



Fausto Colombo, Simone Carlo, Andrea Cuman, Maria Francesca Murru  
Università Cattolica del Sacro Cuore, Milano

## AIMS

Investigate the emerging phenomenon of Social TV and the relation between the television system and social media from the point of view of both broadcasters and their audiences.

What definitions of **SOCIAL TV** has literature given?

Social TV as...

### TECHNOLOGY/DEVICES

First Social TV systems were prototypes produced by Telcos and other applied technology research centers, the diffusion of smartphones and applications generates a complex ecosystem of Social TV Apps (Montpetit, 2009; Geertz, 2011; Hassoun, 2014). Harboe (2009) identifies hard and soft definitions of Social TV.

What changes from the **BROADCASTERS'** points of view?

### ECONOMIC/FUNDING MODELS

How do economic and funding models change?

#### THEN

Subscription

Advertisement

Pay-per-view

#### NOW

Bandwidth consumption (Telcos)

Content production and sale to new subjects

Advertisement revenues from digital advertising and social media platforms (YouTube)

What changes from the **AUDIENCES'** points of view?

### GEOGRAPHY OF PERFORMATIVE ATTENTION

Social TV is strictly connected to audiencing processes (Fiske, 1992) which are inserted in a new, social media based, geography of performative attention.

#### SPATIAL

Up to date research focuses on communicative patterns but Social TV constructs a dual space, between freedom and surveillance.

#### TEMPORAL

While digital impact seemed to have individualized consumption (through channel and device multiplication, on-demand and other personalised forms of consumption), Social TV is bringing back a 'pre-digital' collective temporality. Through live tweeting new collective experiences of shared vision in real time emerge

## METHODOLOGY

Secondary data analysis of academic and market researches on Social TV

Empirical data from research on Italian and social media consumption during big media events

Online questionnaires to European key informants (academics and professionals)

### EXPERIENCE

Following the trace of audience studies (Jenkins, 1992; Abercrombie & Longhurst, 1998), Social TV is in this case "tied to a social experience of television" (Sàdaba, Interview). Also from this point of view there are differences: Social TV is both the shared vision, real time chatter on and interaction with Tv programmes, or any discourse on social media regarding Tv content.

### MARKET

Social media platforms and market research centers see Social TV merely as the data related to user interaction over televised content, to be analysed and exploited. Hyper-discursivisation phenomena emerge (ie. data on Social TV become content for social media chatter)

### COLLABORATION/COMPETITION

How do broadcasters react?

Exploitation of content property (eg. content distribution platform, ADV, etc.)

Exploitation of interational and discursive viewer activity as a substitute of other measurement forms

Conflicts and collaborations with YouTube

### MEASURING AUDIENCES

How does audience measurement change?

From focus on spectatorship and attention to the production of discourses

From sampling to the entire natural discursive sample

From statistical representativity to practice and discourse attention

### DOUBLE CIRCULARITY: PROFIT & COMMUNITY

Users speak of television as it provides symbolic value for social interaction and identity construction, at the same time broadcasters exploit these natural discourses in various ways.