



Worldwide TV Trends

Equipment, offer, content: already connected

By

Amandine Cassi, Head of International TV Research,
Eurodata TV Worldwide (France)



Cannes, France
www.mipworld.com

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Predicted as a record year for worldwide TV consumption, 2012 could in fact be above all a year of transition, born of a revolution in behaviors. The offer of content, channels and technology continue to progress, stimulating consumption and innovation. Television is still mostly viewed via the traditional set, but also and increasingly via new screens. Tablets, smartphones and the PC are not substitutions for the TV screen, but are instead complimentary to it, creating great opportunities to follow TV content wherever you are.

In this exclusive whitepaper, Eurodata TV Worldwide analyzes the key facts and figures that defined TV viewing in 2012, with a special focus on how multi-screen viewing and connected TV strategies are changing the shape of the worldwide TV market.

2012, a record year?

Live, events and strong brands, the mainstays of winning TV

The non-stop sports headlines of the first eight months of 2012 once again demonstrated the importance of live events and big brands on TV.

These major sporting events dominated the rankings of the top performing programs in several countries. From January to August 2012, the Euro soccer championship provided the most watched broadcast in Germany, Spain, Italy and the Netherlands, while a qualification match for the next soccer World Cup was in the lead in Japan. In the US it was once again the Super Bowl that topped the rankings.

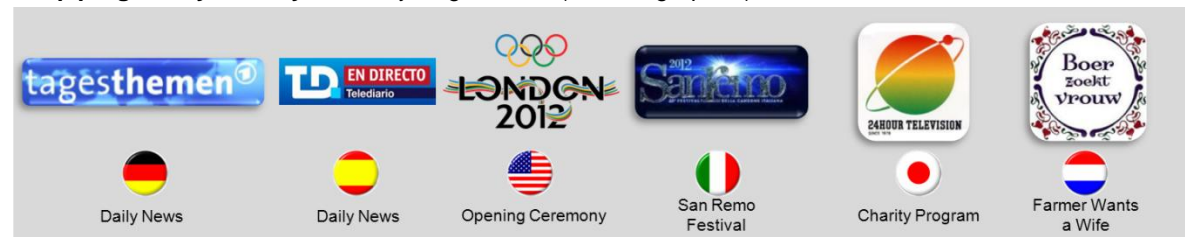
Alongside these great sporting events, viewers confirmed their appreciation of big brands at both local and international level. This can be seen in the top rankings, with Australians putting The Voice in first place, whilst in the Netherlands The Farmer Wants A Wife came in at number one, excluding sport.

Top program by country / January-August 2012 (All genres combined)



Best episode of each program and its affiliates. Weather forecasts and programs under 5 minutes are excluded. Ranking by number of viewers (ratings in 000s).

Top program by country / January-August 2012 (excluding Sports)



Source: Eurodata TV Worldwide / Relevant Partners - All rights reserved

Sports also boost the Internet

Some of these sports events have even broken audience records in several countries. In Spain, the final of the Euro, which saw Spain defeat Italy, gathered 15.5 million viewers on Tele5, the highest audience of all time in the country. In the US, 42.5 million people watched the opening ceremony of the Olympics on NBC, while the same event on the British channel BBC1 recorded an 81% audience share, or nearly 24.3 million viewers.

In the meantime, sports events also boosted the internet. In July 2012, in the United Kingdom, 7.7 million internet users watched a sport video, twice as many as in July 2011. In the United States, they were 36.2 million, +65% compared with last year on the same date. In the United Kingdom, the official London 2012 website was the third most visited website, after BBC Sport and Yahoo! Sports. In the US, ESPN gathered more than 11.5 million unique visitors, making it the most visited website.

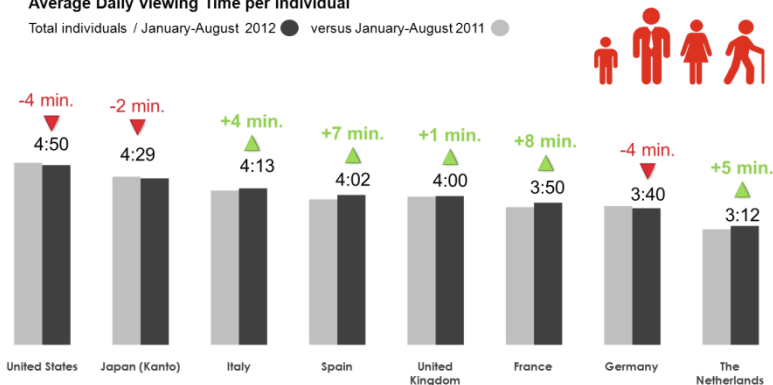
Number of Internet users who watched a Sport video



More television, but differently...

Average Daily Viewing Time per individual

Total individuals / January-August 2012 ● versus January-August 2011 ●



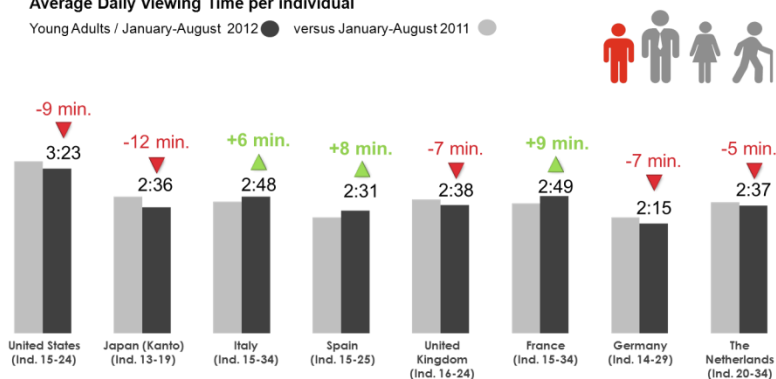
Results including time shifted viewing in Germany, France, Italy (since May 2011), The Netherlands and United Kingdom. Results based on Live (including DVR Playback) in the United States. Time shifted viewing not measured in Spain nor in Japan.

The many sport competitions of the period January – August 2012 contributed to an increase in daily TV viewing, notably in France, Spain and the Netherlands, with viewing times increasing by 8 minutes (to 3:50), 7 minutes (4:02) and 5 minutes (3:12) respectively, when compared to the same period in 2011.

In the United States, despite great ratings for the opening ceremony the Olympic Games did not have a major impact on the TV consumption. Internet live streaming and mobile apps were more adapted to follow and enjoy the live competitions.

Average Daily Viewing Time per individual

Young Adults / January-August 2012 ● versus January-August 2011 ●



Results including time shifted viewing in Germany, France, Italy (since May 2011), The Netherlands and United Kingdom. Results based on Live (including DVR Playback) in the United States. Time shifted viewing not measured in Spain nor in Japan.

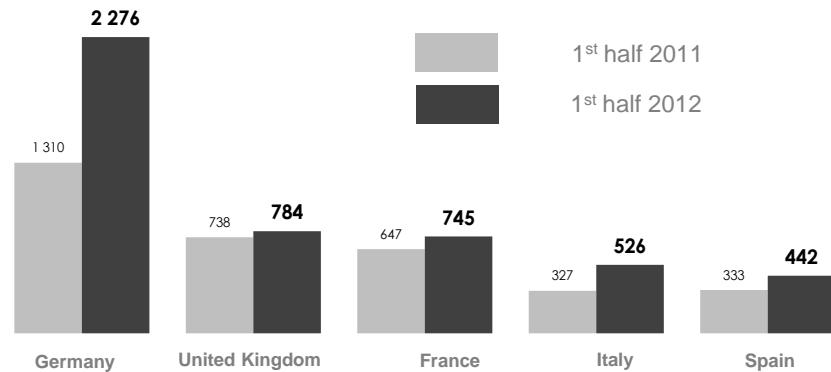
Although daily viewing times also rose among young adults in France, Spain and Italy, in certain countries such as the US, the UK and Japan, a slight fall in consumption was registered.

This trend is far from indicating a lack of interest among young adults for TV content – on the contrary they are enthusiastic consumers – but it rather reflects their **adoption of de-linearized viewing across a variety of screens.**

Evolution of equipment, revolution of behaviors?

More channels & more connected equipment

Sales of smart TV (in 000s)

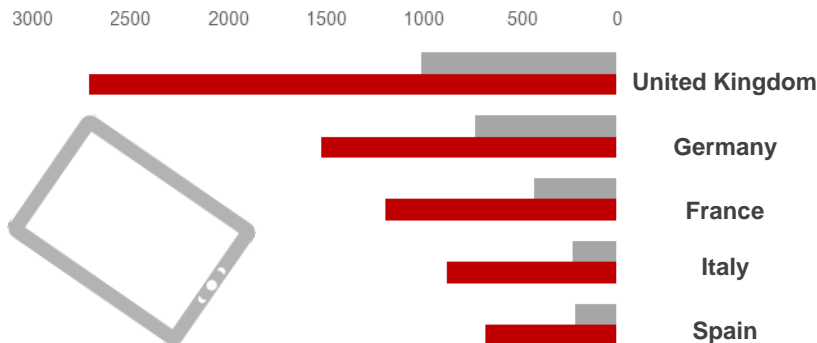


The growing number of channels and the arrival of new players such as Netflix or Amazon's Lovefilm make the competition tougher than ever. In this context, traditional broadcasters need to extend their presence on the different screens.

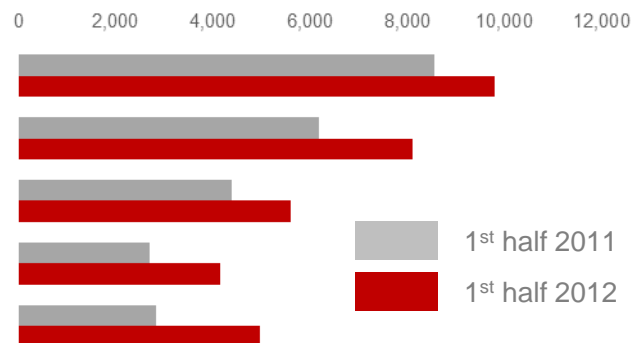
In the meantime, households are becoming better and better provided with digital equipment that encourages TV consumption. Smartphones and tablets are multiplying the occasions to watch content, especially TV content. These habits are supported by the significant growth of connected equipment, the sales of which have increased noticeably across the major markets between the first half of 2011 and the first half of 2012 according to GfK.

In Germany, sales of smart TVs have increased by 74%, 2.3 million sets, while the UK now counts 2.7 million tablets compared to less than a million over the same period last year. Finally, smartphones continue their progression across all countries, with 5.6 million in France compared to 4.4 million over the first semester 2011.

Sales of tablets (in 000s)



Sales of smartphones (in 000s)



Multitasking, between distraction and engagement



57%

Of smartphone and tablet owners check their email while watching television



51%

of internet users 15+ use a 2nd screen* while watching television



43%

of internet users go online while watching television

This phenomenon of multiple screens encourages ATAWAD (anytime, anywhere, any device) viewing, while multitasking seems to be here to stay.

The TV set is a collective, family screen, unlike PCs, tablets and smartphones which tend to lend themselves to individual use.

The TV screen clearly continues to dominate when it comes to TV viewing, with more than 98% of French viewers watching TV content on a television set. In the United States, according to the “Multi Screen Marketer” report (Econsultancy / IAB), among individuals 18+ equipped with 4 screens, the TV screen represents 69% of the television consumption per medium (followed by PC (16%); tablet (10%) and smartphone (4%).

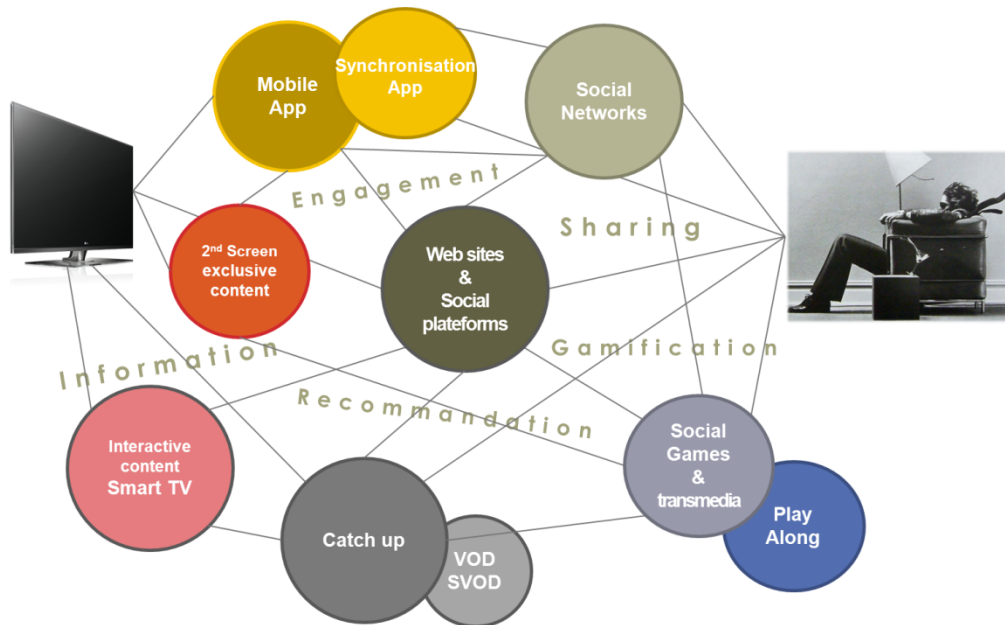
For many, smartphones and tablets are indispensable companions when watching TV. In France, more than one in three (34.9%) tablet owners uses it to watch television either live or via catch up, while 51% of internet users over the age of 15 use a second screen while watching television. In the US 57% of smartphone and tablet users check their emails while watching TV.

The goal for broadcasters is to turn the distraction encouraged by multitasking into engagement with the TV content. Creating interest, offering interactivity, extending the experience and inspiring engagement are at the heart of connected TV strategies. These cover different media and add to the dynamism of the international broadcast market.

*: PC / laptop, Smartphone, Tablet.

Sources :
USA: Nielsen - US Digital Consumer Report Q3-Q4 2011
France: Médiamétrie - Screen 360 / 2012
Brazil: IBOPE Nielsen Online - Social TV Report

Already connected content



With or without Smart TVs, content is already connected. Broadcasters are now developing digital experiments to address different issues: retention, acquisition and monetization. Second screen and social media are an opportunity for them to create engagement from their viewers.

A wide range of solutions are exploited to create augmented experiences:

Broadcasters are now responding to the desire of viewers to watch TV in a delinearized way, at any time and on any device, through the development of **catch up / VOD / SVOD platforms** built on a solid brand (MyTF1, BBC iPlayer, etc.).

It became rapidly obvious that social networks take a major part in the new way of consuming television. **Facebook** and **Twitter**, at least, are becoming the **official second screen partners** and sometimes a broadcasting way. In September 2012, Fox previewed the season three premiere of comedy series **Raising Hope** on Twitter. It was the first time that a network has made a full TV episode available on the social network.

Enhanced by the social networks, **social gaming and transmedia storytelling** are part of the development of new narrative structures. **Companion apps** and exclusive **second screen content**, more and more enhanced by real time synchronization, can be a reward for viewers for engaging, sharing, and watching the show on television.

Sport, the biggest playground for #SocialTV



At the forefront of this dynamic were the London Olympic Games, which were broadcast, commented upon and generally made use of as never before. From Canada to China, internet users were offered social games, while in the US the time difference was no problem for second screen applications provided by NBC allowing users to follow events, results and statistics in real time, or share the emotion of a medal for the home team.

In China, the powerful social network Weibo has launched a social game. Sponsored by China Mobile and Suning Electronics, the social experience accessible through an app enabled gamers to personalize and share their gaming experiences on Weibo. The goal was to win and collect virtual gold coins and use them to get real rewards.

Apart from global events, Sport is the biggest playground for social TV with fan communities ready to comment, to share and to emotionally engage. 83% of sports fans would check social platforms while they're watching the game.



This explains why Paul Allen (co-founder of Microsoft) launched *SportStream* in June 2012. This second screen app focuses on making sports TV more social, enabling users to follow live games, to connect friends, fellow fans and a wealth of relevant information about every game. Meanwhile, the fantasy football game 'My Guy', developed by the social platform Viggle, allows you to create your own virtual team and win points (and rewards) on the basis of the results of real players and games.

In France, the *CanalFootballApp* (120 000 downloads) received the Digital Sports Innovation prize during the sports and digital media event, Sport Numericus.

Offering interactivity, inspiring engagement, extending the experience

Social TV enriches all different types of programs. In entertainment, votes via social networks and different applications are increasingly being integrated into the program concept.

During summer 2012, VH1's **Love & Hip Hop: Atlanta** was "the most social series of the summer (excluding sports) not just for cable, but for all of TV", according to Trendrr. The show saw a 302% increase in social activity over Season 2 of Love & Hip Hop. The show's finale did extremely well in audience ratings, multiplying the channel's share by 16, making it the #1 show in primetime on cable among adults 18-49. MTV's **companion app Co-Star** completed the experience allowing fans to watch video extras, browse photos, answer trivia and unlock badges, and use the WatchWith feature to see the best, most relevant comments from everyone watching.

The convergence of TV content with other media is particularly well illustrated by CBS who have ordered a pilot of a TV adaptation of the app **Draw Something**, already available on smartphones and tablets.

In fiction, social TV strategies precede the launch of a new season in order to create interest, or fill the gap between seasons so to keep the series in fans' minds. The 2012 version of **Dallas** was accompanied by the game **Rise to Power**, an application which allowed the user to accompany the character of their choice through the season in order to win prizes. This proved a winning strategy for the broadcaster as the premiere episode of **Dallas** gathered 8.3 million viewers and multiplied the average market share of the cable channel TNT by four.

Social media strategies can also provide a boost for well-established series. German pubcaster Das Erste launched an online investigation titled Tatort+ for its long running primetime crime drama "Tatort". The episode which aired on May 13, 2012 did not reveal the murderer. Users were asked to investigate the case online for one week until ARD revealed it on its website. Fans could join the interactive game as an investigator. All in all nearly 110,000 users took part in the online investigation and more than 20,000 detected the correct offender.



*: 8.3 millions of TV viewers 2+ for the first episode (Live+7)

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This analysis is based on the One TV Year in the World report by Eurodata TV Worldwide. The survey reviews the consumption of television worldwide and audience successes in more than 80 countries and 100 territories.

The 20th edition to be published in March 2013 will deliver overall results and key evolutions in the markets surveyed.

The Report features :

- > Annual daily viewing time per individual
- > Audience shares for all channels (total day & prime time)
- > Channel genre, status and their technical penetration
- > Audience measurement and TV distribution information
- > Ranking of the best watched TV shows

Created by Médiamétrie, Eurodata TV Worldwide distributes programming and audience information, based on its partnership with the national institutes operating people meter systems throughout the world. Today, Eurodata TV Worldwide's database contains more than 5500 channels in more than 100 countries and provides an exhaustive amount of daily program information including: content, production, international distribution and the audience levels for targeted programs, all data emanating directly from the relevant authorized institute based in each country around the world. These data provide a range of services which help in the decision-making process of international professionals within the audio-visual world like producers, distributors, broadcasters, copyright organisations, sponsors, etc.

For more information, please contact acallay@eurodatatv.com.

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