



Social media and TV: Frenemies?

As these pages were being put together, a number of headlines gave an indication of the link between social media and television. In the handful of hours after the airing of the final episode of *Game of Thrones*, websites were reporting: ‘*The Game of Thrones Series Finale is Sending Social Media Into a Tailspin*’, with the UK’s Sky Atlantic even turning off its social media channels for 24 hours surrounding the broadcast for fear of ‘spoilers’ with research suggesting that over half of British people (59%) were worried about the show’s ending being spoilt for them before they’d had a chance to watch the finale, with 69% of people planning to avoid social media until they’ve seen it.

“If you’re planning to use social media on Monday you’ll have to be stealthier than Arya creeping into the godswood to avoid spoiling the ending of *Thrones*,” warned Sky director of programmes Zai Bennett. “We’ll be doing our bit to let fans enjoy the final episode in peace,

Is social media a competitor or complement to broadcasting? Skilful use will certainly improve audiences, and spontaneous pick-up will certainly have an impact – good or bad. Meanwhile, social media is a major alternative medium for audiences, advertisers and talent. Colin Mann spoke to a range of industry practitioners and swiped the top apps to find out more.

but if you’re not tuning in at 2am, your best bet is to turn off notifications and have a social vacation until you’ve caught up!”

So, how much is hype, and how much reflects valuable insights for broadcasters? How can television harness the power of social media to engage and build audiences? According to Anna Zaikina, head of social media insights at DMS, television would need to evolve into content types that are more tailored to social media, as opposed to aiming to transfer traditional content formats to digital and expect social media and consumer behaviour to adjust to those. “In other words, television is being redefined not only by the changing needs of the audience but also by their overall behaviours and lifestyle as the consumer now has the power to dictate where, when and how they want to watch TV and the success would be in ensuring that the right content is there when sought,” she advises. **VALUE.** “Social media can definitely add value to television,” asserts Jake Ward,



business development director at Groovy Gecko. "People don't just sit and watch TV anymore - more often than not, people will be scrolling their phones or tablets at the same time. I think TV producers are now asking, 'why don't we tap into this?'. People want to share their opinions online and see whether the others are agreeing with them. If something shocking happens in an episode, people will turn to their social media to see the reaction and whether others saw it coming. You can watch a programme on your own and still express your shock or delight at a plot twist through your online community. Knowing that others are watching the show with you and knowing that you can interact with them increases the odds of you tuning back in again the next week," he suggests.

"Maintaining interactivity between episodes is another way of keeping viewers engaged and increases the odds of them returning. Drip feeding exclusive content via social media channels keeps people discussing the show; whether it's someone tagging their friend on the next episode preview or a group of people discussing plot theories, the discussion is sparked and fan chatter gains momentum. Having these discussions on social media increases the chances of others seeing their friends/family/colleagues discussing shows that they may not have ever seen - people are far more likely to tune in if they can see their friends are enjoying it. I'm sure we've all watched a programme in order to be able to join in a plot debate at the office."

"We all need to stop thinking about TV and digital separately and start thinking beyond the traditional TV mindset," urges Jenna Vaartimo, marketing and PR director, Insight TV. "I find it really old fashioned to think about programme production, social, digital, marketing, PR, *etcetera* separately. As a TV channel, you can't produce a TV series, do a PR stunt or host an event, - without thinking

"You would need to be stealthier than Arya creeping into the godswood to avoid spoiling the ending of Thrones." - Zai Bennett, Sky.

how you are going to amplify it in social media. As such, it's likely that roles within content production, marketing and PR teams within the media will be

more closely aligned in the future."

USERBASE. "Every Social media platform has a large userbase, making them a necessary part in every broadcasters' content plan, especially ones that are currently pushing live streaming or video specific content," notes Antonio Corrado, CEO at MainStreaming. "As television is being increasingly pushed to go digital and away from their traditional roots, they need to maximize their screen time in front of certain demographics that are increasingly going online for their content. By utilising their own platform that is owned by the television network, they can restream content (live and on-demand) to their social media channels, capturing views and potentially new subscribers, which is exactly what we are doing for broadcasters at MainStreaming."

"TV (Content) has for a very, very long time harnessed the full power of Social Media, #GoT is a perfect example of global commentary on the show," suggests Anthony Smith-Chaigneau, senior director product marketing, NAGRA. "It is an open un-moderated forum that needs to be carefully managed because it can backfire," he warns.

"Broadcasters (Linear and digital) have an opportunity to take advantage of social media," adds Scott Davies, CEO, Never.no. "It's a part of life, an extension of everything the modern media consumer does and therefore an important part of programme making. Using some level of social engagement in TV is an advantage in many ways. It can aid real-time consumption rather than seeing a consumer move to time-shift viewing - this brings much more control and value back to the broadcaster and importantly (where relevant) to the sponsors/advertisers. Secondly, it strengthens the relationship with the audience. If there is a reason to interact using social, it means the viewer is opening up their network and extending the reach for what would be a traditionally linear audience and linear engagement."

INTERACTION. "It's recommended that programme makers incorporate interaction as part of the show, so it's not an after-thought. For example, while a lower third tweet message has its place, social engagement

can be so much more to make the experience more compelling - driving, numbers, reach and sponsorship value. While incorporating formats for voting, competitions, and image/video submissions can be simple, they can also form the basis of the show by influencing content. If the concept of TV drives huge amounts of social chatter then the show needs to be harnessing that power."

As to which social media platforms work best for driving audience engagement, DMS's Zaikina suggests it depends on the type of audience engagement the brand/advertiser would like to drive and the type of audiences they would like to target. "Social media platforms have clearly been working towards meeting multiple user requirements. Instagram is a good example of that as it has launched Instagram stories and IGTV to allow for various video lengths and audiences to consume video content via different features while keeping them on the platform. Also, audience behaviours have become extremely varied and stratified with no one type of format or platform that works for all, therefore social media are constantly rolling out new features to adjust to the fast-changing consumer behaviour and needs," she observes.

"Understanding your audience is really important," stresses Groovy Gecko's Ward. "Companies will have different rates of interaction on different platforms - it wholly depends on which site their customers prefer to use. Consumers really enjoy interacting with their favourite brands; in the last few years there has been a massive increase in interactive content such as live streaming, Ask me Anything sessions, gameshows and online polls," he notes.

REACH: "Producing high quality, relevant and interactive content and consistently placing it on the preferred social media platform of your target demographic, aka your customers, will improve your reach and increase engagement. However, it has got to be the right content on the right platform as placing a long form live on Facebook may work well but it may struggle to gain traction on the more ephemeral Instagram. Timing is crucial too; there is no point posting your great content at 10 a.m. if the majority of your audience is at work or in school. Observing how many people watch, like and interact with your content is so important in understanding when your customers are most likely to be online and in the right headspace to connect with you."

"Facebook, YouTube and Twitter have been the biggest three pushers into this market," notes MainStreaming's Corrado, who says he wouldn't be surprised if additional social media platforms either add to their capabilities to enable live and on-demand video or completely new social platforms start popping



“Television is being redefined not only by the changing needs of the audience but also by their overall behaviours and lifestyle.” - Anna Zaikina, DMS

up to compete in the space.

“All platforms will claim that they are the best for driving audience engagement, even Pinterest the scrapbooking site,” says NAGRA’s Smith-Chaigneau. “Any platform that allows for ‘targeting’ will be successful. Social Media is now ingrained in society, so it has to be harnessed. It can also be a place that is capable of killing content and turning people away from engaging. It is often called the ‘voice of the people,’ and the social aspect is also part of the equation, as was seen in the #metoo campaign. For example, *House of Cards* felt the wrath of Social Media when things went awry with a key member of the cast.”

“There are varying views on the best social media platform, but the reality is some platforms are better for others depending on the format and the type of interactivity/consumption offered,” advises Never.no’s Davies. “This is also true for the audience, as some audiences are more responsive on particular platforms, and variable from territory to territory. As with any content production, it’s about knowing your audience and giving them what they want. But not forgetting it can also be about trying something new with an audience - as audiences are changing, content should too.”

THREAT. Are digital platforms becoming more of a threat to broadcasters’ advertising income as their offerings become more TV-like? Zaikina believes that as multiple digital platforms have developed advertising models that are extremely natural to the environment the consumer is in (i.e., in-feed, post-like ads), in addition to the ad content served being personalised to the individual viewer: “This makes social media ads both seamless and relevant to the consumer while potentially delivering higher effectiveness at lower costs for the advertised brands. TV ad targeting can be a challenge as it is much harder to understand the viewership characteristics and measure its effectiveness while the costs remain high compared to the social media ones,” she says.

Ward says that if anything, digital platforms open up a fresh opportunity for advertising income. “Ads don’t need to be limited to

OTT services. With increased interactivity accessed through social media, broadcasters can expect to increase their online following. Engaging with viewers on social media offers broadcasters an opportunity to monetise ad opportunities,” he argues. “Social media offers a great wealth of data and really helps broadcasters to understand what their viewers like, what they interact with and how to maintain their loyalty. This data is hugely valuable in understanding what ads and collaborations will be best received by viewers. I see this as a huge opportunity for broadcasters – they will be able to sell ad space not only on TV but online within their bespoke social content, with the added bonus of making sure that viewers are enjoying the content. Social streams offer more opportunity to create more branded and sponsored content moving away from direct advertising into more brand supported content.”

“It is good to remember that the best advertising isn’t always traditional; in the best case scenario advertising can also ease friction and solve the pain points in the customer journey,” advises Insight TV’s Vaartimo. “Doing a cool TV spot is not enough anymore. People are so media saturated you have to do more; you have to live and build your brand in a certain way that is authentic and appeals to your target audience. For most broadcasters the role of marketing has expanded from awareness and interest building to include lead identification and validation and customer relationship management. And it shouldn’t stop there, as well as marketing, broadcasters



need to consider new ways of producing content. The power to decide what kind of content should be produced should be given to target groups. Your job is then to make sure that the content is authentic and that the storytelling resonates with the target group. And finally, you need to decide how you are going to distribute that content so you know how the story is going to flow through different platforms before you go into production.”

STREAMING. “Traditional broadcasters are already seeing decreasing numbers in subscriptions and have already made their own plans to push into digital streaming options like OTT,” notes Corrado. “Advertising income will go where the audiences are and as we are seeing today, that is the digital video landscape. I wouldn’t have co-founded MainStreaming if the facts didn’t point to a digital video future,” he asserts.

“We are swamped with advertising from Direct Mail to Digital Campaigns – there are more channels and more targeted advertising – the TV world is still moving to all-IP, even the broadcasters,” notes Smith-Chaigneau. “The ‘income’ threat is still unfolding, and there are plenty of seminars on the subject. P.S. Netflix, an online SVoD content supplier, still uses Out Of Home advertising. Advertisers seem to be keeping all channels open – Broadcast TV included.”

“The trick is to use the different ecospheres in the right way by delivering content to suit the medium and the audience. Linking them all together so one area feeds the other will make engagement higher, longer and importantly (for those that rely on it) advertising income stronger, with opportunities of up-sell. Social TV in broadcast is only going to make advertising income stronger, it just needs to be harnessed,” says Davies.

OPPORTUNITIES. Digging deeper, can social media be ‘tamed’, or should broadcasters be focused on what they can still do that social media cannot? Outside sport, are there key opportunities in live and event TV? Does UHD and 8K offer an opportunity? “The way we watch and interact with content is most definitely changing,” notes Ward. “Consumers are getting used to constant interactivity; big brands are turning to social media to get their customers involved with product launches, opinion polls and any news. This expectation is most definitely spilling over to television; viewers appreciate interactive content. We’re seeing more and more broadcasters turn to interactivity during live shows by allowing viewers to shape what happens in

“Social media can definitely add value to television.” - Jake Ward, Groovy Gecko.



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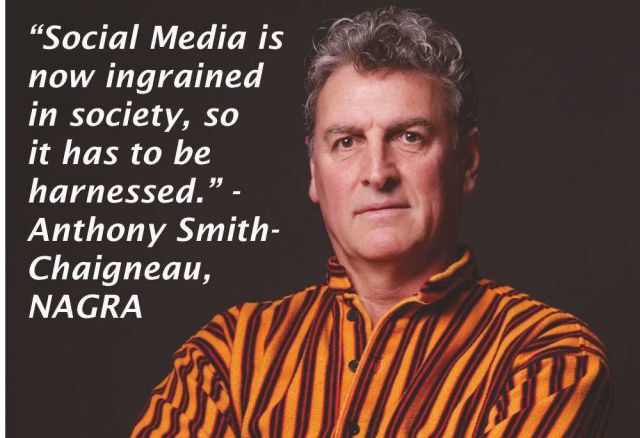
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“Social Media is now ingrained in society, so it has to be harnessed.” - Anthony Smith-Chaigneau, NAGRA



the programme through online votes and messaging boards.”

“Groovy Gecko has worked on a number of live stream events within broadcasting. We partnered with *Coronation Street* to deliver a complementary show to a live edition of the soap into Facebook. This allowed viewers to share it with their friends, post live comments and send questions and requests through to the on-site team. As you can imagine, the audience was very large and managing the interactive section was a complex job. A question moderation system sorted through the inbound messages and made them available to the team,” he advises.

“Our workflows incorporated multiple redundancies which allowed us to produce seamless live content. The opportunity to interact live with the show was hugely popular with fans; the live stream was, at that time, the highest ever non-boosted Facebook live stream in Europe, with a lengthy average viewing time of 26 minutes. The ability of the viewers to alter aspects of the live production such as choosing music and placing messages on a blackboard really resonated with the audience.”

CELEBRITIES. “We also worked with the BAFTA team to produce a Live 360° stream which could be delivered into platforms such as Facebook and YouTube. We provided three live camera feeds which allowed viewers to track celebrities down the entire length of the red carpet. Again, this live streaming offered a high level of interactivity and allowed

audiences to personalise their viewing experience

by choosing which camera position they were viewing the action from and viewing real time data about who was on the red carpet with them.”

“However this is not just about live anymore. Netflix are now using interactive elements in some of its programming to

enhance engagement. Look at *Bandersnatch*,

You vs. Wild as great examples of allowing users to create their own story or adventure while watching but also allowing users who don't want to interact to have those decisions made for them. It will be interesting to see how this kind of interactivity works across different

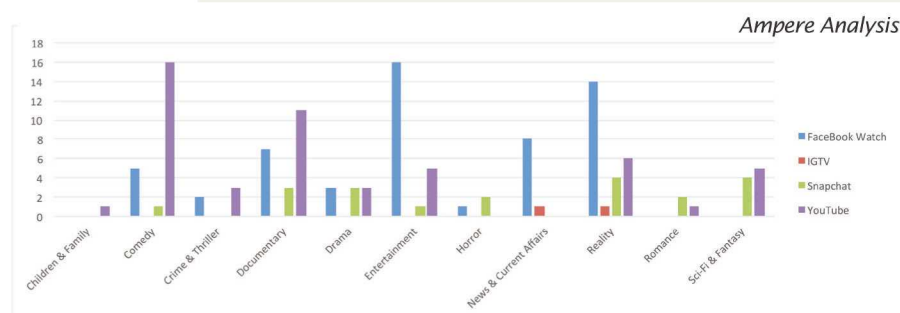
“Using some level of social engagement in TV is an advantage in many ways.” - Scott Davies, Never.no

Social media platform original commissioned works

Currently the number of shows commissioned by these platforms are comparatively low, according to findings shared with *Euromedia* by Ampere Analysis. Facebook and YouTube are the leaders with 56 and 51 respectively. Snapchat is a poor third with 20 including those in production.

According to Richard Cooper, research director, rather than a broad selection of genres, the presiding strategy from the social media platforms has been to focus on fewer, niche and/or youth skewing genres such as ‘Entertainment’ (predominantly chat and magazine type shows) and reality TV. There is a strong preference among these services to commission un-scripted.

Over half of Facebook's slate is Entertainment and Reality shows; youth-skewing and comparatively low-cost to make. Facebook viewing preferences over all, from Ampere's consumer tracking service, is more reflective of a marginally older audience with strong



preferences for comedy, and Romance though entertainment reality and horror all over-index in term of preference.

YouTube has commissioned a larger proportion of comedy, documentary, sci-fi, and reality titles. Their user base is really quite broad so their users show comparably generic preferences broadly speaking, but among their favourite genres are comedy, horror, reality and romance, so they're seeking to fill some of the gaps left by the plethora of content available through their free service.

Instagram (IGTV) has commissioned just two shows so far and whilst its users have strong preferences for reality, lifestyle, horror, and romance titles (youth skewing genres) they have gone for a current affairs show and one reality title *Cam-On*'.

Snapchat viewer preference is again for youth skewing genres comedy, reality, horror, and romance, but their commissions have been quite broad with documentary, drama, reality and sci-fi titles in the rather broader than normal mix.

formats with the release of an interactive episode of the *Unbreakable Kimmy Schmidt*.” According to Ward, increased resolution and UHD does offer TV a significant advantage in the quality of the picture being viewed but he thinks we will see more examples of TV better harnessing social during live broadcasts to drive engagement and interactivity.

“As everyone knows, the market is saturated with different video-on-demand platforms and now social media platforms that are trying to compete and complete linear TV offerings,” notes Vaartimo. “In order to attract people and stand out from the crowd with your VoD platform you need to promote your





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“Increases in social engagement correspond directly to your brand recognition.” Jenna Vaartimo, Insight TV



content in your brand’s voice, celebrate binge viewing, create an ownable icon, movement or sound and simply build a brand that your audience can relate to. Millennials and especially Gen Z expect a socially aware, beyond-product brand voice. Next-gen app-based TV formats and podcasts, supported by a new innovative breed of in-house production teams (paying increased attention to quality branded content), are building new routes to market for linear TV.”

ATTENTION. “Millennials and Gen Z’s attention is shifting from purely consumption-oriented media channels to crowd-creation experiences and interactive live streams. The ability to control aspects of content or a broadcast makes the audience feel that they are being listened to, while giving them the immediate opportunity to request/receive tailored personal support. You need to use their voices to shout about your brand and content. Social media provides Millennials and Gen Z with a way to consume all kinds of content. It is also often the most common way for them to connect with friends, family – and people they don’t know, but who they feel connected to through common interests. Unlike the generation before them, these two generations are not only about consuming content but also focus on creating and sharing content.”

“As social media channels are not owned by the traditional broadcasters, they should really be utilising it as a complement to their own personalised platform where they can still maintain

relationships with their subscribers and engage potential subscribers by re-streaming specific content to social platforms as part of their user acquisition plan,” advises Corrado. “Live streaming presents a huge opportunity for broadcasters and the demand for it continues to grow with consumers expecting the highest quality of experience every time they are

streaming video online especially in UHD and 8K quality. The platforms that make users’ quality of experience while streaming a focus, will win more subscribers.”

“The audience wants to share, talk about, and interact with content, so it can be a major part in influencing the narrative of the live programming,” suggests Davies. “It, of course, goes without saying that social media is perfect for sport and news, but it also works with outdoor events, such as gigs and festivals, as well as talent shows (live and via their audience engaged events). But it isn’t limited to just live content, pre-recorded content can also benefit where the audience can share and interact regardless of whether the show can respond live.”

AGENDA. “Social Media has been on the agenda of the TV industry for a very long time,” says Smith-Chaigneau. “Back in the

mid-2000s, we did ‘Tweeting and Facebook’ on TV. At the time the industry was exploring how Social Media and TV could become bedfellows. The *Eurovision Song Contest* did a live tweet exercise that tied to the singing contest and they soon regretted it when rude, bad-language, sexist, bigoted and racist comments appeared in the tweets. As Social Media has grown, the platforms have all announced a foray into the diffusion of content. In 2016, Twitter introduced new live streaming video apps for Apple TV, Fire TV and Xbox One, starting with NFL games on a Thursday night.”

“In 2010, Instagram began and in 2018 launched IGTV for full screen vertical content. The ‘creators’ soon left for YouTube. Until recently, IGTV was struggling but with a tweak on the system a couple of months ago the views started to ramp-up. Maybe the new Samsung vertical TV launched in April will see vertical videos hit the big screen? NBC, ESPN, and E! have been making short TV-like shows for Snapchat’s attempt at reinventing TV. YouTube TV increased its subscription to \$50 a month after it inked a deal with Discovery, who were in-bed with IGTV as their go-to ‘Millennial playing field.’ There is a correlation between subscribers of a certain demographic and content producers needs to

Study: Big social media boost for GoT advertisers

Research by 4C Insights shows that IKEA, who launched one of the most successful fast response campaigns, tops the list of brands who saw the greatest social lift from ads airing during *Game of Thrones*. Mobile network O2 follows in close second with their current out-of-home campaign placing the Iron Throne outside The O2 Arena.

The study by 4C reveals how TV ad campaigns run during the times *Game of Thrones* series aired on Sky Atlantic benefitted from the brands’ associations with the franchise. The study measured each brand’s social media engagements in the five-minute period after the start of a TV ad, and compares them to engagement rate in the five minutes prior.

Swedish furniture outlet IKEA saw a 495% TV social lift this season despite its moment in the spotlight occurring several seasons ago, when it was unveiled its rugs were being used as capes for many of the show’s leading characters.

Equally, O2 only had to air one ad in the breaks between this season’s episodes to achieve a social lift of 335%. With O2’s parent company Telefónica still powering Sky Mobile, the company also benefits from a close association with the producers of the show.

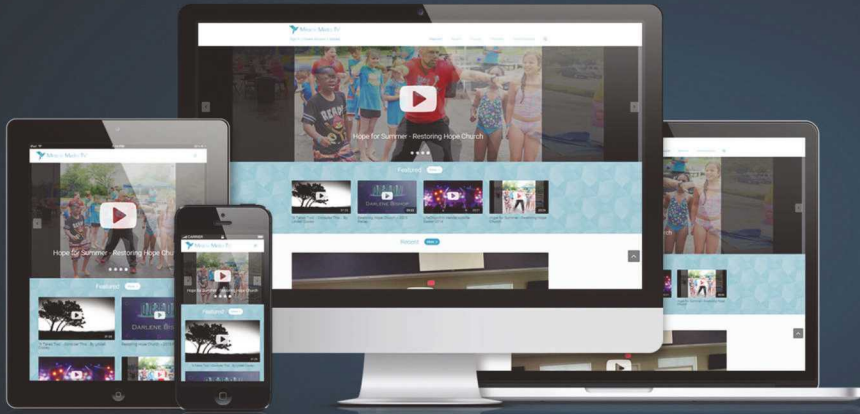
Another notable brand is BT, whose 242% social lift is reflective of the fact customers can access to all of Sky’s entertainment content, including *Game of Thrones* episodes.

“In today’s cross-channel media world, these figures represent a more holistic view of advertising’s net effect than just counting views or viewers,” advises Aaron Goldman, CMO at 4C. With multi-tasking

and multi-screening, it’s not enough for brands to put out an advert on television and expect it to reach their key audiences. Marketers must close the loop by creating a presence across platforms with timely messaging that captures the moment.”

The chart shows brand’s increase in social media engagements in the five-minute period after the start of a TV ad appearing on Sky Atlantic, during Season 8 episodes of *Game of Thrones*.

Rank	Brand	TV Social Lift Impact	TV Spots
1	IKEA	495.1%	3
2	O2	335.5%	1
3	BT	242%	8
4	BMW	185.6%	2
5	Iceland	158.6%	11



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“With social media platforms having access to the largest userbases, they have the opportunity to take advantage of this as they hold most of the cards.” – Antonio Corrado, MainStreaming

address them directly. So, Social Media is just another channel that is more targeted for the diffusion of content. Live events or sports or other video programming seems a key way forward considering the numbers that Social Media claims to reach. Depending on the type of event, (music concerts, sports etc.) UHD and eventually 8K would be a key upsell,” he concludes.

“Rather than ‘tame’ it, broadcasters should embrace it and make it part of a richer viewing experience,” suggests Davies. “Social offers so many areas of extension to traditional broadcasting, from simple engagement and socially powered revisioning (for both digital and linear), to extending the audience, awareness, and sponsorship reach. Of course, this is about mixing the two with a good strategy to get value out.”

IMPACT. Assessing the impact of social media TV, Ward describes Facebook Watch as a “really interesting development”. “Facebook has created a section on its site which highlights video content. It supports creators of all production sizes as its content criteria is that creators should have had more than thirty thousand, three-minute views over a two-month period. Facebook is also commissioning its own content for its service. It’s hitting the interactivity marker by allowing people to host watch parties with their friends in which they can all watch the same programme at the same time allowing them to post their comments on the platform. In an OTT world, this is really interesting as often the one drawback of watching things on demand is the fact that people aren’t watching the show at the same time as each other. This is video on demand with the added bonus of being able to share it with your friends.”

“We’ve also seen advertisers looking at using both character and content from mainstream TV and social media to create interactivity with its potential customers using existing brand assets. Previously we’ve worked with comparethemarket.com to host a live stream and competition on Facebook, presented by its mascot Aleksandr the meerkat. Essentially, Aleksandr would introduce a riddle and the viewers would have an opportunity to ask five questions prior to guessing the answer. Our software then had the task of selecting the correct



answers, verifying the user and selecting a winner at random. Throughout the live stream, Aleksandr was responding to questions and commenting on the voting; viewers reacted really well to the interaction and we had some great engagement,” reports Ward.

“It has been proven that increases in social engagement correspond directly to your brand recognition and to an increase in linear ratings,” claims Vaartimo. “Timing is also key. We can see from almost all analytics and research related to live TV, that most of the social buzz happens during commercial breaks. But for a marketing campaign, you want to create interest before the show airs. And in order to do this, you need to find innovative ways to create engagement and shareability.”

CONVERSATIONS. “For a marketer, there is more user-generated content than ever. If you are able to tap into this and can encourage people to create content around your brand or your products, you’re the winner. In order to enable this, brands need to win over Millennials and Generation Z. One way of doing this is by being meaningful and listening to the cues we are given. Being socially responsible means a lot to these two generations and brands need to take part in conversations and topics that are important to them. It is all about connecting your brand to communities that are trending and to the influencers that they look up to.”

According to Corrado, social media TV has essentially identified that users want to use social media for more than just static content/updates and that the demand for live and on-demand video in real-time at the lowest latency is very real and growing rapidly. “It gives users the opportunity to watch content and interact at the same time with a massive audience unlike traditional TV. Many things have changed in the video streaming industry

as well as for traditional broadcasters, with social media platforms having access to the largest userbases they have the opportunity to take advantage of this as they hold most of the cards.”

“Social Media TV has not become the ‘all-in,’ ‘go-to’ place that has usurped traditional TV,” argues Smith-Chaigneau. “It has a place and has shown that there are many ways to get to certain audiences with a more targeted content offer, e.g., short-form video has been successful. Social Media TV is still making its way in the very fragmented and complex TV landscape.”

“Social media TV can be the consumption of TV on social media platforms, or, social media as part of TV,” advises Davies. “Either way, the impact is about the extension of TV beyond the traditional linear screen in the living room, which drives engagement, reach and, most importantly, potential value via direct sponsorship or advertising. If it’s not a commercial broadcaster the impact is still the same but focused on traditional audience metrics.”

MIGRATE. As to whether traditional channels will migrate, and whether new content propositions are being developed and working, Ward says that although a “fantastic tool” which certainly has its place within the industry, he doesn’t believe social media will ever completely replace traditional TV. “Social platforms are brilliant at enhancing the viewing experience; they complement not hinder one another. As you can see from some of the projects appearing on Facebook Watch, the interactive elements can be used to enhance already great content but they are not a substitute for it. Strong viewing experiences should be lean back experiences (passive viewing) first and lean forward (interactive) second.”

“With the TV industry looking for as many ways to get to the consumer, traditional channels are trying many different distribution methods,” says Smith-Chaigneau. “Vertical TV Shows proved to be complex to create, but that may be changing as IGTV numbers ramp up. Short-form video appears to be the most successful on such platforms.”

“Traditional channels will always remain,” states Davies. “TV as a viewing experience is still very strong, but social channels simply help it extend beyond the limits that traditional channels face, such as ‘time slots’. Social can power propositions making them more compelling where some propositions can be 100 per cent dependable on engagement. Importantly, it continues the conversations outside of the broadcast which retains viewers in other social mechanics, until it’s time to drive them to the next event.”