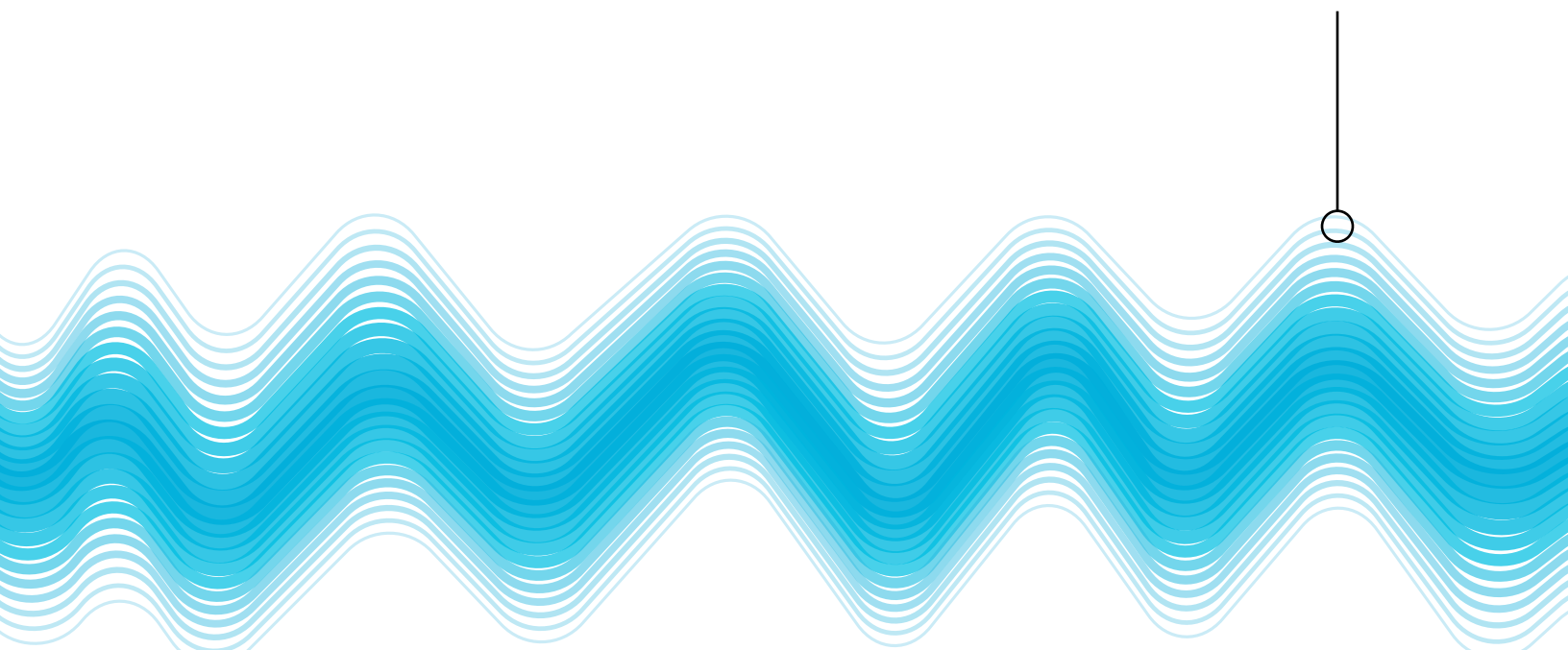




**Pilot Project  
Research on TV Audience & Social Media Activity**

# **Canada Media Fund Seevibes**

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**Pablo Gerstenfeld**

Director of Analytics & Professional Services  
Seevibes

**Julie Look**

Director of Research  
Canada Media Fund

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# EXECUTIVE SUMMARY

This analysis is based on a three-month pilot project initiated by the Canadian Media Fund (CMF) in collaboration with Seevibes in order to study the correlation of TV audience and social media activity. Seevibes and the CMF matched up data sets on 28 CMF-financed shows from July 22 to September 15, 2012. Seevibes provided social media data while CMF provided BBM data.

Two main objectives:

- Determine whether there is any correlation between the volume of social media chatter per Seevibes' methodology and the level of TV viewing as reported by BBM Canada's PPM.
- Determine whether the viewer composition of television programs by language and by genre were variables that exerted an influence on the level of social media chatter.

The first hypothesis proposing a correlation between the volume of social media chatter and the level of TV viewing has been validated. When a social media strategy is implemented, the more viewers there are, the higher the social activity.

The second hypothesis was to demonstrate whether these variables have an impact on social media activity.

- **Program genre:** So far we've seen that the program genre is strongly correlated with social media activity. For example, variety shows generate a lot more social media activity than documentaries.
- **Age:** Based on the two age segments provided by CMF, it wasn't possible to identify a correlation because the sample was too small and the segments were too large.
- **Gender:** The hypothesis that a bigger female audience correlates with more social media activity has been validated for the English-language market. For the French-language market, the sample given was too small.

This first study found identifiable correlation between TV audience and social media activity, but this could be improved by:

- Improving the size of the sample
- Refining age segments size



# THE CONCEPT

A three-month pilot project to measure the level of engagement in social media for a sample of CMF-funded television programs in English and French languages.

## 1. Objectives

The two main objectives of this project are:

- To determine whether there is any correlation between the volume of social media chatter per Seevibes' methodology and the level of TV viewing as reported by BBM Canada's PPM.
- To assess and determine whether the viewer composition of television programs by language and by genre were variables that exerted an influence on the level of social media chatter.

## Variables considered

To assess and determine whether the following demographic skews had impacted the volume of social media chatter:

- Age (younger versus older)
- Gender (female skew)
- The 4 CMF-supported genres

## 2. Methodology

At the beginning of the Seevibes-CMF collaboration, Seevibes identified 75 CMF-financed TV shows. But when we matched that against the social audience, we ended up with just 50 TV shows. It is important to note that the study was performed during the summer, normally a season with lower TV audiences and with fewer original-content TV shows being aired.

Alongside the list of 50 CMF-funded television programs in English and French, Seevibes provided the commonly used social media performance measures triggered by these program titles, by individual week for 8 consecutive weeks, from July 22 to September 15, 2012. Seevibes had initially provided daily social media activities although the data was generated by week, with the understanding that the majority of CMF-funded television programs are televised once a week in prime time, and because the BBM audience is reported specifically for the days when the shows are televised.

CMF staff then added the BBM viewers age 2+ Average Minute Audience ("AMA") in thousands to the respective week where social media chatter relating to the program was reported by Seevibes. Due to the timing of this pilot project, there were only 28 CMF-funded television programs that were televised and were reported in the social media chatter by Seevibes. The data categories added by the CMF are: BBM AMA (000), gender (females 2+ percent composition), age (viewers age 2-49 versus age 50+) by language market (French vs English), as well as the CMF-supported genre.

*\* More details on the methodology can be found in the technical annexe.*

# B.

## **OBJECTIVE 1**

### **Correlation of TV and social TV audience**

**Hypothesis:**

The higher the TV audience (according to BBM Canada's V2+ AMA), the higher the social TV audience.

The hypothesis was confirmed. When using both graphical presentation and the Pearson correlation index, we observed a positive and strong correlation overall. When splitting the analysis into English and French markets, the results suggest that this relationship was much stronger in the English-language market. This could be attributable to the sample taken.

The French-language sample reflected many program titles with low television audience and programs on specialty networks with a small-scale or nonexistent social media strategies.

Therefore, when examining several TV programs with strong presence on social media (official accounts and hashtags on Facebook and Twitter) such as *Dieu Merci* and *Un gars le soir*, we observed that the correlation is fairly high (close to 0.8 Pearson index).

**Conclusion:**

The hypothesis has been validated. When a social media strategy is present, the correlation between the level of TV audience and the level of social media audience is positive and extremely high. Essentially, the higher the number of viewers on TV, the higher the volume of activity in social media.



## **Objective 2**

**Determine whether gender or age skews in television program viewership impacts social media activities**



As mentioned above, the objective of this study was to measure and demonstrate the impact of the variables on social media activities.

We have developed the social media participation rate as an index which depicts the level of social media engagement. The methodology is as follows:

Social media participation rate:  $\frac{\# \text{ unique persons interacting on social media (Twitter and Facebook) relating to individual TV programs (Seevibes data)}}{\text{total viewers to the program (BBM data)}}$

The variables considered were:

- Program genre (content):
- Age
- Gender

## 1. Genre of TV program

Data available: The CMF provided viewer data to 4 program genres in English and French:

- Drama
- Children's & Youth (C & Y)
- Variety and performing arts (VAPA)
- Documentaries

Result: When ranking the program genres by level of correlation, the study suggests the following:

- Documentary: no correlation
- C&Y: very low positive correlation, almost negligible
- Drama: positive correlation, although moderate
- VAPA: high positive correlation

These results may be explained as follows:

- Nature of the TV program: as observed by Seevibes, the content was a strong factor on the level of social media participation. Documentaries generate a very low volume of social media interactions likely due to a passive viewing experience, resulting in low levels of viewer engagement and excitement.

- VAPA programs do not follow a formulaic storyline and therefore may engage the audience at a higher level. While dramatic shows might also have engaged viewers, telecasts during July and August were primarily repeat airings. Fresh episodes during the fall and spring seasons may evoke a different set of behaviours.
- Audience demographic: the viewer base for children's and youth programs are likely to have very low social media participation or the kids 2-11 demographic are absent from social media participation.
- Nonexistent social media strategies: documentaries and C&Y genres may not be supported with social media strategies.

## 2. Age of the Audience

The CMF has provided two age segments for program viewers:

- Younger: 2 to 49 year old audience
- Older: > 50 year old audience

### Hypothesis:

Older viewers (> age 50) and younger (age 18 or lower) audiences have a lower propensity for social media participation.

### Result:

We were unable to validate this hypothesis. As our goal was to split the television viewing audience 50:50, the age 2-49 segment and the >age 50 segment were very close to being 50:50. Since the younger demographic includes the 2-17 year-old audience, we cannot provide a conclusive observation.

Also, since the sample is relatively small and included many programs with no or very low social media activity and comparatively low TV audience, the results have been exaggerated by the few programs that have generated a high volume of social activities.

For example, two of the most popular French-language TV programs, *Infoman* and *Dieu Merci*, have a high > age 50 audience composition. Hence, these programs are being compared to very low audience TV programs with a younger audience composition, such as *Paparadis* or *Une grenade avec ça?* The results suggest that the higher the age, the higher the level of social activities. This observation is likely influenced by the sample taken.

## **Recommendations:**

The way to circumvent this challenge would be to cull a larger sample and compare the performance of more TV programs in the same genre. Also, it would be ideal to split the viewer demographic into 3 age segments:

- 2 – 17 years old
- 18 – 49 years old
- >50 years old

## **3. Gender of the Audience**

### **Hypothesis:**

According to Seevibes' experience, we have observed that the higher the female audience, the higher the social media engagement.

### **Results:**

When considering the English-language market, this hypothesis can be validated. Since the programs considered for this market are fairly similar in terms of market (mostly conventional) with similar social media strategies, we can say that the higher the female presence, the higher the social media participation.

In French-language TV programs, the hypothesis cannot be substantiated. Once again, the small size of the sample is affecting the results. The most popular TV programs within the sample are those with high male composition. Programs such as *Un gars le soir* and *Infoman* would have had a major influence on the results.



# RECOMMENDATIONS

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After this first study, we can highlight the following:

There is a strong correlation between the level of TV audiences and the level of social media TV activity. This relationship is strongly influenced by two factors:

- The social media strategies of TV programs
- The genre of the TV program: variety and performing arts shows have the highest social media engagement followed by drama. Documentary and children's and youth have a very low correlation. This can be attributed to the viewer demographics, the content and their social media strategies.

The impact of the different demographic variables could not be validated.

Notwithstanding, since the first hypothesis could be validated, we consider this pilot project worthwhile to be extended to provide further opportunities to prove the other concepts.

In order to do so, we will recommend the following actions:

**Increase the size of the sample:** by increasing the number of TV programs during the fall 2012 season, we will be able to minimize the undue impact of a few atypical programs' performance on the results. Additionally, we will have enough content to compare similar TV programs, and then isolate the variables for further analysis.

**Age segments:** It would be important to split the age segments into three, separating children and teenagers from the broad age 2-49 segment. Additionally, it would be interesting to extend the scope of this study by adding other factors such as number of episodes (first episode, middle and finale), day of broadcasting, etc.

# Ax. Technical Annexes

## 1. Details of the sample

As mentioned previously, **Seevibes** provided the weekly social media audience for eight weeks, from July 22 to September 15, 2012 for a list of 50 CMF-funded TV program titles provided by the CMF. The CMF has added the BBM audience metrics of AMA (000) for every week covering the list of TV programs that generated social media chatter. The addition of this data has resulted in only 28 TV programs which were televised during the eight-week period in this study. The data added by the CMF were: BBM TV audience, gender composition, age composition and language market (French vs. English).

The distribution of the TV programs by language market and broadcaster is as follows:

Market / Broadcaster	Shows	%
English conventional	6	21%
French conventional	11	39%
English specialty	1	4%
French specialty	10	36%
<b>TOTAL</b>	<b>28</b>	<b>100%</b>

As the table shows, the sample has a heavy representation of the French-language market. In the English-language market, there was only one program which aired on a specialty broadcaster.

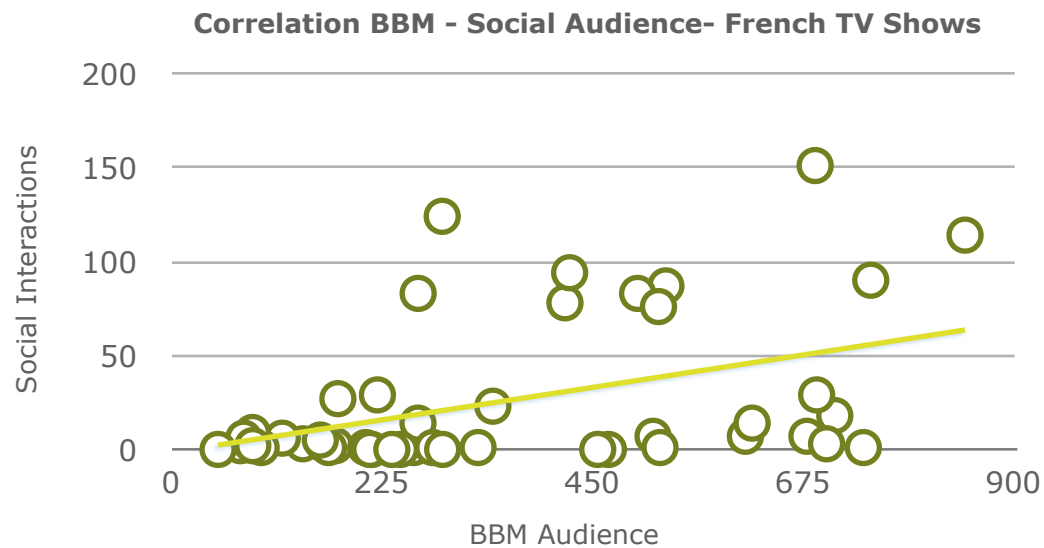
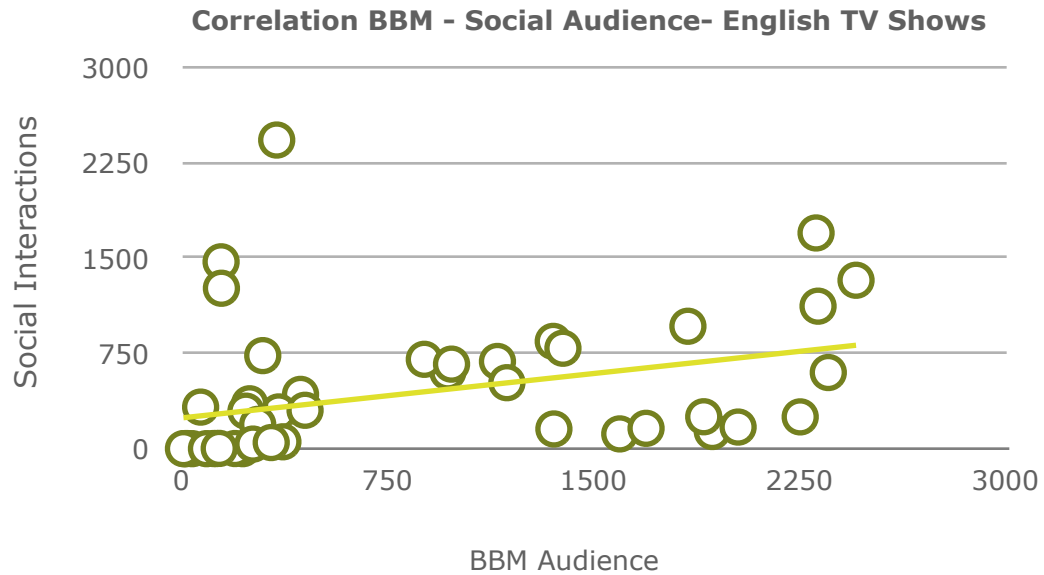
## 2. Methodology

The two methods used to define the correlation are: graphical presentation and the Pearson correlation index.

### Objective 1: Correlation of TV and social TV audiences

When correlating both values for every week using the Pearson correlation index, the values are:

- ▶ All TV programs: 0.34
- ▶ English Canada: 0.36
- ▶ French Canada: 0.07



We can observe that in English Canada, the positive correlation is much more pronounced. Regarding the French-language market, while there appears to be a positive correlation, this one is weaker since most of the values are 0 or close to this value. The reasons could be attributable to a higher presence of programs aired on specialty broadcasters and TV programs with fairly low BBM television audiences, and secondly, the lack of social media strategies.

This becomes more apparent when compared to TV programs with clear social media strategies where the correlation is extremely high. For example:

- ▶ *Un gars le soir*: 0.79
- ▶ *Dieu Merci*: 0.73

We have observed that both TV programs have a very high correlation (close to the perfect positive lineal correlation, 1).

## **Objective 2: Determination of the impact of multiple factors on the social media activity**

### **a. Genre of programs**

When comparing the average correlation index by program genre, the values are:

Type of show	Avg. Correlation Index
VAPA	0.11
Drama	0.10
C&Y	0.01
Documentary	0.00

### **b. Age analysis**

For each TV program, we considered the age composition of the audience and we compared these to the total market values by linguistic market. Through this, we then calculated an age index for the two groups, age 2-49 and age >50, where 1 means that a TV show has the same age composition as its respective language market; further, the higher the index, the higher the presence of that age demographic and the opposite, the lower the age index, the higher the younger audience presence.

Additionally, we calculated the average social media participation index per TV program.

Market	Index per TV program
English	-0.26
French	0.38
Total	-0.17



When calculating the Pearson correlation index, the values are

As we can see, the correlation for the total sample is negative and low. These results suggest that the higher the percentage of 50+ audience, the lower the social media activity. However, this appears to be the opposite in the French-language market.

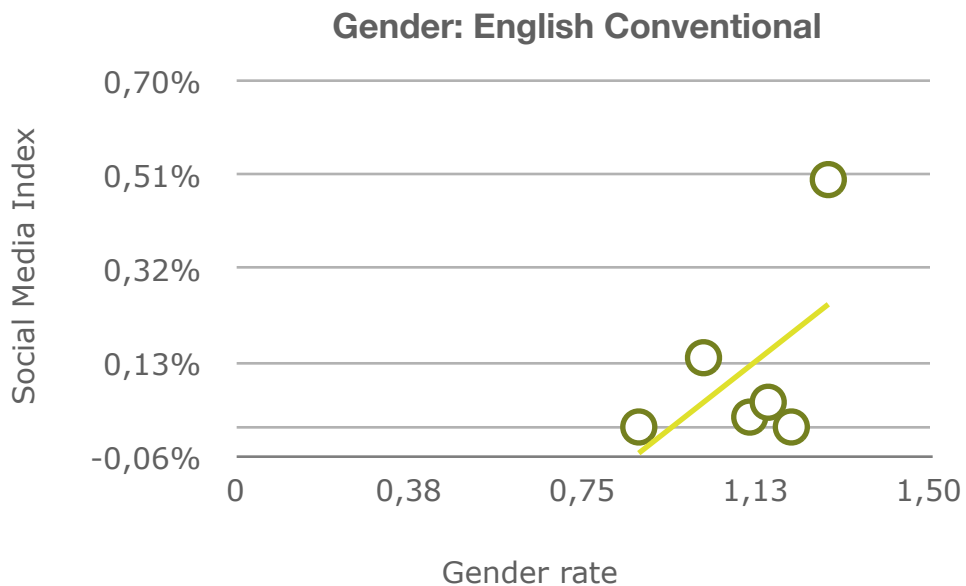
As previously stated, this has been influenced by some TV programs that attracted a high audience albeit with a high 50+ age composition, as well as well-developed social media strategies.

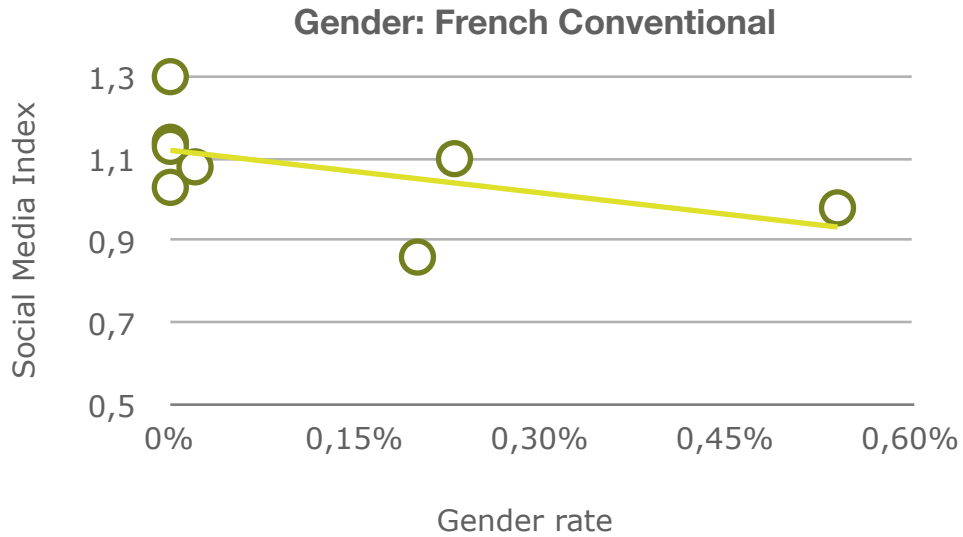
### c. Gender analysis

With respect to the gender analysis, we have calculated a gender index which is the result of comparing the female/male viewer composition and compared them to the language market's television viewer gender composition. When the index equals 1, it means that the gender composition is equal to the gender composition for the overall market viewing audience. When this index is less than 1, it means a higher male composition and when it's more than 1 it means a higher female composition.

Additionally, we have calculated the average social media participation index per TV program.

When putting into graphical presentation the correlation of the gender and social media indices, the graphs show the following (we decided to filter just conventional (broadcast) TV programs, with the intent of reducing the influence of TV programs that generated low social media activities).





In the first graph, a general positive correlation can be observed, however, in the second one (if abstracting for the null values), the trend shows a negative general correlation.

These graphics illustrate the influence of two popular, high-audience French-language TV programs – *Infoman*, with a gender distribution close to 1, and *Un gars le soir*, with high male viewer composition.

# About

## Canada Media Fund

The Canada Media Fund (CMF) champions the creation and promotion of successful, innovative Canadian content and software applications for current and emerging digital platforms through financial support and industry research. Created by Canada's cable and satellite distributors and the Government of Canada, the CMF aspires to connect Canadians to our creative expressions, to each other, and to the world.

<http://www.cmf-fmc.ca>

## Seevibes

Seevibes, an innovative Canadian technology company based in Montreal, enriches TV viewer ratings by taking into account the experience of viewers on social media. Selected by FounderFuel in 2011 as one of nine high-potential startups in Canada, its investors include the venture capital fund Real Ventures, serial entrepreneur Audry Larocque and the founders of HitGrab.

<http://seevibes.com>