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ONE:

INTRODUCTION

For consumers, media multitasking while watching TV is on the rise, due largely to the rising usage rates of smartphones and tablets. By the end of 2013, eMarketer estimates that there will be nearly 243 million mobile phone owners in the U.S., with 55.5% of those mobile phone users owning a smartphone (Figure 1). One study estimates that 85% of tablet owners say they use their tablets while watching TV (Forrester, 2012). And according to a 2013 Associated Press video report, four of 10 TV viewers in the United States check in on social media during a show or commercial break.

US Smartphone Users and Penetration, 2010-2016

	2010	2011	2012	2013	2014	2015	2016
Smartphone users (millions)	**62.6**	**93.1**	**115.8**	**137.5**	**157.7**	**176.3**	**192.4**
—% change	54.9%	48.8%	24.3%	18.8%	14.7%	11.8%	9.1%
—% of mobile phone users	26.9%	39.2%	47.7%	55.5%	62.5%	68.8%	74.1%
—% of population	20.2%	29.7%	36.6%	43.1%	48.9%	54.2%	58.5%

Note: CAGR (2011-2016)=15.6%; individuals of any age who own at least one smartphone and use the smartphone(s) at least once per month
Source: eMarketer, April 2012; confirmed and republished, Aug 2012

138188 www.eMarketer.com

Figure 1: U.S. Smartphone Users and Penetration

This data ladders up to a new phenomenon in marketing: social TV. The term itself is used to describe the different levels of social media engagement that occur while a viewer is watching some sort of programming on television. According to Kate Rush Sheehy, this engagement can take many forms, including (but not limited to):

- Celebrities of interest to a program, including actors, directors, and writers, interacting with fans of their programs in real-time. A recent example of

this occurred on March 19, 2013, when Janel Parrish, one of the lead actors on the ABC Family series “Pretty Little Liars,” live-tweeted her commentary with fans during the show’s season finale.

Figure 2: Example of TV actor/fan interaction on Twitter

- Shows and/or brands creating hashtags on screen for viewers so that they can search the hashtag, follow conversations about programming in real-time, and interact with others talking about the same subject.

Figure 3: Example of a branded hashtag

- Shows sourcing content, such as interview questions, from its fans. In order to make viewers feel like they're a part of the show, Bravo's "Watch What Happens Live" encourages its audience to send in questions for celebrities via Twitter in real-time. According to Andy Cohen, the show's host and Bravo's executive Vice President of Talent and Development, this makes Bravo's audience one of the most engaged groups on cable. "They don't just watch TV on the couch — they use their iPads and mobile devices to participate in real time. In a way, it's like the audience is playing along," he told Mashable. The image of Cohen's notes below (Figure 4) shows his choices of Tweets to read on-air.

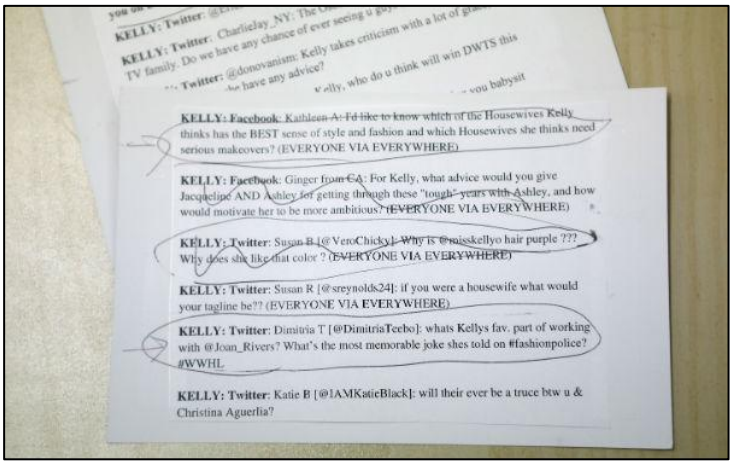

Figure 4: Example of shows sourcing content from viewers

- Branded mobile applications providing consumers with supplemental content to the shows they're watching on TV, as well as allowing them to share in real-time conversations. An example of one of these apps is the The X Factor app, which enables viewers to sync the app to a particular show and get polls, trivia, and behind-the scenes production content that's relevant to that show in the moment. Often times, these apps will be

sponsored by one or more brands. Here, the app is sponsored by Rimmel London, which is an affordable cosmetics company.

Figure 5: Example of a network television app

- Users exploring social networks like GetGlue, IntoNow, and Viggle to "check in" to TV shows. After checking in, users can reap a handful of benefits, such as receiving points, earning virtual badges, getting recommendations from other users, and earning discounts from various companies.
- Users taking to social outlets, like Facebook and Twitter, to discuss television events in real-time.

All of the above features help to foster social activity in relation to TV content. This is a huge boon for television networks, as it has revived the value in watching TV live (as opposed to through a DVR, where viewers can skip over commercials). But how can marketers capitalize on social TV opportunities?

In addition to answering the above question, this report will outline the current landscape of social TV, and the devices that viewers are using while watching live television (most notably mobile phones, tablets, and laptops, also known as "second screens"). The overall goals of the report are to explain the second screen and social TV landscape by providing readers with the history of second screen devices and social TV, explore how social TV can be leveraged for marketers, networks, and brands, examine the consumer response to social TV efforts, discuss the potential shortcomings and challenges for social TV and second screen optimization, and provide further recommendations for advertising professionals hoping to incorporate social TV efforts into their marketing mix.

TWO:

EVOLUTION OF THE SECOND SCREEN AND SOCIAL TV

The Second Screen

The first common mobile phone was introduced to the marketplace by Motorola in 1973, and was used primarily for emergency communication. Though much has changed since this prototype was launched 40 years ago, this device paved the way for future generations of mobile phones. In the 1990's, mobile phone capabilities expanded to include short message service (more commonly known as SMS or texting), as well as the addition of multimedia content, such as music. The next decade brought about a user's ability to connect to e-mail and the Internet, thanks to RIM's BlackBerry mobile devices, ultimately jumpstarting the creation of the smartphone. In 2007, Apple launched the first version of its iPhone, which marked a revolution in the market due to its introduction of the first touchscreen display, and remains the dominant manufacturer of all mobile devices with 16.04% market share (Millennial Media, 2012). By the end of 2013, eMarketer estimates that there will be nearly 243 million mobile phone owners in the United States, which equates to almost 77% of the population. Nearly half of that group will be smartphone users.

Tablet computers, while less prevalent in the United States than smartphones, are experiencing a similar trajectory. Since the 1960s, tablets have been used as desktop accessories, but it wasn't until the GridPad, born in the late 1980s, that a viable consumer tablet existed. This device was used primarily

for businesses, such as record management and data collection on-site. Though Apple's iPad is now well-known, it wasn't the company's first attempt at launching a product into the tablet category. In 1993, Apple introduced the Newton, but the software didn't meet market expectations and the user interface was cumbersome, and it failed to gain traction with consumers. Seventeen years later, Apple got it right. The company launched the first generation of the iPad, and its popularity almost single-handedly grew the tablet market to approximately 10.3 million tablet users in 2010. This number is predicted to reach 82.1 million users by 2015 (Mobile Marketer Report, 2011).

Though these advancements in technology are impressive, the rate of adoption of these devices is equally so. Penetration of smartphones has risen to 44 percent in the United States, with 62% of Americans having used their smartphone every day in the past seven days, and 80% reporting that they don't go anywhere without their device, according to a Google report. Regarding smartphone market share, Google's Android operating system continues to be a market leader, with 40% of smartphone subscribers, followed closely by Apple's iOS, with 32% of smartphone

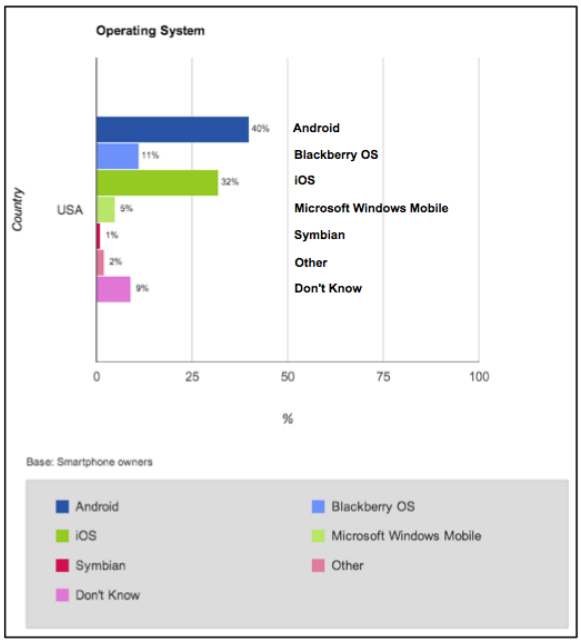

Figure 6: Mobile operating system market share

subscribers (Figure 6). RIM's BlackBerry OS trails in third place with 11% of market share. The figure above provides more detail on the breakdown of those subscribers.

Tablets are also seeing a rapid rate of adoption. Millennial Media, an independent mobile advertising platform company, reported around 100 different kinds of tablets in 2012, though the Apple iPad, Samsung Galaxy Tab, and Amazon Kindle Fire remained the top three in the product category. A new version of Apple's operating system, the iOS software, was also launched in 2012. iOS 6 brought with it a variety of new features and upgrades, including the ability to operate on faster networks and a larger screen.

A Forrester research study of online adults estimates that on average, half of global consumers own two or more personal connected devices. As the penetration of smartphones and tablets in the United States rises, so does the number of consumers using mobile devices while watching television programs. This creates a multitude of opportunities for social TV interactions.

Social TV

It may initially come as a shock, but social TV has been around as long as broadcast television has been on the air. In the early pages of *Social TV*, authors Proulx and Shepatin tell the story of how in 1964, 73 million people tuned into the Ed Sullivan show as the Beatles appeared for the first time on American television. During the show, Elvis wished the Beatles well via wire before the

band played two sets, all set to loud screams from the live audience. As viewers watched, there were most certainly thousands of simultaneous discussions happening about the events unfolding on the show. But in 1964, the social TV experience was limited to whichever family members or friends happened to be watching a particular broadcast in the same room. Though this watershed television event occurred almost 50 years before audiences began tweeting reactions live on Twitter or posting statuses on Facebook, social television has existed as long as the television itself. With the advent of these new social channels, however, viewers, television producers, and marketers alike can all be privy to the visceral, live reactions that are born from content experienced on TV. They take conversations out of the living room and places them in a forum in which users throughout the world can connect in one co-viewing event.

Now, social media has become one of the media most commonly coupled with TV (Proulx and Shepatin, 2012). This can be attributed to the aforementioned rise in adoption of second screen devices, such as tablets and mobile phones, as well as the portability of laptop computers. Forrester Research reports that 48% of United States adults claim to use a laptop while watching TV to chat, browse, or research what they are watching, while 85% of tablet owners say they use their tablets while watching TV. Google further estimates that 52% of smartphone users use their device while watching television. As more people engage with social media, the volume of online conversations about television

content while shows and commercials are airing within those platforms will increase.

THREE:

THE IMPORTANCE OF SOCIAL TV

In an age when national DVR penetration has reached almost 50 percent (Nielsen, 2013), many marketers have been left wondering how to encourage consumers to tune back into live television (and its commercials). One of the solutions is social TV.

A study conducted by SocialGuide and Nielsen confirmed that there is a strong correlation between the volume of Twitter conversations and TV ratings. In addition to advertising spend and prior-year ratings, Twitter was identified as a proxy for viewership in relation to ratings increases. This relationship has largely been driven by the rise in consumers consuming media across second screen devices (Nielsen, 2013). Furthermore, a recent TV Guide study demonstrated that 17% of people began watching a show because of a social media comment, while 31% said that they continued to watch a TV program because of the social interactions they were having with others during the show.

And the volume of social interactions is constantly increasing. eMarketer reported that from June 2011 to June 2012, social media commentary about television and television shows has increased 171%. However, social TV is still not a mainstream activity. The number of social media users who follow TV shows on social network sites grew from 10.4% to 15.3% in a year, but it’s the

volume of conversation within this minority and the ability for those conversations to influence audiences that is significant to marketers and brands alike.

Also of particular interest to marketers are the ways in which social TV can perpetuate a brand's message when 38% of consumers are turning to a second screen device, like their cell phones, during commercial breaks (Pew Research, 2012). This multitasking is especially common among Millennials, an age group that is consuming over 26 hours of media every day (Bazaarvoice, 2013). This number means that there's some level of media multitasking taking place, whether it's surfing the Internet on a tablet while watching TV or sending texts about programming they're currently watching via a smartphone. This data points to a greater opportunity for interactive, mobile ads, especially given that there are constantly emerging technologies to help bridge the gap between commercials on-screen and more personalized ads on second screen devices. Though television viewers may not be interested in advertising during their TV programming, they might be more intrigued by marketing messages on their laptop, mobile phone, or tablet that have some sort of relevant benefit to the show they're watching.

Lou Paskalis, the Vice President of global media content development and mobile marketing at American Express, explained the phenomenon to AdAge in 2012. "No one wants to see a pop-up in the middle of their program they love saying 'Buy this!'" he said. "The primary screen is not the way to drive the

commerce. Second-screen marketing represents a way to augment the experience without impacting the experience."

FOUR:

SOCIAL TV FOR MARKETERS

How can marketers leverage social TV?

The second screen is becoming more and more valuable every day as advertisers understand how to leverage it. But one thing that hasn't changed with technology is the fact that most media spending is still in TV. The second screen gives advertisers the opportunity to make those dollars work much harder than they ever could through real-time cross-media experiences, extending the longevity of commercial content, and spreading the word about brands through social media.

The good news for marketers is that the television audience seems to be well-equipped for these kinds of interactions. According to an Accenture study, 64% of Americans recall seeing a social media symbol while watching TV, including Facebook likes, a web URL, a QR code, a Twitter hashtag, and the Shazam symbol. Of that audience, almost half have interacted with a social media symbol that they have seen on TV (Figure 7).

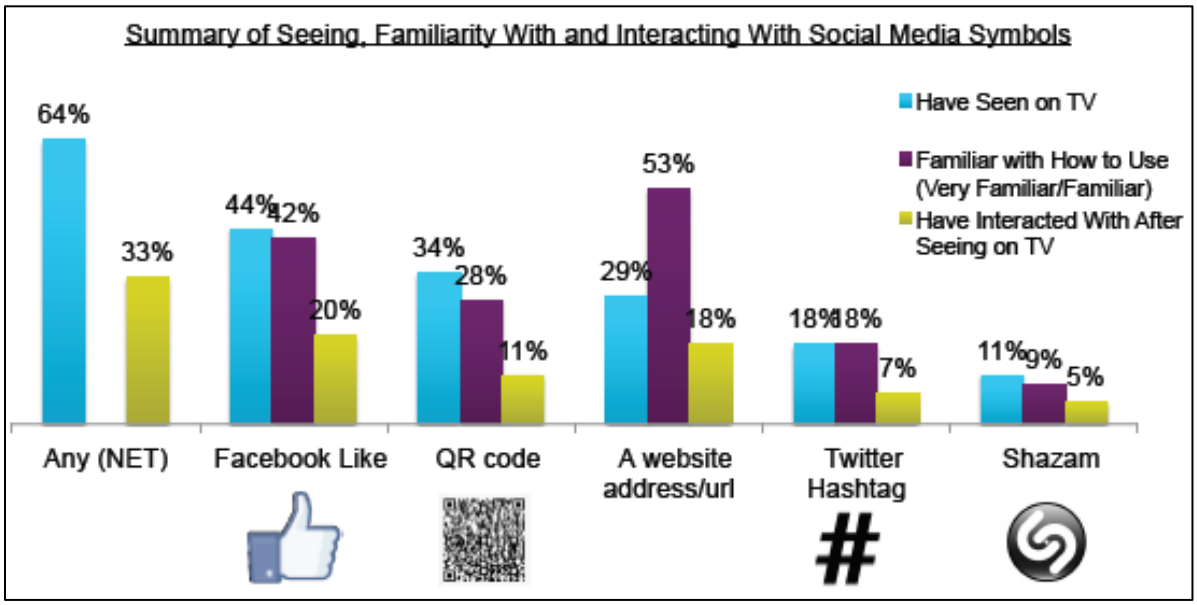

Figure 7: Summary of seeing, interacting with, and familiarity of social media symbols

Traditionally, marketers implementing social TV technologies into their advertisements have used social media to extend a TV campaign by putting a hash tag on the screen or adding a web URL to the end of a spot. Moving forward, the opposite should take place – TV advertising should be an extension of social media. The Coca-Cola examples in the following section provide a clear example of how marketers can do just that.

Case Study: Super Bowl XLVII

Between Beyonce's halftime show, the commercials, the power outage, and the game itself, Super Bowl XLVII was the most social event on television to date, according to data from Bluefin Labs and Trendrr. The event earned 30.6 million social media comments spread among Twitter, public Facebook data, and

GetGlue checkins, a number that's 2.5 times greater than last year's social activity of 12.2 million comments.

To demonstrate further context for these numbers, the night of 2012's Presidential Election tallied 28.3 million social media comments. The 2012 Grammy Awards, which previously held the record for the most social television event, garnered 13.0 million comments. Bluefin Labs, a company that monitors social television analytics, reported that the peak of Beyonce's show (366,000 comments per minute) trumped the moment that it was announced Barack Obama had been re-elected president (261,000 comments per minute).

The volume of social commenting from mobile shot up 88% over last year compared to 12% for desktop, according to Trendrr data. Apple's iPhone was the most popular second-screen mobile platform at 60% compared to 28% for Android. Though an analysis of this data indicate that social TV is gaining serious traction, there are also many lessons to be learned for marketers from the Super Bowl ads that had some social component.

According to an Altimeter study, 75% of all Super Bowl ads had some level of integration to a second screen experience. This most commonly manifested itself as a URL appearing in the commercial (45%), with Twitter hashtags coming in second at 38%. The figure below demonstrates the trajectory of the different advertising technologies that have been used in Super Bowl

social TV integrations. Of particular interest is Twitter, which is the social TV integration that is most driving this positive change.

2012-2013 Superbowl Ad Tech Integration

Tech Integration Type	2012	2013	Percent Change
Corporate URL/Microsite	58%	46%	-12%
Facebook	11%	7%	-4%
Hashtag	7%	38%	+31%
Shazam	6%	2%	-4%
Total Ads with Integration	68%	75%	+7%

Figure 8: Super Bowl advertising technology integration, 2012 - 2013

Overall, though brands are still driving audiences to their websites, they seem to prefer leveraging hashtags for events beyond directing viewers to their Facebook pages. Though Facebook has fallen in popularity for creating conversations around real-time television events, it will likely provide a deeper brand engagement after the event is over by the virtue of its main newsfeed. While URLs to microsites and corporate pages maintain dominance in the television ad space, hashtags, which can now be used in a multitude of social networks, create broader engagement. Altimeter predicts that the 2014 Super Bowl will favor hashtags over URL usage.

An example of a brand that has excelled with incorporating social TV into its Super Bowl ads is Coca-Cola. Last year, Coke's Super Bowl campaign featured its classic polar bear mascots as they reacted to the game in real-time.

One of the bears sported a red scarf in support of the New York Giants, while the other wore blue for the New England Patriots, and the premise of the concept was that the bears would react to the game on the fly. For example, the Patriots bear might raise his hands in the air if the Patriots score a touchdown, while the Giants bear will look defeated. In addition to starring in the brand's commercials, they were also featured in a microsite, CokePolarBowl.com, during the game. The idea, pioneered by advertising agency Wieden + Kennedy, was designed to address the business challenge of integrating the brand into social conversations around the game. Coke reported that around 9 million people visited the site to see the polar bears in action (Mashable, 2013). It was ultimately successful because it provided true contextual and brand relevance, allowing viewers to associate the Coke with things that were happening during the Super Bowl.

In 2013, Coke duplicated that strategy by mirroring a traditional television spot during the game with an online campaign called "Coke Chase," which followed three teams competing against each other to be the first to reach a giant bottle of Coke. Viewers could sabotage competitors to affect who would win the race, a result that was reflected in the brand's final 30-second spot of the game.

"Despite the big success of Polar Bowl, we were not looking to repeat the bears, necessarily," said Pio Schunker, the senior VP of integrated marketing at Coca-Cola North America. "We were looking to see what learnings we could take

and reapply. The importance of second-screen behavior, social and digital were big themes on that front."

And those learnings seemed to pay off: according to Mashable, Coke saw 1.3 million people visit the CokeChase.com website, and received 7.3 million “sabotages” for the teams through social media.

FIVE:

CONSUMER RESPONSE TO SOCIAL TV

Profile of the engaged social TV consumer

Demographics play a significant role in predicting a consumer's propensity to engage with social TV. According to an Accenture study, adults ages 18 to 44 are the most likely to engage with social media symbols, with the strongest propensity in the 18-24 age group at 63%. Only 11% of those 65+ are interacting with social media symbols while watching TV.

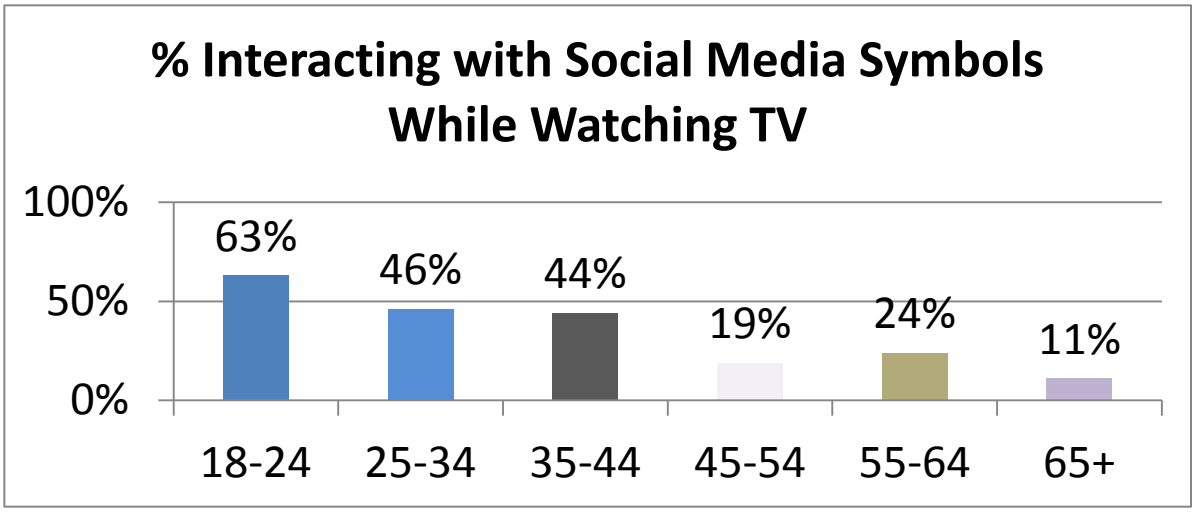

Figure 9: Percentage of people interacting with social media symbols while watching TV by age

Furthermore, a study by SocialGuide and Nielsen found that for viewers ages 18 to 34, an 8.5% increase in Twitter conversation volume was associated with a 1% increase in TV ratings for premiere episodes. For mid-season episodes, that same increase in TV ratings was associated with a 4.2% increase in Twitter volume.

In terms of other demographics, 59 percent of African American mobile phone users interacted with their devices while watching TV, as compared with 50 percent of whites. Households that were in urban areas and with incomes greater than $50,000 per year were also more likely to use their mobile devices while watching TV as compared with their rural and lower income counterparts (Pew, 2012).

The aforementioned Accenture study also sought to find if there were any differences between men and women who interacted with social media sites while watching television. It found that both men and women were most interested in getting more information about the show (39 percent and 48 percent, respectively). Women were also motivated by getting coupons or promotional codes (40 percent) and registering or signing up for something (34 percent). Males were more interested in interacting with social media to watch another video (35 percent) or entering a contest or sweepstakes (34 percent).

Do consumers opt in to social TV discussions?

According to Accenture, about 51% of consumers want to access additional content (and to interact with others) while watching television. More specifically, respondents reported the highest desire to read more information about the TV program (27%), learn more about the characters or actors in the TV program (26%), and interact with friends via social media who are also watching the same program (20%). The two lowest areas of interest were signing up to receive information (i.e., via email or social media) about the TV program in the

future (13%) and interacting with strangers via social media about the TV program (12%).

The report also detailed that the nature of the interaction depends on the nature of the programming. For example, people typically want more information on dramas/comedies, and less information on talk shows.

Examples of successful campaigns from a consumer point of view

There are myriad examples of social TV campaigns that have successfully engaged consumers with added value, while seamlessly integrating brand messaging. In this report, three types of such campaigns will be discussed: those that integrate with a TV program, those that integrate with a TV commercial, and those that integrate with a live TV event.

In 2012, USA Network show White Collar, a program about a con-man and an FBI agent who work together to solve crimes, launched an interactive TV game called Neal's Stash. The game and experience, which was sponsored by Ford, tasked fans with tracking down a rare gem that had been stolen from the show's protagonists by rival con men. The audience participated in the game by acting as Stash Hunters, who travel around in a Ford looking for the priceless item. The game took place over 10 weeks, with a series of 9 challenges. Players who were able to solve all 9 of these challenges were entered in a contest to win a brand new Ford Taurus. Beyond the big prize, the social experience paid off for fans of the show, as more than 50 exclusive video clips were shot for the game.

Though this execution was a success for consumers, it was also a success for the sponsoring brand, Ford. Not only was the vehicle an integral part of the game, but its brand positioning also enhanced the treasure hunt experience.

"Working with USA on this series has given us a creative way of inviting fans to interact with our vehicles within the context of this engaging Social TV activation," said Crystal Worthem, the Brand Content and Alliance manager for Ford Motor Company. "Our integration in these storytelling experiences enables us to tailor a campaign that is fun for fans, while giving us a platform to seamlessly showcase our innovative features and capabilities as our cars are an integral part of the adventure."

More overt brand placement in social TV executions – namely, commercials – can also be successful from a consumer point of view. According to Bluefin Labs, on social media outlets, consumers react to commercials much in the same way that they react to programming: as entertainment. To explore this postulation further, Bluefin Labs investigated the consumer response to, as well as the social TV impact of, a range of spots for Mike's Hard Lemonade.

First, Bluefin monitored a "pre-campaign" period, when the spots for Mike's Hard Lemonade weren't in rotation on air, so that data could be compared to the social chatter about the brand once the campaign was in full swing. Once the spots began airing, Bluefin recorded 642 commercial appearances on 421

different telecasts in the United States. The company discovered that there were almost 7 million social media comments driven by these telecasts that came from 1 million different social media users, marking a nearly 7:1 ratio of comments per commenter. “Those 1 million people make up what we call the ‘exposed’ audience – the group of people that have a strong likelihood of seeing the Mike’s ads because they were engaged in the show where the ads aired,” said Bluefin’s Mike Guigli (AdAge, 2012).

By examining how often the exposed audience was commenting about Mike’s Hard Lemonade in social media before, as well as during the campaign, Bluefin discovered a 145% increase in total conversations (Figure 10). This number becomes even more impressive when the fact that users were inspired to comment on a stand-alone 30 second TV commercial is taken into consideration. By contrast, users have about 22 minutes to comment on the average TV programming (Dumenco, 2012). By utilizing the sitcom genre, including recurring characters from spot to spot and surreally funny situations, “the spots are breaking through the clutter and extending the campaign’s reach beyond what’s expected from paid media,” said Guigli.

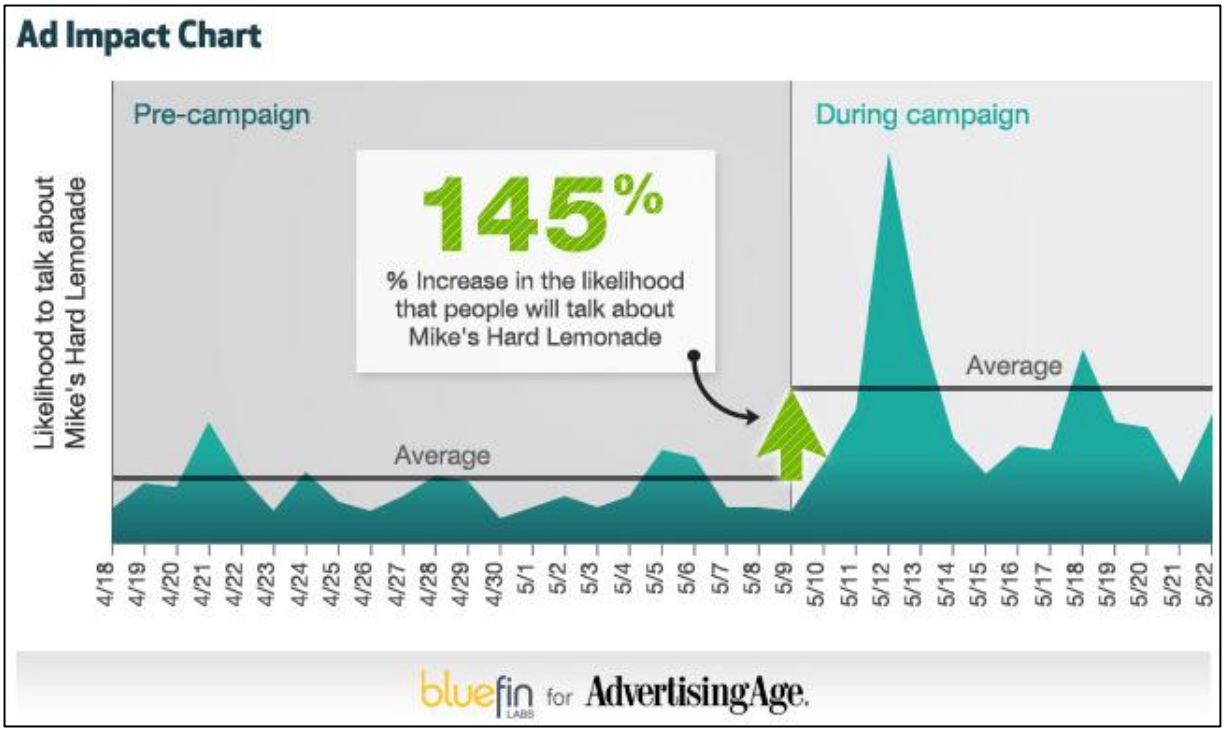

Figure 10: Mike's Hard Lemonade Ad Impact Chart

Finally, consumers have enjoyed social TV integrations during tentpole live television events, such as in the example of Nike and the London 2012 Summer Olympics. In an effort to blend promoted tweets with the pre-existing chatter about the men's basketball games, the Nike Jordan brand integrated Twitter ads within the Twitter feeds of people who followed both basketball and Olympics-related accounts. Leading up to the big Team USA men's basketball game, Nike Jordan promoted tweets with the hashtag "#riseabove" to engage consumers with its short film series, as well as to introduce users to its Instagram photo contest. During the game, the brand included real-time comments about the action within its promoted tweets. By tapping into live conversations, Nike

Jordan prompted people who weren’t following the brand (but were engaging in Olympic chatter) to retweet and share its promoted tweets, intensifying and amplifying the volume of social media conversations around the #riseabove campaign.

SIX:

CHALLENGES AND POTENTIAL SHORTCOMINGS

Lack of Scale

Although advertisers, brands, and television networks are increasing the visibility of Twitter hashtags and other social TV symbols, usage numbers for most social TV apps and services are still quite small. A high volume of social TV conversations are being generated by a small percentage of consumers – Accenture estimates that 80 percent of all social TV comments are made by 20 percent of the adult viewing population.

Further complicating the issue of a lack of scale is the fact that there's no cohesion between social TV second screen applications – some are owned by television networks, like Bravo, NBC, or USA, while others are owned by brands themselves. This fragmentation across tools makes measuring their effectiveness a difficult task. Zeebox, a second screen app owned by Viacom, is positioned as an attempt to aggregate social TV activity, but whether or not it will be successful remains to be seen.

Distraction media

Many have claimed that the second screen just provides TV viewers with another distraction from commercials. Only 12% of Americans reported that they never watch TV while using a second screen, while 45% said that they watch TV while they surfed their tablet at least once a day (Nielsen, 2012). While this report discussed the opportunities that exist within these numbers at length, marketers

must also consider that with more screens, it's harder to capture the attention of an audience that was once totally captivated by a single screen, their television sets.

The fear of distraction also exists with the networks, such as NBC, CBS, and ABC, who are afraid to advertise social TV integrations for fear of taking viewers away from on-air commercials. Social TV inadvertently presents a threat to the traditional broadcast model, where revenue is guaranteed. Without any specific, concrete figures on social TV return on investment (ROI) to date, the investment remains too risky for these major networks. Instead, smaller networks, like Bravo, USA, and FX, are the ones taking these risks. Until social TV's worth can be established and standardized, these challenges will continue to exist.

Finding compelling content

According to a 2012 Accenture study, a lack of interest in additional social media content is the biggest disincentive for interacting with social media symbols on television (Figure 11).

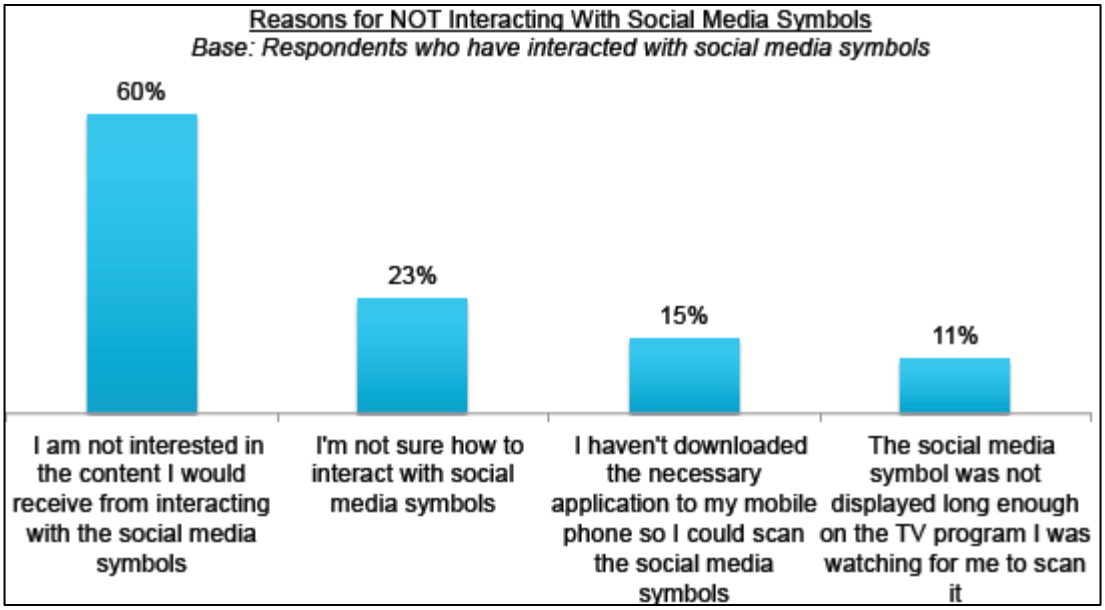

Figure 11: Reasons for not interacting with social media symbols

Furthermore, it must be considered that TV is inherently a medium that allows users to relax and enjoy programming without taking much action. The concept of social TV, however, is dependent upon people taking action through social media and second screen elements. Therefore, a n area of additional concern regarding the need for compelling content is that social TV is predicated on the fact that audiences must watch television live in order to partake in conversations about the programming or engage with second screen experiences. This is asking audiences, nearly 50 percent of who have a DVR, to shift their behavior back to watching live television (Nielsen, 2013). In order to instigate this behavior change, marketers must provide a rich, compelling, and additive experience that will motivate viewers to want to engage in social media activities while watching programming.

Measuring success

As the phenomenon of social TV is being legitimized in the eyes of marketers, significant research is being conducted on its true economic and industry value. However, there are no current standardized metrics – social media analysts are simply looking for major spikes in viewership and conversation volume when social media are incorporated into the communication plan. Furthermore, defining engagement has always been difficult, regardless of the platform. This is especially true for cross-platform measurement, like digital and broadcast. Strides have certainly been made in this arena – most notably, Twitter's Feburary 2013 acquisition of Bluefin labs – but additional steps to standardize social TV measurement are needed.

Currently, TV ratings currency revolves around the idea of "live +3," which refers to the fact that in the age of the DVR, networks are permitted to count viewership within three days of a program's original airing to tally its ratings (Elliott, 2007). However, that system of measuring ratings for advertising dollars might need to be revised in light of the social conversations that second screen experiences add to programming, and would help advertisers and brands buy into social TV as a legitimate part of viewership.

With the above challenges in mind, demonstrating that social TV can deliver a high return on investment to brands, as well as developing standardized

key performance indicators, will be necessary to the advancement of the trend moving forward.

SEVEN:

FUTURE RECOMMENDATIONS FOR MARKETERS

By encompassing the emergence of digitally connected TVs, mobile interactivity, and the increasing socialization of media, social TV has emerged as a whole new media opportunity for both consumers and marketers alike. The following are recommendations for marketers to consider as social TV becomes increasingly mainstream in the United States.

The first recommendation is to consider the target audience, as well as the user experience. Marketers should think about the holistic TV experience of the viewer in terms of what they are doing both while watching their programming of choice and during commercial breaks. Marketers should also be thinking about what companion content exists (or could be created) to align with that particular behavior so that target viewers can be connected to the brand before, during, and after their TV show of choice.

Marketers should also keep the focus on content and storytelling with social TV integrations, just as they always have with more traditional placements. Innovation will continue to take place, but the shift in focus will be from the technology and devices that social TV can support to the content it can create and the stories it can tell. After all, television is about that story first and foremost. Special consideration should be taken to ensure that the content created will be

compelling enough to move viewers to interact with the social TV technology of choice.

Finally, advertising agencies, marketing firms, and brands should all begin organizing for social TV, which is an example of a platform that reinforces the benefit that full digital integration can provide at all levels. Creative and account personnel should consider social TV integration opportunities at each planning phase and understand what implications it could hold for their clients. With this in mind, the options for marketers to begin integrating social TV executions into their clients' portfolio are endless.

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