 70 percent replied that they would pay to continue watching a soap opera rather than lose access to it.

Fans of cancelled soap operas will watch the remaining soaps when their soaps are cancelled. Question 20 in the survey addressed H1 (see Table 2 for complete results). Sixty-one percent of participants who answered this question watch the remaining soap operas at least sometimes.

Table 2

Started watching remaining soaps when their favorites were cancelled.

Answer	n	%
Never	70	38
Sometimes	48	26
About half the time	8	4
Most of the time	21	11
Always	36	20
Total	183	100

These responses may illustrate that 38 percent of the participants may have an intractable loyalty to their favorite soaps and refuse to switch to another show even when their favorite has been cancelled. In fact, 74 percent of those surveyed report that since the cancellation of their favorite show, they sometimes watch reruns or recorded episodes of the defunct show.

Soap opera fans are loyal to the genre and will take action in an attempt to preserve their prosocial relationships. Fifty-nine percent of the survey participants said they tried to alter the situation of the cancellation through a letter, social media or a petition. There is currently an ipetitions.com *Netflix to Pick Up Soap Opera OLTL* with almost 2,000 signatures and over 1,100 comments (see Appendix A) requesting that Netflix should acquire and begin producing OLTL. One petitioner expressed her loss, "I'm begging u with all my heart to put it on Netflix. I miss it so much. I have watched it for 30 years. I feel like I lost a family" (ipetitions.com, 2016).

Limitations

While this study, like all studies, examine one piece of the picture, future research on this topic may include an attempt to quantify further viewers' emotions through a revised survey. A qualitative interview study of a small group of viewers may provide a clearer profundity of the viewers' Parasocial Bereavement. It may also be interesting to craft survey questions that may explore why men have a slightly stronger parasocial attachment as found in these results. The gender of soap opera consumers should be explored through a larger survey sample to see if the males fair differently on the attachment scales.

This study's limitations include potential self-reporting biases from the respondents. Question 25 was excluded from the results because an incomplete scale was detected.

Conclusion

In contrast to Herzog's foundational research, this study finds soap opera viewers consuming the soap as they choose. They may watch soaps on various devices whenever or wherever they want and are definitely not the "alienated, isolated, helpless victims of mass society" (Liebes, 2008, p.40) which Herzog found chained in their kitchens. This study's respondents are a mix of males and females and more than 50 percent work outside the home. This group is highly educated with over 60 percent having earned a bachelor's or master's degree. This study reveals some of the participants are exhibiting symptoms of a Parasocial Bereavement.

Herzog found 41 percent of the radio soap listeners talked about the shows with their friends (2004) while 96 percent of the participants in

this study say they discuss their soaps with friends, family, or co-workers. It seems that soaps have come out of the shadows and have gone to work, family functions and friendly encounters. Since 96 percent of the respondents in this research discuss their soaps with their interpersonal connections, it may be that having Parasocial Relationships is culturally acceptable. The cultural acceptance may engender a stronger sense of reality and, the loss may then feel like a genuine bereavement. This premise may be borne out by the 81 percent of participants who say they miss their cancelled soap all the time – even those who watched soap operas that were terminated more than five years ago.

This study finds participants report they watch soaps mainly to enjoy the escapades of the characters, for reliable everyday entertainment, and for relaxation. Thirty-five percent say they use the soaps to escape real world problems, 13 percent express using them for company, and 8 percent use soaps to learn behavior in social situations and to cope with real-world problems.

This study may have implications for prospective marketers of products geared to the daytime soap opera audience since the demographic in this study shows a quarter of participants were male. It is also apparent that these extremely loyal viewers may ascribe a halo effect on products associated with their beloved genre. Further, networks and producers may note that 30 percent of participants revealed that they would definitely pay to continue watching soaps rather than lose access, and an additional 40 percent said they would probably pay. This affection for the soap opera genre may have implications for potential streaming opportunities.

This research found that some soap opera viewers are experiencing Parasocial Bereavement and continue to mourn their loss for many years. It also provides insight into the new audience for soap operas and how new media platforms might be able to continue the long history of creating relationships between viewers and the characters they love.

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Appendix A



Susan Cameron Phillips I took the survey. This is something I wrote when AMC went off the air. Maybe it's something you can use in your research on parasocial relationships to soaps. "I will miss you All My Children

September 22, 2011 at 6:41pm

In less than 24 hours at 1:00 pm Pacific time 9/23/11, I will be losing a friend. I have known this friend since I was 14 years old, the summer my mother died. My friend got me through that summer and many other tough times during my life. I spent months in the hospital when I had leukemia, and my friend was there, every M-F, to take me away from my worries. I would rush home for lunch while in high school to see my friend; I scheduled my college classes so I could be with my friend at noon (remember "love in the afternoon"). When VCRs and then DVRs and on demand came along I knew that I could be with my friend whenever I wanted. I know. I know, I'm putting way too much into this, but All My Children has been with me through thick and thin and through good and bad. It made me laugh, cry, yell, be angry, examine relevant topics, but it has mostly made me happy because it was always there. I started watching AMC the year that Mary Kennicott was shot (anyone remember that?) and I was hooked. Back then I never imagined that I would still be watching all these years later. I was given an autographed copy of an AMC script by someone who was an extra on the show several years ago. It is one of my most cherished possessions. ABC made a terrible mistake when it cancelled AMC. It has been a staple in my life and others' lives for so many years. It has been my guilty pleasure, my obsession, and like I said, my friend. You can call me crazy, but after tomorrow, life for me will never be the same. Erica, Tad, Joe, Opal, Adam, Brooke, Liza, Jesse, Angie, and all of the residents of Pine Valley, PA, I will truly miss you and will never forget you."

Liz United States, Casper

Mar 03, 2016

Oh yes please they saved my life more than once

patty baker United States, Saint Louis

Mar 03, 2016

I watched it for over 20 years, it really would be great to see Netflix take it over.

Karen McCall United States, Centralia

Mar 02, 2016

Please! I will keep Netflix forever if I can my beloved soaps back.

Bea Cholewa United States, Winfield

Mar 02, 2016

My two favorite soaps - OLTL & AMC, in that order - would be great to see again. And, if picked up by NetFlix, it would inspire me to use the service!

Cindy Musgrove United States, Houston

Mar 02, 2016

PLEASE!

Theresa Pezza United States, Brooklyn

Mar 02, 2016

I'm begging u with all my heart to put it on Netflix. I miss it so much. I have watched it for 30 years. I feel like I lost a family. I also watched Hulu and I have Netflix. I was so upset and disappointed when it ended. Please put it back on

Sara swain United States, Bakersfield

Mar 02, 2016

Netflix would be so smart to do this! I would subscribe just for the soaps!

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Katie Ernest Canada, Kincardine

Mar 22, 2016

Please bring our family back we missed them so much OLTL and AMC you rock. My kids watched them all the time too it would make our household complete again.

Mario Walker United States, Rock Hill

Mar 21, 2016

Please bring this daytime soap to Netflix. We as fan base miss OLTL. Biggest thing ever to the fans in years..thanks

Melissa Zweyer United States, Clarksburg

Mar 20, 2016

I love AMC and OLTL. I grew up watching these soaps!!! Please Netflix pick them up!!!

Nancy Medeiros United States, Stoneham

Mar 19, 2016

Love OLTL

Comments posted on ipetition.com.