

# THE SECOND SCREEN AND TELEVISION



## BENEFITS & IMPACTS

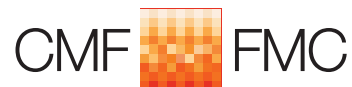
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**Note:** The opinions, conclusions and recommendations expressed in this white paper are those of the authors. The Canada Media Fund and the SODEC are in no way bound by any of the recommendations made in this document.

## INTRODUCTION

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## ACKNOWLEDGEMENTS

*Overview and Growth Perspectives*, the first installment in the three-part White Paper Series **Second Screen and TV**, pointed to an increase in the number of dual-screen viewers, i.e. viewers who watch TV while engaging in second-screen device activity. This increase is largely due to the fact that connected mobile devices such as smartphones and tablets are increasingly more common in households.

These new multitasking habits have influenced the TV ritual of a growing number of viewers: the Canadian Radio-television Telecommunications Commission (CRTC) states that 50% of Canadians have a second-screen device at hand most of the time while watching TV and 19% have one all the time. This means that producers and broadcasters are now facing the challenge to captivate and retain the attention of viewers in this multi-screen environment.

In the first white paper, we defined second screens as companion screens that “connect viewers to complementary interaction opportunities while they watch TV via applications, additional show-oriented content and in-synch functionalities.” Various TV industry leaders have now adopted dual-screen strategies in order to better respond to a multitasking viewership.

Second-screen initiatives are in direct response to new TV viewing habits and play a key role in:

- ▶ Preventing viewers from drifting and retaining their interest in a multi-screen environment
- ▶ Expanding and engaging the audience, and fostering loyalty
- ▶ Creating feedback loops between TV and second-screen content
- ▶ Enabling producers/broadcasters to adjust TV shows in accordance with data related to the activity and user/audience reactions generated by second-screen initiatives

This white paper, the second in the series, outlines the main advantages arising from second-screen initiatives along with the impacts their implementation should have on the TV production chain.

# 1. BENEFITS

Second-screen initiatives are today one of the most prominent ways to increase TV viewers' awareness and engagement. Through simple social media comments and more sophisticated dedicated apps, the second screen caters to the needs of a vast array of users (i.e. occasional viewers, faithful aficionados and everything in between) in order to enrich the whole TV experience. It enables interplay so viewers become more invested in what they are watching. The second screen also creates new business opportunities for advertisers who want to forge a closer relationship with their clientele.

Implementing a second-screen strategy has many advantages for both producers and broadcasters, according to the level of viewer engagement.

LEVEL OF VIEWER ENGAGEMENT				
	POTENTIAL	OCCASIONNAL	REGULAR	FANS
OBJECTIVES ACCORDING TO ENGAGEMENT LEVEL	<i>Discovery / Awareness</i>	<i>Customer Loyalty Development</i>		<i>Monetization</i>

Table : © Evolumedia Group 2013

# 1. BENEFITS

## a) Discovery

In second-screen terms, “Discovery” means a viewer’s first encounter with a TV show and/or its affiliate brands through social media or social recommendation apps such as Zeebox and Miso.

Social TV consists of conversations about TV shows carried out on social networks. Exposure to show-related comments posted on Facebook or Twitter can entice potential viewers to find out what the buzz is all about. Studies have shown that the effectiveness of such exposure can even be measured. A survey conducted by [the Horowitz Associates](#) research firm indicates that 24% of respondents aged 18 to 34 as well as 30% of respondents aged 15 to 17 say to have started watching a TV show after reading positive social comments online.

As for UK-based agency [Red Bee Media](#), it estimated in October 2012 that **half of British viewers use a personal connected device** (PCD) in order to get information about the show they are watching. Thus, these viewers would form an opinion on the show partly based on their research.



Zeebox

Content providers should take advantage of Social TV conversations and use them as effective promotional apparatus complementary to the ones traditionally used by broadcasters. They promote discovery while enabling broadcasters to expand the reach of their brands and attract new viewers.

# 1. BENEFITS

## b) Loyalty

According to Paul McGrath, senior interactive producer at CBC, “**One of TV’s strongest assets is its power to build long-lasting communities.**” A second-screen initiative thoughtfully integrated into a TV show can help raise viewers’ interest level throughout an entire episode, between episodes or even over the course of a full run and/or subsequent seasons.

An enriched second-screen experience prevents attention-wandering because it:

- Stimulates an urge to watch TV shows
- Encourages viewers to watch TV on a regular basis
- Provides a stimulating meet-and-greet environment wherein TV fans can share common interests—*when a social component is integrated into the second-screen strategy*
- Allows the viewer to interact with TV content—*when an interactive component is integrated into the second-screen strategy*



"Over the Rainbow" (CBC) contestants

# 1. BENEFITS

A second-screen strategy focused on Consumer Loyalty Development and Viewer Engagement can use several tools to achieve its objectives.

## ADDED-VALUE CONTENT

The second screen has become an effective way for broadcasters to reach a younger audience. In England and Wales, the S4C channel helps children and their parents learn Gaelic by tweeting in real time a number of translated Gaelic idioms heard during the broadcast of the *Ti Fi A Cyw* show. As for the **PBS Kids Video** app, it includes parental indications on the program's target age group, its pedagogical objectives and links to other theme-oriented educational videos in the App Store. These initiatives add value to the shows by mentally stimulating the audience.



Ti Fi A Cyw

## PARTICIPATION

TV-related comments posted on social networks happen spontaneously and are often initiated by the most dedicated fans. In most cases, these conversations occur without intervention from content providers, although they can take part in the exchanges in various ways, i.e. to regulate them or use them as engagement tools.

When encouraging viewers to interact by using their PC/D as a second screen, it is important to let them know right away what is expected of them. Viewers should be able to answer the following question with ease: "What do they want me to do?"



PBS Kids Video



# 1. BENEFITS

Involving the show's main actor or host in the social media frenzy during its original broadcast has become a common and effective trend.



LA VOIX social hosts

- The TVA network frequently reminds viewers that judges of *La Voix* (the Quebec version of *The Voice*) interact with each other and their fans on Twitter while the talent show is airing. Furthermore, Stéphane Laporte, who supervises the local adaptation of the show, gives fans behind-the-scenes gossip via Twitter.
- As part of a cross-media strategy, some producers create Twitter accounts to involve popular characters in social conversations. Such was the case with Animal Planet (Discovery Channel); talking pet **Meep the Bird** posted tweets during the airing of the **Puppy Bowl** tournament.

Actors and social community managers can also prompt users to participate with on-screen incentives throughout the show's broadcast. For example, they can solicit public participation by inviting viewers to predict the outcome of a show or vote for a contestant (in the case of reality TV shows), or even create and share their own content related to the show.

- In the United States, *Conan O'Brien's* launched, in January 2013, Operation **Occupy Conan**, whereby fans were invited to recreate show segments and submit their videos. The best videos were then put on air during a special segment of the talk show.



Meep the Bird

# 1. BENEFITS

## REWARDS

Viggle (1.8 million active users) and GetGlue (1.5 million active users) are the figureheads of loyalty viewing apps. These apps encourage viewers to “check-in” to a show to indicate that they are watching it. In exchange, they receive points, which they can trade for rewards afterwards.

TV shows benefit from such a reward system. Through a partnership with loyalty viewing apps, content providers can allot a certain number of points to a check-in or share and, by doing so, entice viewers to come back for the next episode.

- **USA Network and sponsor Capital One** partnered with Viggle for the TV series Covert Affair. At the same time, the producers added app-only exclusive content with special social functionalities.



Viggle Covert Affair App

# 1. BENEFITS

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## b) Monetization

### INCREASED ADVERTISING VALUE

The back-and-forth strolling between TV and the PCD worried advertisers who initially considered the second screen as a distraction, especially during commercial breaks.

However, many studies have shown that their fears aren't always warranted. An October 2012 survey conducted by **Latitude Research for NBCU** revealed that 73% of multitasking American viewers state that being busy during commercial breaks would significantly reduce their tendency to change the channel. This data could also be applied to original broadcasts and subsequent viewings alike.

A show-related app, a Web site, a Facebook page or a Twitter feed are great ways to promote brands seen on TV and reach multitasking viewers from different angles. American firm

**Gfk MRI** surveyed over 1.000 tablet owners in April 2012, and the results confirm that 44% of multitasking viewers use a second screen to get additional information on products and brands seen on TV. Half of tablet users who multitask (56%) are interested in ads and are even receptive to ad content synchronized with their TV experience. Multitasking viewers also wish to get promotional offers, and 30% of them are more inclined to interact with a brand seen on TV if it also appears on their PCD.

Therefore, a broadcaster who has implemented second-screen efforts could possibly see their advertising exposure increase tenfold, which would raise the value of their advertisers' media placement.

# 1. BENEFITS

## TV COMMERCE

Television is still a sought-after medium to showcase new products and brands. Television commerce, also called *T-commerce* or *shopping-enabled entertainment*, bridges the gap between the desire for a product seen on TV and the actual purchase made using transactions apps on a PCD as a second screen.

In fact, the opportunity to buy goods and services seen on TV interests many viewers. **French group TF1 and MonAvisMedia, a Web site featuring paid media surveys, conducted a study in October 2011** and found that 61% of respondents aged 18 to 64 are favourably disposed to the concept of t-commerce when the opportunity presents itself. Nielsen's November 2012 survey demonstrated that **29 % of Americans aged 25 to 34 already use their smartphones to shop while watching TV.**

Many American media groups and technology companies, such as Comcast, TiVo, Canoe Ventures, ROVI, HSN, FX Cable, Verizon and Zazum, have already launched their own TV commerce initiatives.

- eBay and its affiliate PayPal are considered leaders in TV commerce. **Watch with eBay**, their transactions app for tablets and mobiles, provides inventory item recommendations related to a large number of TV shows, which can be bought in real time while the show is airing



Watch With Ebay

- The Sons of Anarchy fan app has a T-commerce functionality (**SOA Gear**) that promotes menswear and props appearing on screen
- The sitcom **New Girl** uses both the Web and connected TV solutions to let fans purchase show-related products in a second-screen environment
- The transactions application **TV Wallet**, integrated into Samsung's Smart TVs, gives users access to a large variety of products seen on TV, such as jewelry, fashion items and kitchen accessories

## 2. IMPACTS

In retrospect, a relevant second-screen initiative could thus help keep viewers' attention on the content of the show on air, interest them in products or services associated with the show and expose them to targeted advertising.

Putting a second-screen strategy in motion implies adjustments that reshape the production's work flow and partnerships. From idea to delivery, additional steps must be planned, and new contributors could be involved in the creation process.

Sometimes, the production, promotion and broadcasting stages of one or more second-screen initiatives occur before the production, promotion and broadcasting stages of the associated TV show. This mainly happens when content providers want to create a buzz and build a potential fan base before the first broadcast.

- **ABC launched, one month before the airing of the Oscars 2013, a second-screen application.** Each week before the event, exclusive videos, and social and interactive functionalities were released via this application.



Oscar®

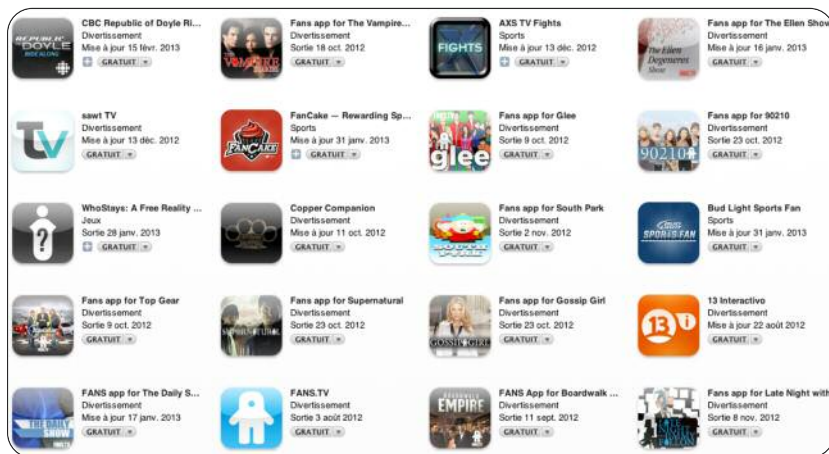
TEMPLATE OF A TV & SECOND SCREEN PRODUCTION LINE							
Concept	Funding	Production	<i>Unfolding</i>	Broadcasting	Advertisement	<i>Maintenance and update</i>	Licensing

Table : © Evolumedia Group 2013

### a) Impacts on production stages

Two new stages are usually added to the TV production chain when a second-screen strategy is put forward:

- **The UNFOLDING:** In regards to a show-related app, this step consists of making an application available on targeted platforms. It can take place before the initial TV broadcast or at the same time and can remain active thereafter.



Second Screen applications available on iTunes

- **MAINTENANCE and UPDATES:** Since a second-screen initiative can aim at stimulating different audience levels of engagement (Discovery & Awareness, Customer Loyalty Development and Monetization) before, during and after a show's broadcast, it is important to plan a scalable interface that could be updated and improved periodically.

Content providers thus solicit new partners to create and integrate second-screen initiatives into the global TV experience, from the very first stages of a show's development:

- **TECHNOLOGY PARTNERS** (programmers, user interface designers- UX, data integration, etc.): their role is to make the user experience rich and fun, enabling full immersion in the TV show's content, and ensure the integration and interoperability of the various platforms used
- **ADVERTISING PARTNERS** (community managers, brand managers, advertising managers, etc.): they encourage a harmonious and dynamic interaction between the TV show and advertising partners' brands throughout the second-screen strategy while monitoring the brands' relationship with the TV show
- **MULTITASKING VIEWERS:** their participation before, during and after the broadcast can influence the show's outcome. The analysis of their behaviors or reactions can lead producers to enhance certain elements in upcoming episodes or seasons. It is important to note that the public is not a monolithic bloc; although there are active viewers, there is also a mass of passive viewers. When developing a project and bringing it into fruition, it is important to take the different levels of interactivity within a fan base into consideration.

## 2. IMPACTS

### b) Impacts on content

Broadcasters, technology partners and advertisers alike are now intimately involved in the development of a TV concept and must work together during the broadcast stage. In the United States, the AMC network added the Story Sync functionality to its umbrella app in order to capitalize on the social habits of fans of both The Walking Dead and Breaking Bad. This feature allows viewers real-time participation in surveys and quizzes linked to dramatic events in the series.



Breaking Bad - Story Sync

**Mac McKean, senior vice president of AMC Digital, explains:** “The program was built very specifically to tap into the emotional and dramatic moments of the shows that are most evocative, or that people are most responding to. We collaborate closely with the writers’ rooms and production teams of the shows for every episode. In fact, the ‘Breaking Bad’ one, we had someone from the writers’ room actually scripting it.”

### c) Impacts on financing

The costs associated with the production of a second-screen initiative vary according to the platforms chosen, the technologies used, the way the platforms and user-generated data are managed as well as the number of partners solicited and their expertise.

In most cases, funds allotted to a second-screen strategy are proportionate to overall production and promotional budgets. In some cases, using non-dedicated social platforms such as Facebook or Twitter could be appropriate. Sometimes, competition in a TV show’s time slot can urge right-holders to develop more massive and ground-breaking initiatives.

The role of advertisers has been reshaped by new practices surrounding second-screen initiatives. The second-screen strategy paves the way for new sponsorship opportunities, mainly via the production of **second-screen exclusive videos**.

## 2. IMPACTS

### c) Impacts on technology choices

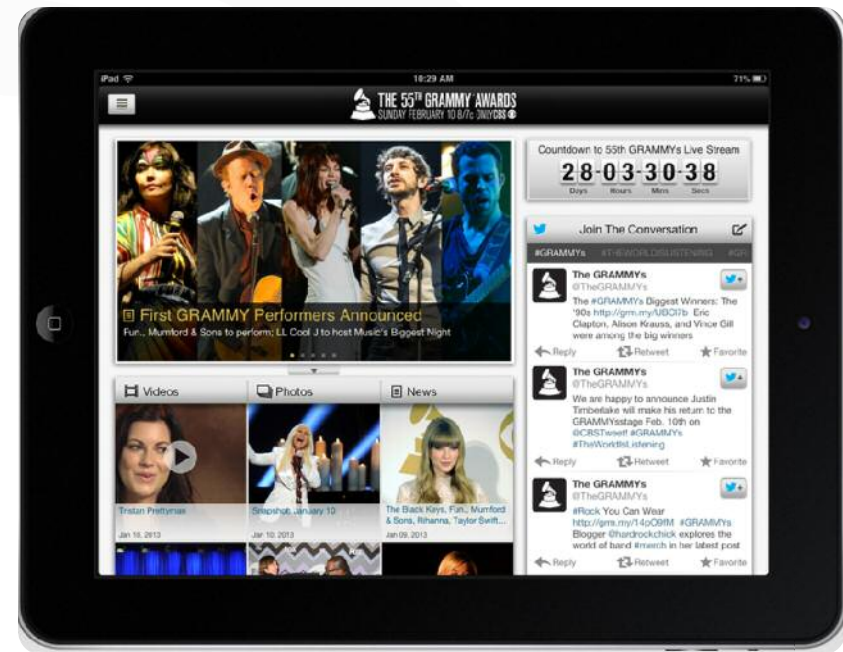
In order for a second-screen initiative to fully tap into interaction opportunities that could be borne out of a specific TV show, producers must commission original technologies.

In some cases, technology licenses must be acquired in order to deploy, in a cohesive fashion, every second-screen initiative related to a TV show.

- In 2013, the CBS network and Recording Academy contacted no less than seven technology partners (AEG Digital Media, Mass Relevance, Akamai, Acquia, Drupal, Lullabot and Ooyala) to launch their **second-screen strategy** for the Grammys.

Second-screen service providers, such as The TV App Agency (TV App Engine), never.no (Interactivity Suite), and Canadian companies Mobovivo (Listen Up) and lvl Studio (Purple), have also been known to make the first move. They have pitched second-screen strategies, which draw upon the various functionalities powered by their patented and exclusive technologies, to content providers.

In addition, innovating with functionalities related to certain non-exclusive platforms such as Instagram, Pinterest or Shazam can stimulate interest for a show on these particular platforms, mainly in the case of game shows or entertainment news shows.



Grammys Live App

The type of interaction—*synchronized* (associated with the content on screen, whether the content is a live broadcast or recorded and watched at a later time), *simultaneous* (live broadcasts only) or *complementary* (independent of the broadcast, which can be used even without the first screen)—will determine, if applicable, the appropriate **automatic content recognition (ACR)** system required to bridge interactions to specific TV program components, and in certain cases, ads.



## 2. IMPACTS

The most popular ACR technologies on the market right now are:

- Digital watermarking  
e.g.: **Technicolor Magic Ruby, Shazam for TV, Intrasonics**
- Fingerprinting  
e.g.: **Gracenote Entourage, Audible Magic SmartID & CopySense, SoundPrint, Umami**

In-depth information regarding the habits and typical behaviors of a targeted group, and affiliated second-screen strategy will render the design team more equipped to pick the right platforms and technology components needed to effectively deploy the second-screen strategy.

### e) Impacts on the operating cycle

The implementation of second-screen initiatives usually precedes the very first broadcast of the show. Therefore, a second-screen strategy tends to stretch the traditional operating cycle of a TV show.

### PRE-RELEASE

During this stage, second-screen initiatives are usually used to drive the appeal of an upcoming show, land early adopters who will help promote the show among people who share the same interests on social networks, and break in the new app. Some broadcasters also take advantage of this stage to give their partners more visibility.

- In fall 2012, AT&T sponsored the second-screen application **Fall Preview Plus**, which preceded the airing of the special annual show *CBS Fall Preview*.

TV OPERATING CYCLE			
SHORT TERM	MIDTERM	LONG TERM	
PRE-RELEASE	ORIGINAL BROADCAST	POST-BROADCAST	
		OFF-SEASON	POST-SEASON FINALE

Table : © Evolumedia Group 2013



## 2. IMPACTS

### ORIGINAL BROADCAST

The original broadcast is at the centre of the second-screen strategy. It is during this stage that all the interactive components are put into motion and sponsors can launch their interactive and/or enhanced advertising.



Mercedes-Benz - XFactor

- In the United Kingdom, Mercedes-Benz let their Twitter followers determine, using various hashtags, the ending of a **three-part series** broadcasted during commercial breaks of the show *The X-Factor*
- Through the Grammys app, users could access **performances and exclusive interviews** during this year's broadcast
- It is during a show's broadcast that second-screen applications can create opportunities to retain the viewer's attention. In regards to the show Canada's Smartest Person, broadcast in 2012 on CBC, users who used the dedicated app were **three times more likely to watch the entire show**.

Lastly, data generated by all the second screen initiatives can establish the profile, habits and expectations of a show's audience. As such, analyzing this data could influence other types of TV content and their affiliated second-screen strategies.

## 2. IMPACTS

### POST-BROADCAST

Second-screen initiatives allow a TV brand to stay relevant between episodes, seasons and even at the end of its broadcast cycle.

- The *Sons of Anarchy* producers encoded the show's Season 3 Blu-ray disks in order to facilitate shopping via the SOA Gear application while viewers watch an episode

Second-screen efforts can also serve as added value when comes the time to sell the TV format on the international market. If the usage data proves that the second-screen strategy has been successful in the concept's home country, right-holders would benefit from adding it to its international packaging.



SOA Gear

A second-screen strategy, regardless of type and the number of initiatives it comprises, must match the specific nature and dynamics of the show it is affiliated with.

It is therefore paramount to think of a second-screen strategy as a harmonized set of show-related experiences with added value that share common themes and objectives while having their own particularities, usages and benefits. The way these initiatives are integrated into a show will have a direct impact on their ability to **increase multitasking viewers' attention span, encourage engagement** and **develop feedback loops** between TV and second-screen activity as well as between content providers and viewers, in accordance with second-screen data analysis.

Furthermore, implementing an effective second-screen strategy requires a fair amount of financing, promotional initiatives and partnerships to be able to generate expected benefits for all involved partners.

Second screen and Social TV are still novelty trends for many content providers. Therefore, their influence on global ratings, which remains the most common measurement tool to gauge a show's impact, is not yet clearly established. In this respect, there are many basic questions that broadcasters, producers and investors are still struggling with:

- Should the number of fans on social networks and the interaction generated be considered determining factors of a show's success?
- Should the number of downloads, the frequency of check-ins related to customer loyalty or recommendation apps, or even the interactions before, during and after a broadcast on a second-screen app have a bearing on the show's popularity?
- Do Social TV and second-screen apps have a real and direct influence on ratings?
- Do massive and more elaborate second-screen strategies have a bigger impact on ratings during the original broadcast?

## 5. CONCLUSION



Even though the second-screen phenomenon is still too young to draw any definitive conclusions, the TV industry took notice of its potential. Many high-profile ventures have been undertaken to take advantage of the second-screen market:

- Nielsen partnered with Twitter to launch **Nielsen Twitter TV Rating**, which will be up and running during fall 2013 in the United States. This new hybrid measuring system combines ratings and social impressions to paint a more accurate portrait of a TV show's audience
- In Canada, the **Seevibes TV Ratings** service gives TV networks and media agencies the pulse of social TV on a daily basis in order to help them make the best decisions. As for the **Seevibes Score** service, it provides an overview of the overall performance of a show, using indicators such as market shares, social impressions, frequency, customer loyalty, the interaction and level of response of the audience



Seevibes Score

## 5. CONCLUSION

An increasing number of content providers are currently elaborating ambitious second-screen strategies to reach the multitasking segment of their audience and encourage engagement. For recurring shows, such as special events, the second screen has become the new battle ground where producers, broadcasters and apps developers are vying for the viewers' attention.



MyTF1 Connect

- Twitter UK developed the *Twitter TV Book*, a subscription-based publication offering British broadcasters and advertisers specifics about the viewership's social behaviour for each English show by demographics, device and genre. 60% of the 10 million UK Twitter accounts are active on the social platform while watching TV.
- In January 2013, French broadcaster TF1 stated that market shares combined with its TV and social viewers had justified the creation of *MyTF1 Connect*, an umbrella app integrating every one of its second-screen initiatives
- At the Consumer Electronics Show, held in the United States in January 2013, *2nd Screen Society released a report*, which predicts that the second-screen market, currently estimated at 490 M\$, should reach 5,9 G\$ by 2017

It is however important for second-screen initiatives to be based on a coherent strategy, integrating, in a fluid and effective manner, the contribution of each of the partners involved. The third and last white paper report in the *Second Screen and TV* series will explore the conditions required to implement second-screen strategies effectively and industry good practices.

## ACKNOWLEDGEMENTS

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It is with great pleasure that the **Evolumedia Group** brings you this white paper, the second installment in a three-part series on the second-screen phenomenon as it relates to TV.

Our continuous research on this topic keeps us abreast of shifts occurring in the ever-evolving media sector, particularly the TV industry. We can thus continue delivering strategic information to media professionals in different formats, such as newsletters, reports, guides, conferences and more, and hone our expertise in this sector.

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Enjoy your reading,

**Gilbert Ouellette**  
President  
**Evolumedia Group**

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