



Social Insights on the Television Network Industry



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1.0 A Foreword on Television Networks

Television networks are facing an unsettling transition. Innately linked to traditional broadcast, businesses are fighting to find stable footing amongst a rising tide of consumers that simply prefer to watch online.

According to a 2015 Deloitte study, while seniors over 68 consume 86% of shows and 90% of movies on televisions, millennials aged 14-25 only watch shows and movies on televisions 43% of the time¹. This trend toward non-traditional viewing poses a serious threat to networks that cannot effectively adapt their brand and offerings to online audiences.

While the momentum behind this transition is well recognized, many businesses fail to identify how much they will need to change in order to maintain viewers' dwindling attention in the online market.

Despite a growing proportion of online viewers, networks often undervalue the role social media plays in nurturing and directing online audiences.

Multitasking or second screening is a growing reality. The same study identifies that while watching a home TV, 32% will surf the web while 26% will use social media. For those aged 14-25, 42% will surf the web and 47% will use a social network. For businesses, social media not only provides a platform to directly link audiences to online content but it is also the preferred venue for generating conversation or public interest in entertainment.

Having always been evaluated by the size of their viewership, networks well understand the value of their fanbase. However, that has only made the competition for a share of voice online more aggressive.

Although the shift toward online viewing determines to change the balance of power for television networks, it's clear that those who've invested intelligently and early are enjoying the immediate benefits from online revenues as well as long-term security as the transition continues to take shape.

"... while watching a home TV, 32% will surf the web while 26% will use social media."



Melissa King/
Media Sector Manager at Brandwatch

¹ Deloitte. *Digital Democracy Survey, Ninth Edition. 2015*

2.0 Aim & Methodology

The following report aims to provide television networks with an understanding of the current online landscape, actionable competitive benchmarks, and several specific guidelines for improving social media performance. The analysis is divided into three main sections:

The Television Networks Performance Index: Provides a comprehensive ranking for 38 brands across five key factors: Social Visibility, General Visibility, Net Sentiment, Reach Growth, and Social Engagement & Content

The Volume of Conversation: Outlines the amount of online conversations surrounding major television networks. Specifically, this section exposes the disparity between owned and earned chatter.

The Network-Audience Relationship: Analyzes the way brands and their audiences communicate, exploring where discussions are taking place online, when brands and audiences communicate, what format of content is most effective and several demographic aspects of those who engage with specific brands and programs.

The data and insights are derived through enterprise social intelligence software Brandwatch Analytics. The analysis examines 38 television networks including streaming services, Hulu and Netflix. While not necessarily direct competitors, the streaming services are included to showcase the increasingly important role that streaming plays in entertainment. Data is collected through three formats:

Queries: Collects general mentions of a brand online. While Brandwatch Queries, based on boolean operators, are completely customizable, these Queries specifically collect mentions of television networks. Mentions of networks' specific programs that do not include the network name will not be included. All queries include spam filters and volume estimates remain conservative

Twitter Channels: Collects Twitter data based on specific brands' accounts. Twitter Channels tracks @ mentions, replies, retweets directed at selected brands.

Facebook Channels: Collects Facebook data based on specific brands' accounts. Facebook Channels tracks likes, posts, comments, shares on selected brands' Facebook content.

For further questions on the aim, methodology or analysis in this report, please contact Brandwatch directly.

3.0 The Television Network Social Performance Index

The Television Network Social Performance Index provides an effective context from which brands can benchmark specific factors of their online presence against competitors.

The index evaluates 38 brands across five key categories:

Social Visibility: measures the volume of conversation a brand generates across key social channels including Twitter, Facebook, news sites and blogs

General Visibility: measures the volume of conversation a brand generates on blogs and news outlets

Net Sentiment: evaluates the net sentiment directed at a brand
Reach Growth: measures the growth of a brand's following over a month

Reach Growth: measures the growth of a brand's following over a month

Social Engagement & Content: evaluates how effective brands are at communicating or responding to their audiences and how well social content is received across social channels

The Composite Score reflects a brand's performance across the five categories. For all five categories, brands are normalized against a single leader, which receives a score of 100. As such, the maximum potential score is 500.

Brand	Social Visibility	General Visibility	Net Sentiment	Reach Growth	Social Engagement & Content	Overall Score
Discovery	34.75	51.02	18.72	60.57	87.93	252.98
Netflix	100.00	81.01	8.72	31.22	8.74	229.69
Adult Swim	26.00	14.30	100.00	13.02	71.60	224.92
CNN	32.64	51.68	28.24	48.84	59.13	220.53
Food Network	48.79	29.38	24.33	73.74	14.98	191.22
BBC Two	25.83	26.64	16.19	100.00	17.70	186.35
Hulu	37.45	29.50	32.61	8.57	71.67	179.80
Fox	54.90	100.00	8.79	12.76	1.74	178.19
ITV	25.54	45.26	11.07	77.44	8.90	168.22
HGTV	41.01	20.97	58.04	31.97	7.84	159.82
MTV	32.30	40.49	19.80	26.58	39.32	158.48
Disney Channel	41.10	26.17	4.73	58.50	27.37	157.86
AMC	31.66	25.12	60.67	26.52	5.36	149.33
Lifetime	33.44	55.79	13.12	18.38	27.98	148.70
HBO	31.29	51.54	14.05	35.60	10.99	143.47
HSN	7.01	7.52	11.16	7.31	100.00	133.00
BBC One	31.17	31.50	22.31	27.28	8.91	121.17
Comedy Central	30.45	34.38	25.44	10.16	16.32	116.75
PBS	18.37	29.51	15.48	40.58	11.38	115.31
QVC	16.56	7.82	30.16	10.03	50.62	115.20
Channel 4	16.72	33.92	26.22	30.23	5.55	112.65
USA	37.94	23.03	20.05	27.43	3.32	111.77
FX	16.02	22.76	26.21	10.70	29.53	105.22
Bravo	17.42	23.64	24.39	30.25	6.20	101.89
TLC	33.90	28.31	7.44	17.72	13.42	100.78
ABC Family	32.57	20.43	15.88	22.05	9.47	100.40
History	22.28	16.91	6.19	26.59	28.09	100.06
Eurosport	9.51	12.74	8.79	31.96	36.23	99.24
Syfy	14.36	16.86	14.03	34.47	17.22	96.94
Nickelodeon	20.50	24.29	21.16	3.96	14.99	84.89
Warners Brothers	18.34	18.13	4.49	25.84	17.99	84.79
Channel 5	16.70	21.24	5.83	32.67	2.14	78.58
Showtime	16.03	28.02	14.41	16.40	2.58	77.44
AETV	16.97	19.84	10.72	15.29	9.76	72.58
Cinemax	10.38	8.87	20.61	8.43	23.83	72.13
TNT	11.04	19.23	15.36	14.97	5.10	65.70
TBS	10.32	15.24	14.98	2.84	2.80	46.18
Nick at Nite	3.56	3.38	5.94	0.56	1.21	14.65

Analyzes 4,417,440 conversations from various online platforms from June - July. Tweet @Brandwatch to suggest brands to be added to the Television Network Social Performance Index. The analysis examines 38 television networks including streaming services, Hulu and Netflix. While not necessarily direct competitors, the streaming services are included to showcase the increasingly important role that streaming plays in entertainment.

4.0 The Volume of Conversation

Social media data, driven by an enormous volume of unfiltered opinions and ideas, can provide an immediate representation of the public's reaction to a television network's latest shows, movies or business activities. While networks can control the way they brand their own online personalities, the public's interpretations will ultimately outnumber any brand's messaging in the overall conversation.

Indeed, a Twitter analysis comparing owned conversation from branded accounts against earned conversations from the general public illustrates just how large that disparity is.

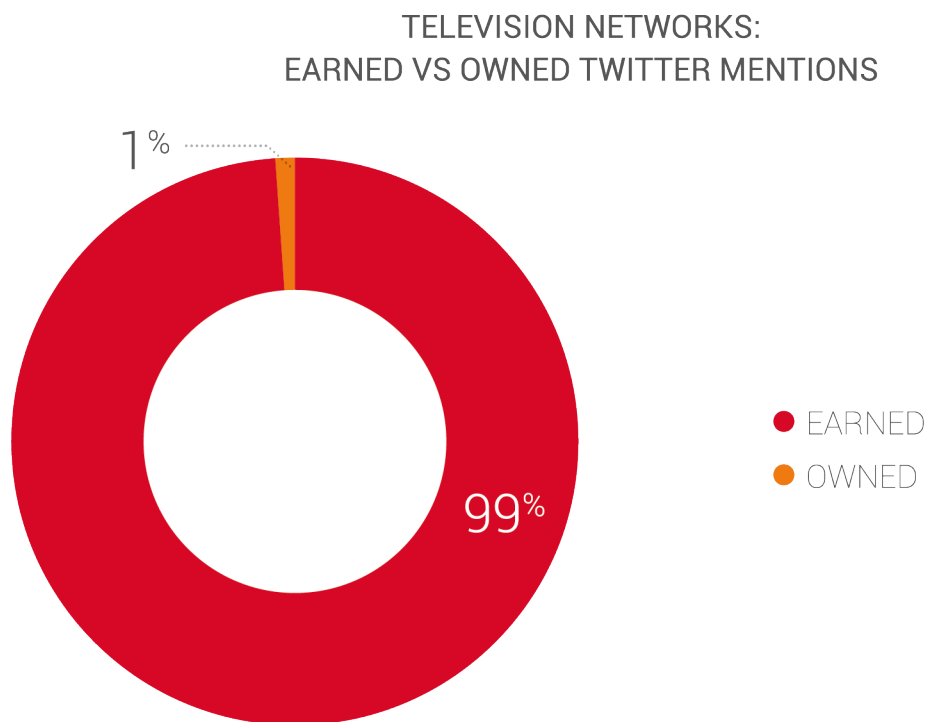


Figure 1: Compares owned vs earned conversations for 36 major television networks as well as streaming service providers Netflix and Hulu. 2,444,552 Twitter mentions analyzed from June 4th - July 16th.

Overall, owned content comprises around 1% of conversations surrounding these networks. For 20 of the 37 networks examined, owned posts represents less than 1% of overall online chatter. Home Shopping Network (HSN) had the highest proportion of owned chatter at 9% of conversation.

The comparison of owned and earned conversation outlines an important change in the television industry – consumers, now the gatekeepers on which content is disseminated to their peers, have gained significant power over a brand's reputation.

Still, the remaining 99% of conversation that does not come from brands' own messaging provides television networks with an enormous opportunity to identify, understand and adapt to the course of public opinion.

The 1% of owned conversation provides powerful opportunities to steer the direction of the 99% of the dialogue that comes from networks' audiences.

Yet while social media does strip businesses of some of their brand autonomy, it can also propel their messaging, products or reputation at an unprecedented rate and level. For television networks, the immense volume of conversation directed at their brands certainly stands testament to the industry's ability to inspire a passionate following.

TELEVISION NETWORKS: AN AVERAGE DAY ON TWITTER

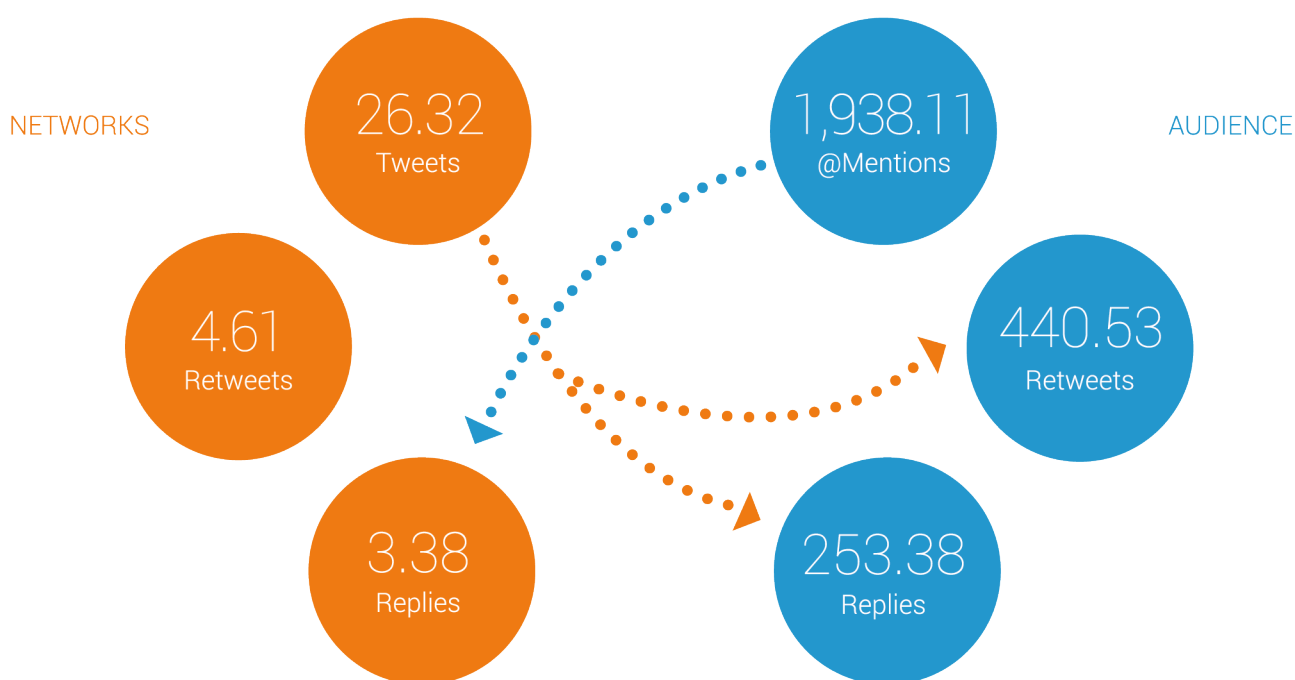


Figure 2a: Represents an average day for 36 major television networks as well as streaming services Netflix and Hulu. Analyzes 2,663,591 Twitter conversations from June 4th – July 16th

As an industry, major Television Networks garner an exceptionally high volume of conversation on both Twitter and Facebook²³⁴. They earn a daily average of around 2,000 Twitter @mentions and 35,000 Facebook likes and their tweets and posts drive a substantial reaction from their audiences.

2 Brandwatch. *Social Listening in the Restaurant, Food & Beverage Industry*. 2015.

3 Brandwatch. *Social Listening for the Nonprofit Sector*. 2015.

4 Brandwatch. *Social Listening for the Retail Sector*. 2015.

TELEVISION NETWORKS: AN AVERAGE DAY ON FACEBOOK

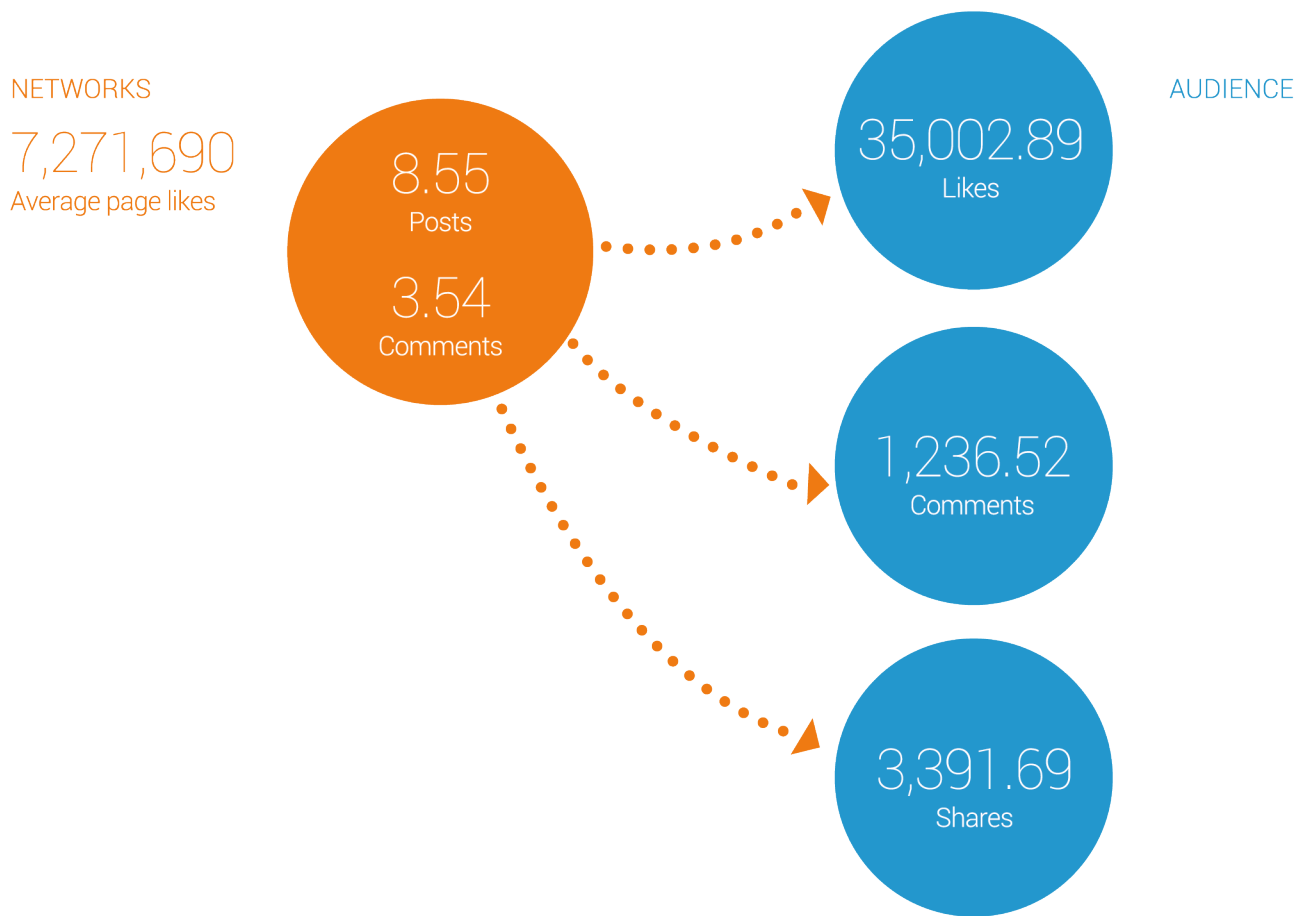


Figure 2b: Represents an average day for 36 major television networks as well as streaming services Netflix and Hulu. Analyzes 1,388,959 Facebook conversations from June 4th – July 16th

Given the amount of incoming chatter, networks' average response rate, the ratio of brand replies to audience comments or posts, is relatively low, suggesting that their interactions are less direct and personalized. Nonetheless, networks undoubtedly maintain a highly influential online presence through their social accounts.

However, that online influence is not divided evenly. While some networks have capitalized on popular content and adopted strong social strategies early, others have lagged behind.

The volume of online conversations surrounding networks indicates how effective these brands are at generating interest online.

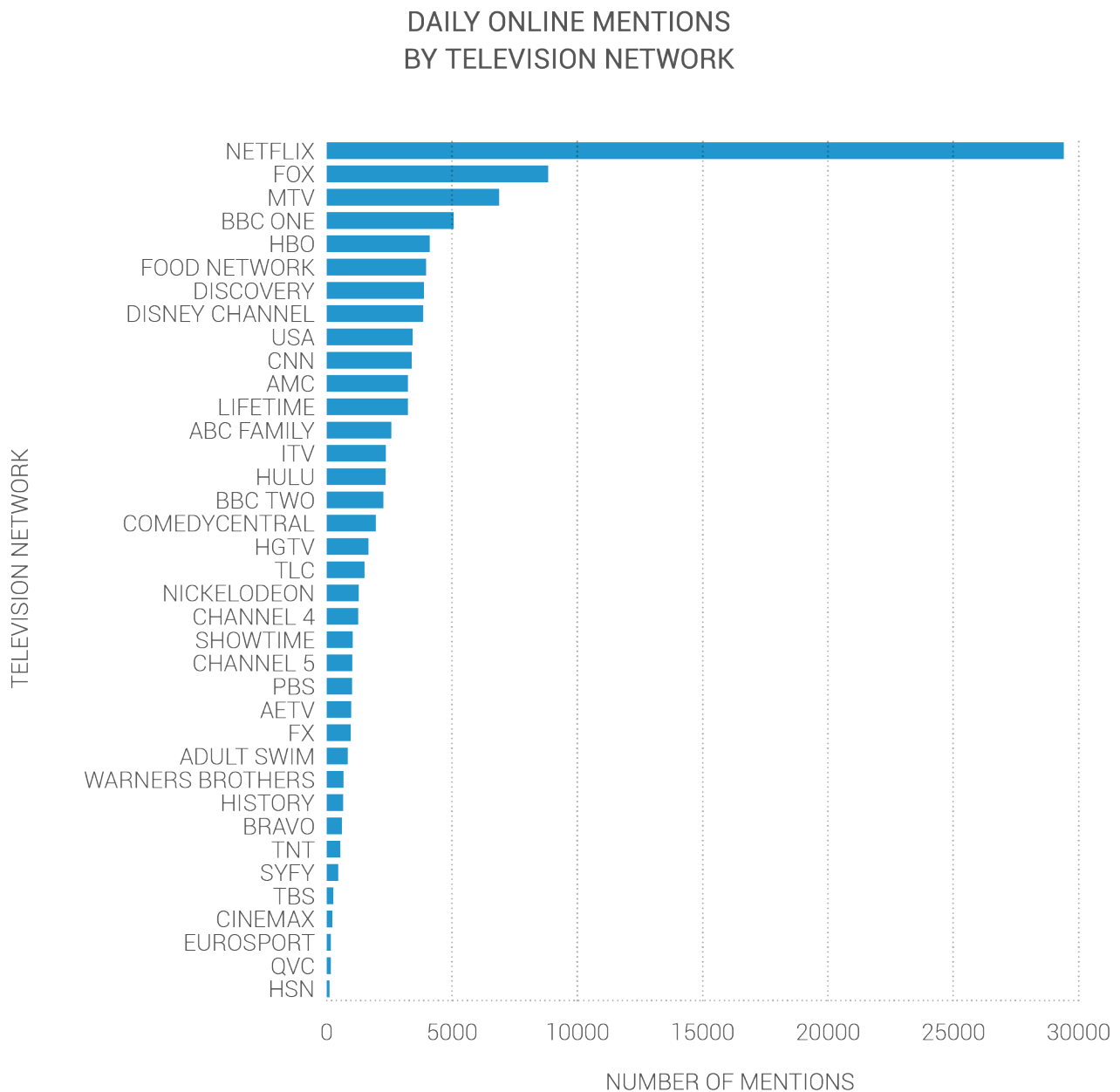


Figure 3: Daily averages are extrapolated from a sample of 979,329 online conversations from April 1st - June 1st. Volume estimates are conservative and may not encompass all mentions of networks' specific programs or entertainment offerings.

The analysis reveals that Fox, MTV, BBC One, HBO and the Food Network are the leading five networks generating online conversation. However, it's a streaming service, Netflix, that drives the greatest volume of online mentions. Again, the amount of online chatter around Netflix outlines the increasingly important role that streaming services play for entertainment providers.

However, brands should recognize that while the volume of conversation hints at the general interest in a topic, it's not an effective assessment of the way people discuss it and how those conversations may ultimately affect a network's viewership or revenues.

5.0 The Network-Audience Relationship

The following section aims to uncover the way in which television networks connect with their audiences. By identifying where, when and with what format their audiences communicate, television networks are better equipped to nurture online fans, ultimately growing their online influence and the size of their overall audience in turn.

5.1 WHERE: THE LANDSCAPE OF SOCIAL PLATFORMS

For networks, it's essential to recognize which platforms their audiences visit and how effective each is at accessing and activating fans. That insight will provide the background brands need to assess how they allocate their social efforts.

In the following diagram, conversations surrounding television networks are divided across page types to reveal which websites these fans rely on.

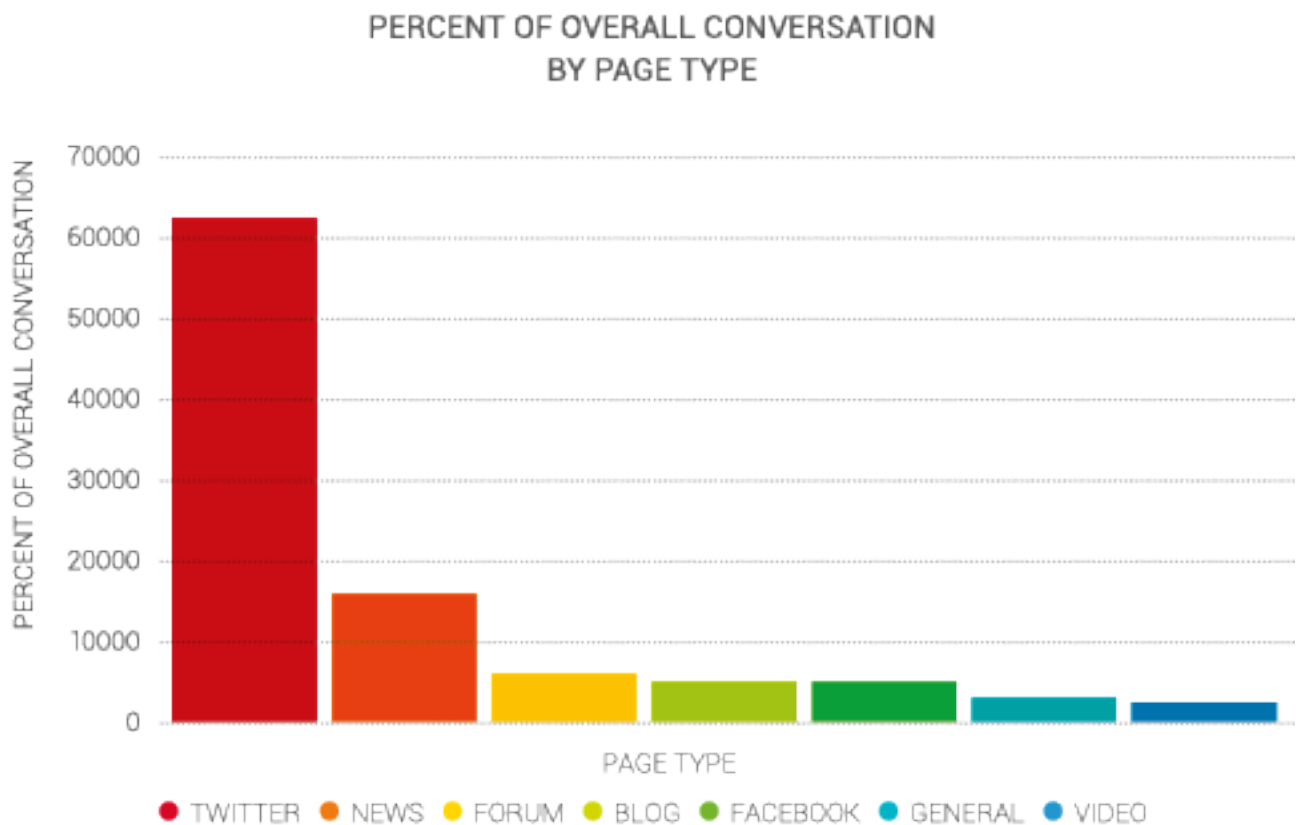


Figure 4: Analyzes 941,534 mentions of 35 major television networks as well as streaming service providers Hulu and Netflix from April 1st - June 1st. NOTE: Only public conversations are included in these results – Facebook in particular may have more private data.

Naturally, the majority of conversations mentioning television networks occur on Twitter. As such, Twitter data provides an invaluable resource for networks aiming to understand and respond to their audiences' reactions or opinions in real time.

Still, brands should not underestimate the value of conversations on news sites, blogs, Facebook, or other channels, many of which reach a larger audience than the average tweet.

Furthermore, as shown in Figure 2, television networks have on average more Facebook likes than Twitter followers. Brands may consider Facebook to be the most effective way of spreading campaign messages while audience tweets provide immediate feedback on their content.

5.2 WHEN: TIMING COMMUNICATION

Social media is lauded for the incredible rate at which it allows people to communicate with one another. The pace of social media has made it the ideal podium for quickly generating momentum around countless social trends and political issues.

Yet the nature of such rapid media means that the window of opportunity for organizations to connect with a target audience is quite small – users demand immediate gratification on their posts. For brands, it's essential to time social content alongside their audiences' activity and to provide quick responses.

Comparing how the volume of television networks' owned and earned Twitter conversations fluctuate throughout the average week reveals the discrepancies between when networks provide content and when audiences discuss television networks.

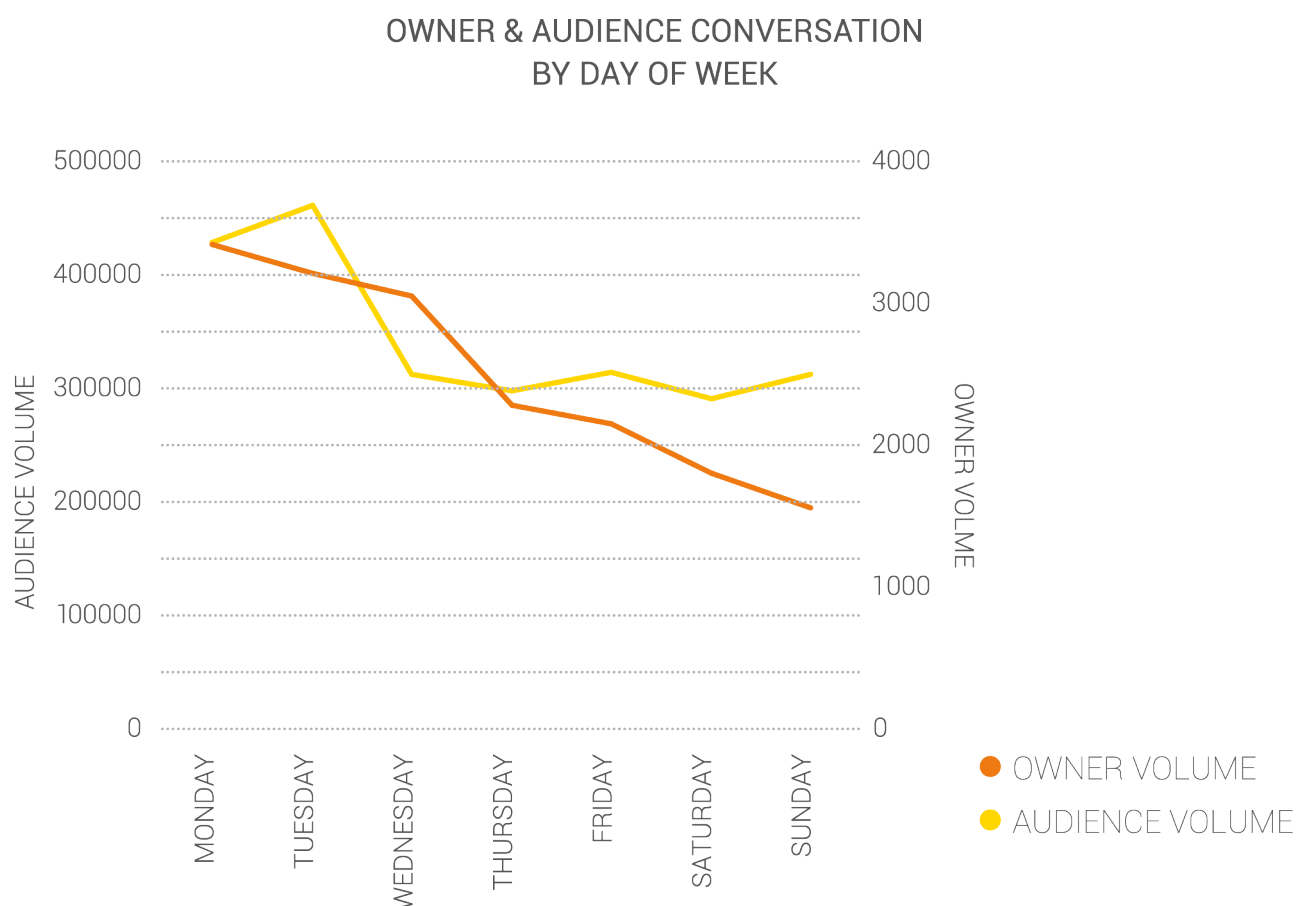


Figure 5: Compares owned vs earned conversations for 35 major television networks as well as streaming service providers Netflix and Hulu. 2,444,552 Twitter mentions analyzed from June 4th - July 16th.

Both earned and owned conversations peak early in the week. However, while television networks' social posts taper out during the weekend, their audience's interest remains constant.

In particular, Saturday and Sunday mark the greatest disparity between brand and audience activity. Television networks may be missing out on opportunities to amplify or respond to their audience's mentions during the weekend.

However, an analysis comparing the average volume of owned and earned conversation of the course of a day reveals that television networks' owned posts trend alongside their earned mentions.

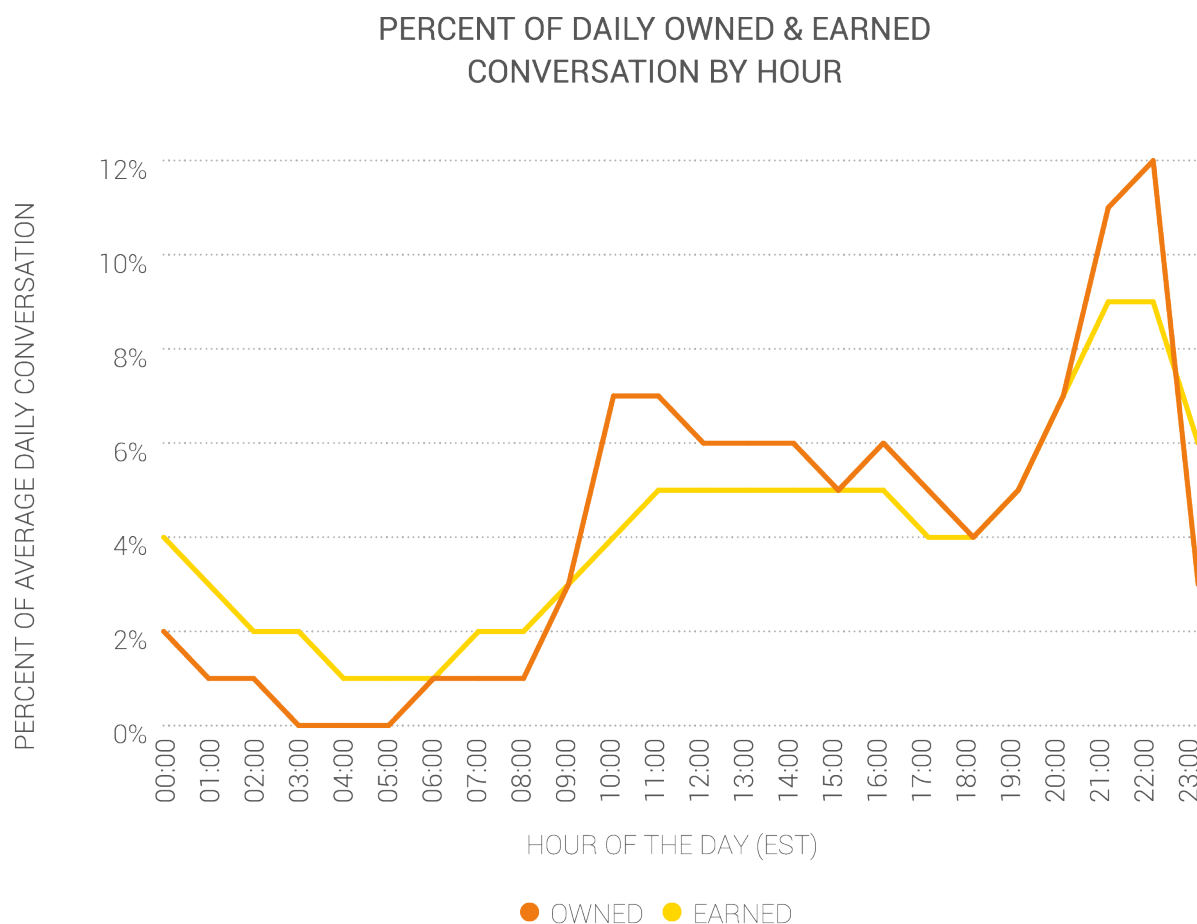


Figure 6: Compares owned vs earned conversations for 35 major television networks as well as streaming service providers Netflix and Hulu. 2,692,789 Twitter mentions analyzed from June 4th - July 20th.

While brand chatter relative to audience activity drops from 12:00am to 8:00am, networks appear to catch up by around 10:00am, when they are most active relative to their audience. For the remainder of the day, networks' conversations trend alongside their audience's chatter, both peaking around 9:00pm to 10:00pm.

The analysis reveals that television networks are generally proficient at activating their audiences at the right moment, which is unsurprisingly during primetime television. For brands, maintaining that presence throughout primetime hours will prove to be crucial for nurturing a strong social following and an audience whose advocacy extends beyond that of traditional viewers.

Again, at the speed of social users expect immediate gratification for their tweets and posts – they want to know they're heard quickly and feel rewarded when they know they are.

On average, television networks are responding to their audience's tweets quickly.

PERCENT OF DAILY OWNED & EARNED CONVERSATION BY HOUR

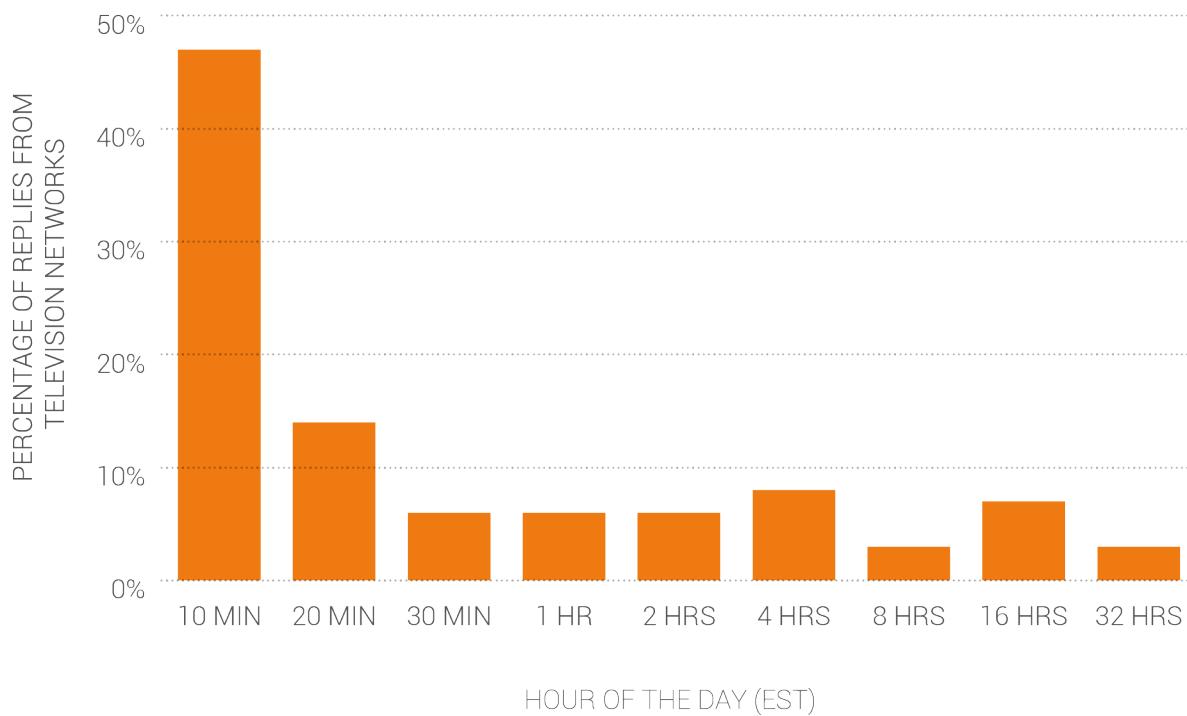


Figure 7: Analyzes 229 randomly selected responses from 29 Television Networks as well as streaming services Netflix and Hulu.

Of the brand responses analyzed, 47% occurred under 10 minutes after the first tweet – 73% of the responses were within an hour of the first mention. Certainly, the analyses suggest that networks understand the urgency in engaging with their audience when they have their attention and interest.

However, not all networks are equally as effective at responding quickly. The following figure examines the average response time of 31 brands.

Brand	Average Responses (Minutes)	Average Daily @Mentions	Average Daily Brand Replies
AMC *	1046.5	2337.93	0.1
Food Network .10	502.1	1385.7	1.67
History * **	467.75	843.87	5.03
ITV .25	415	1264.93	7.2
AETV .50	369.5	993.57	1.9
Disney Channel *	239.6	2232.37	0.03
Netflix .02	234.1	8873.5	1.17
Eurosport 1.0	174.8	208.27	6.27
Hulu .10	93.4	2839.5	16.58
PBS .25	84.4	1058.4	0.77
Nickelodeon .25	78.1	893.13	1.3
Channel 5 .50	62.71	553.83	0.23
Lifetime * **	42	1221.37	29.8
Cinemax *	40.5	95.37	0.03
TLC .50	38.9	805.7	0.27
TBS *	37.5	400	0.08
HSN 1.0	32.7	142.27	8.83
QVC 1.0	27.2	203.97	8.3
HBO .10	23.5	2758.27	2.63
BBC One .20	22.8	1620	1.57
Discovery .16	19.8	915.87	0.87
TNT *	16.5	2685.97	0.07
Comedy Central .20	10.2	904.38	0.38
Syfy *	9.67	2191.8	0.03
BBC Two .50	8.5	1201.33	5.7
Warners Brothers *	5.5	2392.97	0.13
FX *	5	464.47	0
Bravo 1.0	4.8	2126.1	4.3
HGTV *	3.5	766.23	0.07
Channel 4 .25	2.9	1508.47	2.87
MTV .10	1.5	7907.56	20.22

Figure 8: Analyzes 229 randomly selected responses from 29 Television Networks as well as streaming services Netflix and Hulu. * These brands had fewer than 10 responses analyzed ** Contests and sweepstakes were removed to reflect genuine responses

MTV has the fastest response rate, with numerous responses occurring within the same minute as an @ mention. Perhaps even more impressive is that MTV receives the third highest volume of daily @mentions and provides the second greatest volume of daily brand replies.

However, while replying quickly to audiences' comments or mentions undoubtedly plays an important role in nurturing a positive social rapport, it's not the only factor. While MTV's responses are timely, they also tend to be fairly simple. For example, Food Network has an average response time of over eight hours yet still maintains a leading position in the Social Performance Index.

Clearly, a social post's performance is influenced by much more than just timing. The following section explores what content performs well on social, outlining broad content strategies for networks seeking to optimize their social brands.

5.3 WHAT: CONTENT FORMAT

Identifying or predicting what content will perform best has proven to be exceptionally difficult. Researchers have identified characteristic of poor tweets and have even created models to forecast retweets just after a tweet is published.

Yet still community managers, who understand and empathize with their followers' unique personalities, rely on their instincts to predict how a social post will be received. An enterprise social intelligence platform cannot predict which tweet will drive the most conversation. However, it can help brands and community managers understand their audience's distinct interests and behaviors.

Insight into the audience's online behaviors provides an enormous opportunity to inform business decisions for teams across an enterprise, melding emotional instinct with data-backed intelligence.

An examination of television networks' social activity exposes several aspects that accompany brands' more successful posts. For example, the following analysis reveals the frequency of certain Facebook formats and how much audience activity each format drives on average.

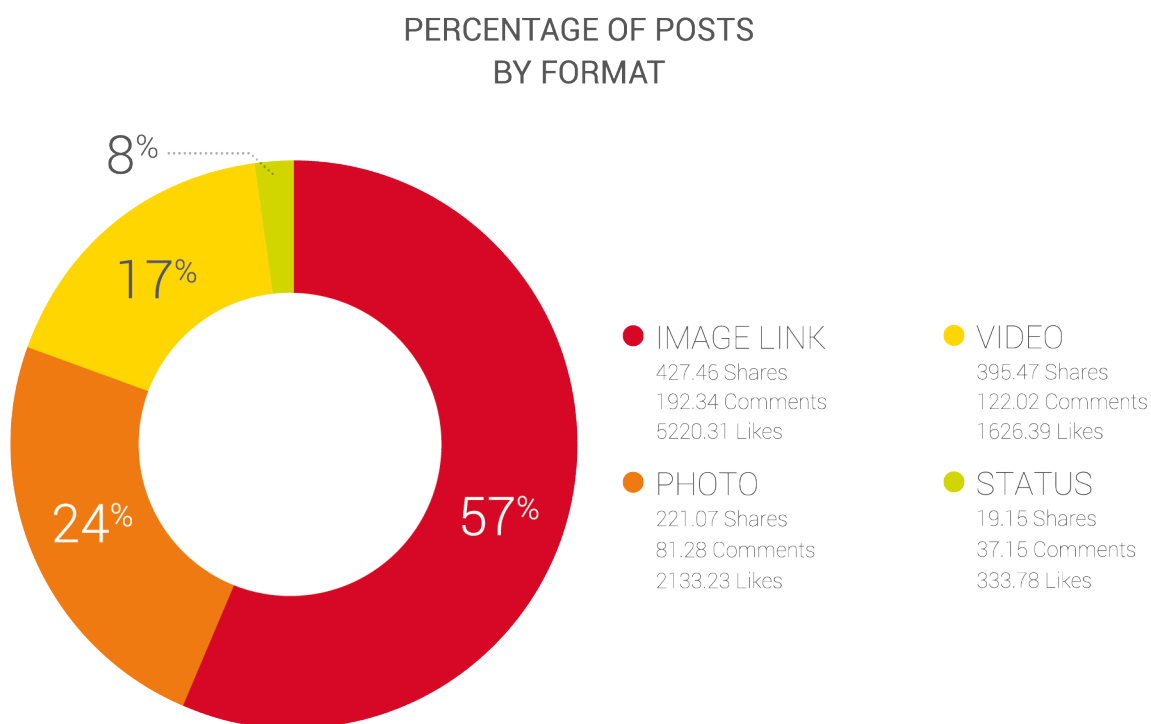


Figure 9: Analyzes 9,890 Facebook posts from July 4th - June 23rd.

Visual content, which comprise 98% of networks' posts, perform better than plain text updates across all three metrics. Specifically, image links, posts including photos that link to another website, are the highest performing format in terms of shares, comments and likes. Interestingly, while videos perform well in terms of shares and comments, simple photos generally receive more likes.

Brands can use such analyses to identify what format of content resonates strongest with their audience specifically.

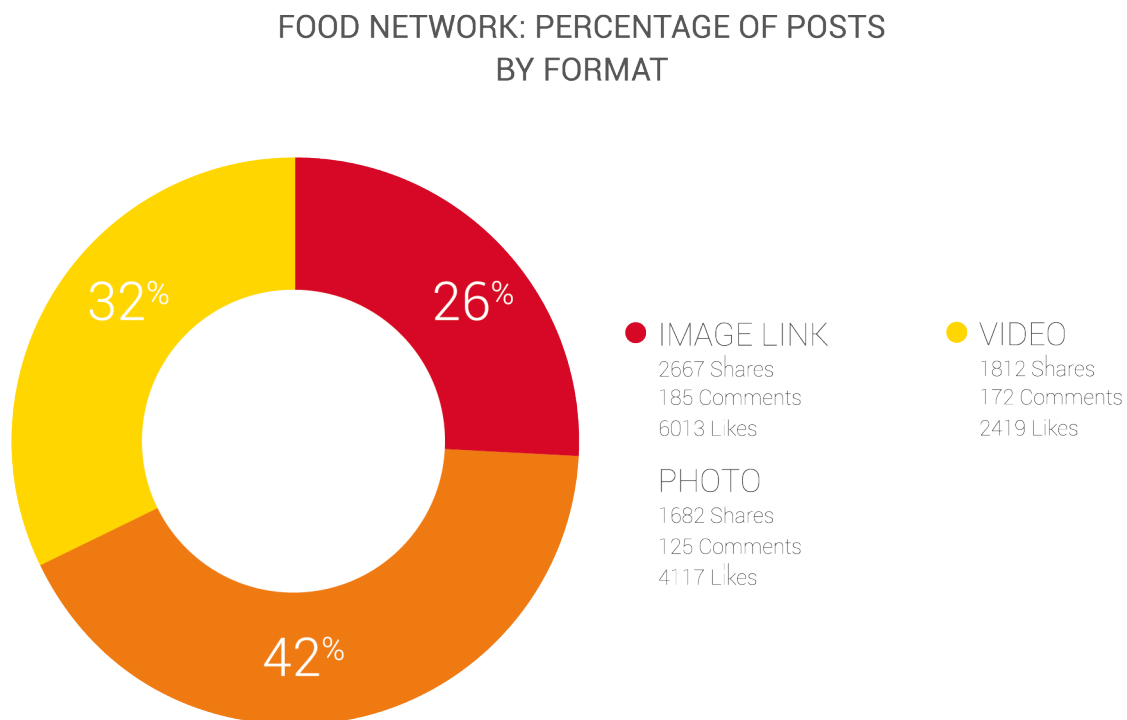


Figure 10: Analyzes 492 Food Network Facebook posts from July 4th - June 23rd.

While image links are Food Network's most liked, commented and shared form of Facebook post, they only comprise 26% of their content. Meanwhile, photos, which received the least amount of comments and shares, make up 42% of the brand's content.

The Food Network may benefit from reallocating their content toward image links as opposed to photos.

Yet as aforementioned, as each network-audience relationship is unique, no single strategy will work for all brands. For Discovery, the performance of various content formats is entirely different than the industry average.

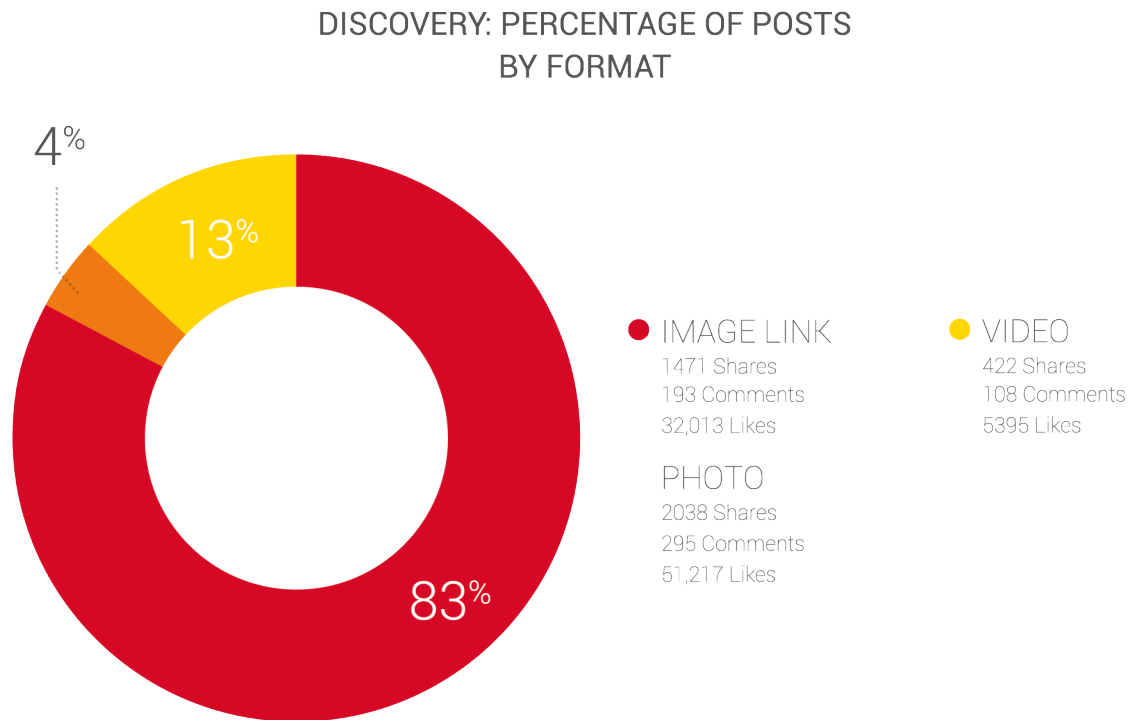


Figure 11: Analyzes 459 Discovery Facebook posts from July 4th - June 23rd.

While image links comprise 83% of their content, photos, which make up only 4% of Discovery's posts, have actually proven to be the most successful across all three metrics. Although Discovery is already the leader in the Social Performance Index, they may still benefit from including more photos in their Facebook content.

5.4 WHO: THE DEMOGRAPHICS OF NETWORK AUDIENCES

For both the networks and their advertisers, identifying who their viewers are is an essential component for uncovering what content is pertinent to their audiences. The social media landscape is similar – understanding the demographics of an audience and how that demographic will react to certain content is an important preliminary step toward creating an intelligent and targeted social presence.

An analysis of mentions of television networks reveals how the conversation surrounding these brands is divided by gender.

TELEVISION NETWORK CONVERSATION BY GENDER

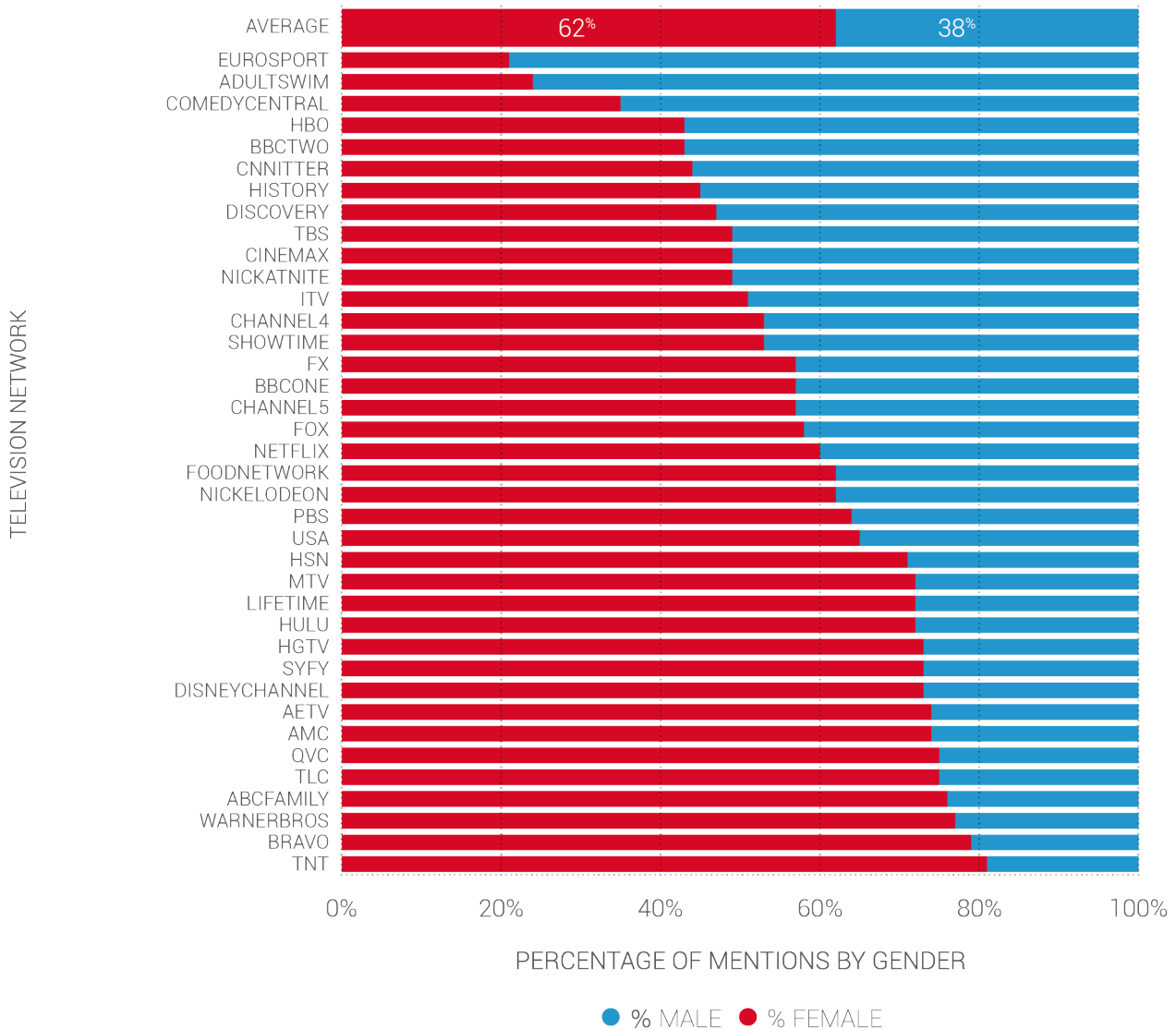


Figure 12: Analyzes a total of 2,060,190 Twitter conversations with public gender data from June 4th - July 23rd.

In the timeframe analyzed, Females maintained a dominant voice of the television network conversation on Twitter, with 62% of the overall chatter. Yet that ratio ranges significantly across brands. While 79% of Eurosport's mentions come from males, 81% of TNT's conversations come from females.

For brands, that insight helps them understand how effective they are at reaching and activating a certain portion of their fanbase. Knowing how their audience is divided by gender, networks can decide to either amplify their dominant segments or strengthen their weaker ones.

However, while the results may also provide an indication of the demographics of their actual viewers, it's important to realize when and why there may be discrepancies between those that watch a program and those that are willing to post about it on social media.

For example, an overview of popular topics across gender reveals the specific categories that drive the conversation to be predominantly female.

MENTIONS OF TNT PROGRAM BY GENDER

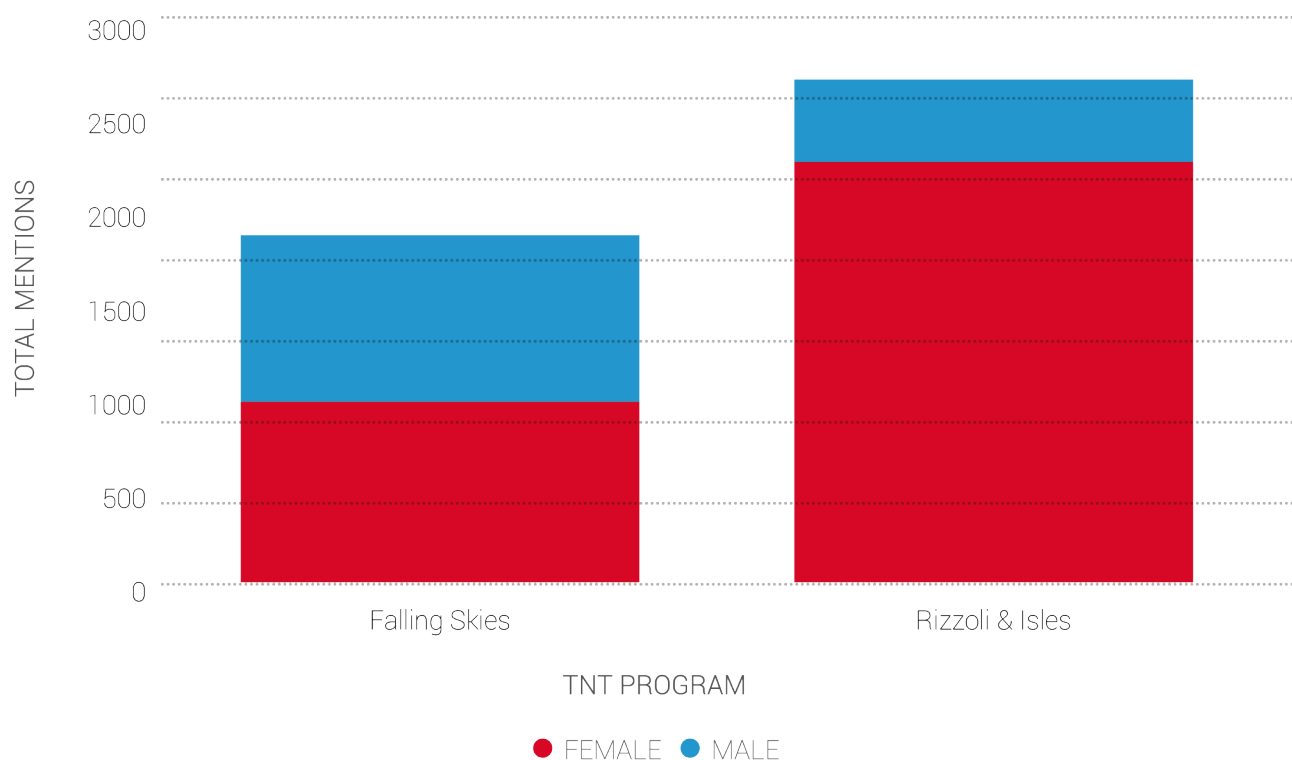


Figure 13: Compares the author genders for conversations around the TNT program's *Falling Skies* and *Rizzoli and Isles* for 4,525 tweets from June 4th - July 24th.

While females are more likely to discuss *Rizzoli and Isles* on Twitter, chatter around *Falling Skies* is fairly gender neutral online. Yet it's the female fanbase specifically that makes *Rizzoli and Isles* a more popular topic for TNT overall.

Either TNT has a greater female viewership or they're simply more effective at activating women online. Alongside the demographics data of actual program viewers, TNT may begin to understand how their online presence relates to their actual viewers and create strategies to propel online conversations around their shows.

Furthermore, social demographics analysis can reveal which programs compete for specific audiences.

TELEVISION SHOW CONVERSATION BY GENDER

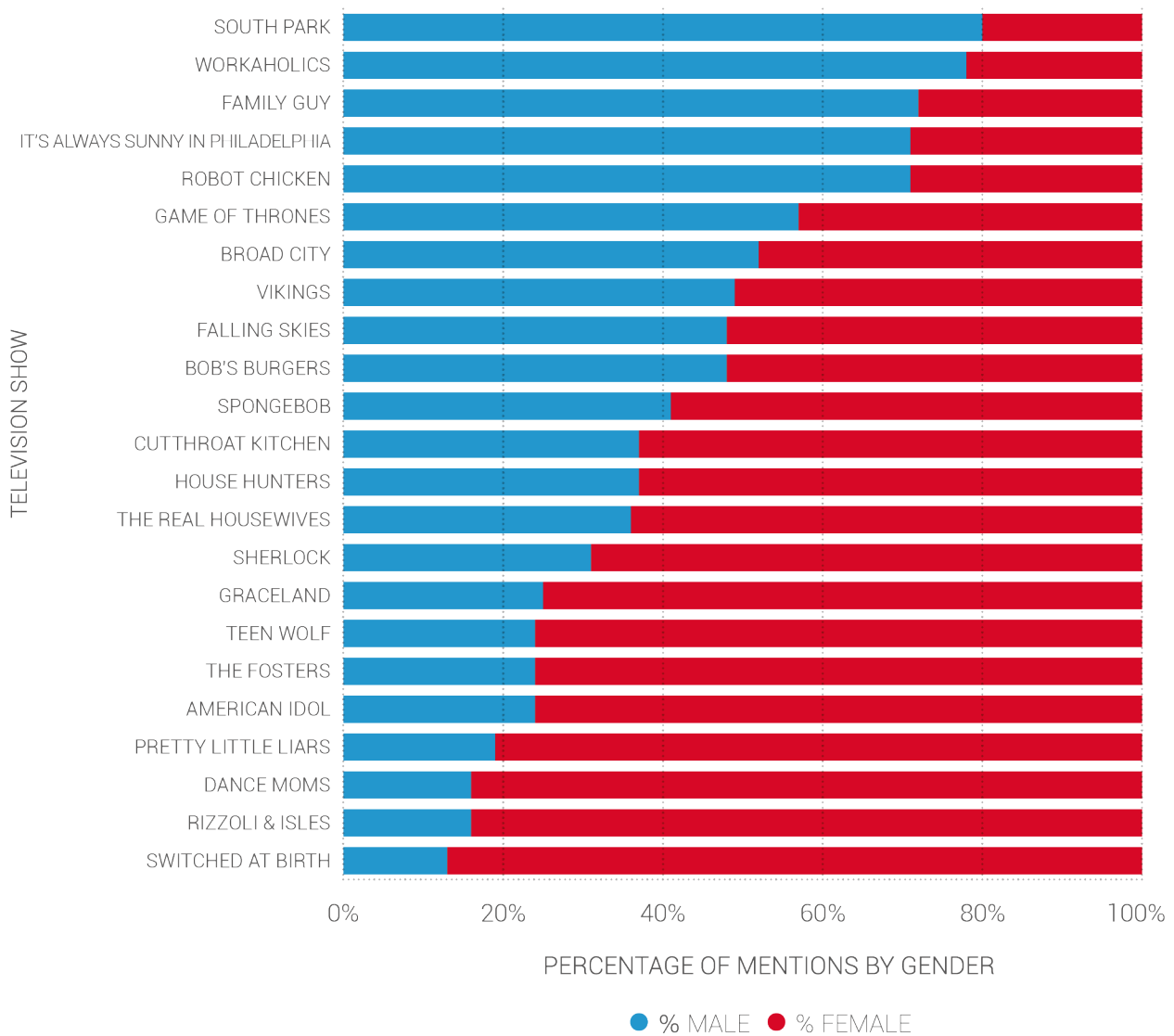


Figure 14: Examines the author gender of 55,401 Twitter conversations that mention both one of the 31 brands as well as one of the 23 programs in this specific analysis. The data was collected from June 4th - July 27th.

As the figure reveals, TNT's Rizzoli & Isles competes for a similar gender demographic as two of ABC Family's programs, Switched at Birth and Pretty Little Liars. On the other hand, shows such as South Park, Workaholics and Family Guy target a predominantly male audience.

Yet while gender is a valuable demographic, it cannot possibly reveal the nuances of an actual audience's interests and backgrounds. As an example, there are several differences between those discussing MTV's Teen Wolf, BBC One's Sherlock and HBO's Game of Thrones online.

AUDIENCE INTERESTS BY TELEVISION PROGRAM

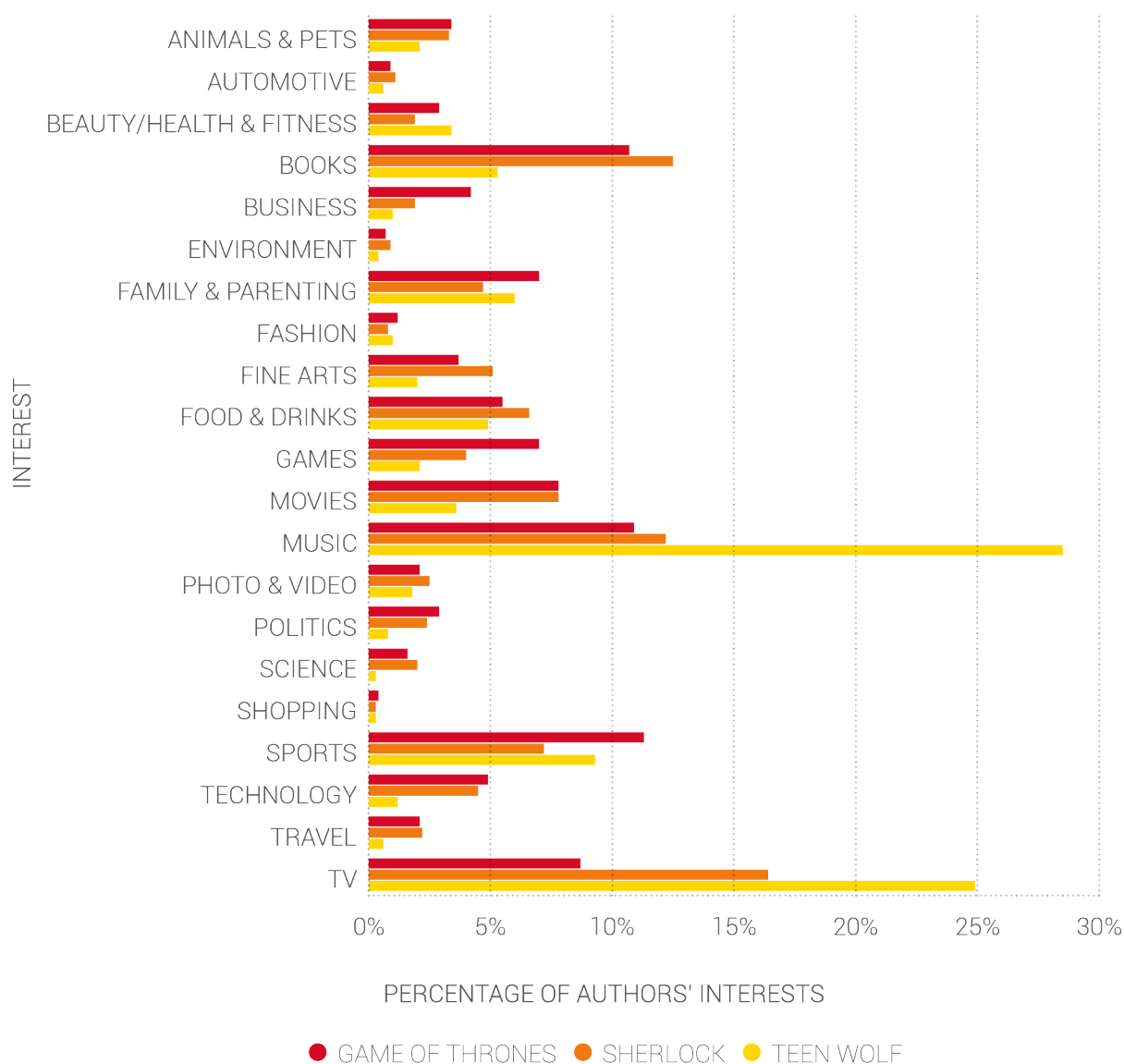


Figure 15: Analyzes author interest for 37,435 Twitter conversations that mention both one of the 31 brands as well as one of the three programs in this specific analysis. The data was collected from June 4th - July 27th.

Notably, Teen Wolf's audience is predominantly interested in Music and TV. While the interests of those discussing Game of Thrones and Sherlock are more evenly distributed, there are still some key distinctions between the groups. Sherlock's audience is far more likely to be interested in TV and is slightly more likely to be interested in Books and Music while Game of Thrones' audience is more interested in Sports, Games and Family & Parenting.

An analysis of the professions of Twitter accounts mentioning the three programs provides an even more comprehensive background of the programs' audiences.

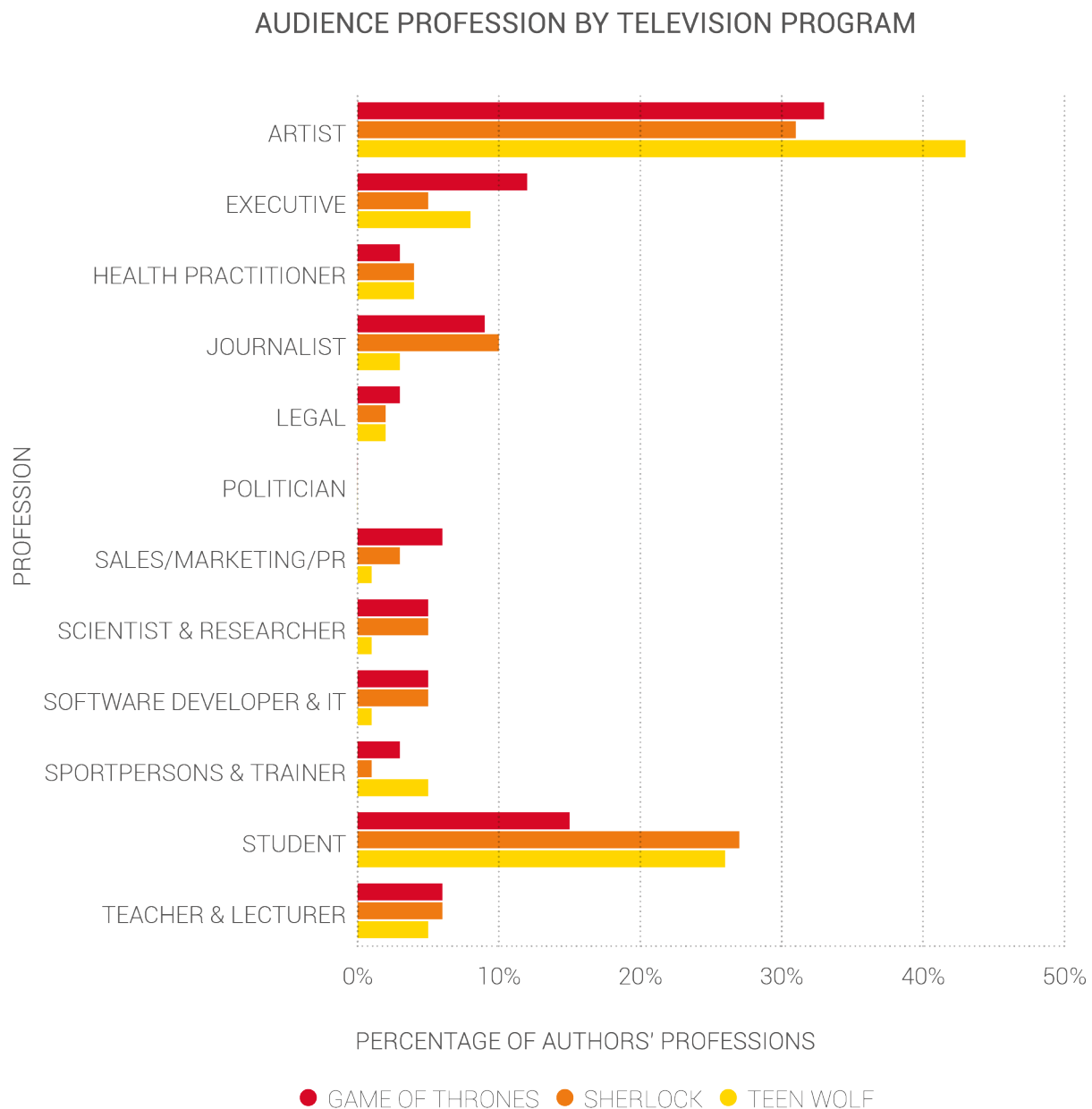


Figure 16: Analyzes author profession for 5,918 Twitter conversations that mention both one of the 31 brands as well as one of the three programs in this specific analysis. The data was collected from June 4th - July 27th.

Teen Wolf is a popular subject among Artists and Students whereas Game of Thrones holds a relatively higher presence among conversations from Executives, Journalists and Sales/Marketing/PR. Mentions of BBC's Sherlock is relatively more common among Students, Journalists, and Software Developers & IT.

Understanding the gender, interests, and professions of their general and program-specific social audiences is valuable to networks for a number of reasons. Firstly, a network's social audience may be an effective real-time indicator of their actual viewers. Understanding an audience's background is paramount for both networks and advertisers aiming to create targeted programs or content for those viewers.

Furthermore, recognizing the demographic makeup of a social audience is a vital component of an effective social strategy. Identifying what content successfully activates which groups on social media, networks can better understand their own campaign efforts, informing strategies to reach specific targets depending on the network's unique goals.

6.0 Television Networks in Review

The television network industry is undergoing a formative period of change. Audiences' well-recognized transition from traditional to online viewing intends to redefine the way they consume networks' content. Networks that remain at the vanguard of digital, maintaining a strong social media presence and awareness, are best suited to survive this transition.

Currently, brands such as Discovery, Netflix, Adult Swim, CNN, and Food Network are among the top leaders in Brandwatch's Television Network Social Performance Index. Yet as a whole, the television network industry is fairly mature on social media.

The top five networks each garner well over 4,000 mentions of their brands every day. The 38 brands in this study averaged upwards of 1.5 million Twitter followers and 7.2 million Facebook page likes.

Unsurprisingly, these brands generate an impressive amount of conversation. In fact, networks' owned social channels only account for 1% of the public discourse surrounding them. Yet as is addressed in this report, that 1% can have a dramatic effect on the way these networks are perceived online.

The report offers several key insights to help networks understand their competitive positioning as well as strategies to improve their social media performance:

WHERE: THE LANDSCAPE OF SOCIAL PLATFORMS

- Twitter produces the most amount of publicly available conversation surrounding television networks
- Networks' Facebook pages, averaging 7.2 million page likes, are potentially networks' greatest outlet

WHEN: TIMING COMMUNICATION While audiences remain active throughout the weekend, networks' social activity drops on Saturday and Sunday

- Networks generally time their daily activity alongside their audience's and are effectively responding to their audience's inquiries quickly
- MTV, Channel 4, HGTV, Bravo and FX have the fastest response rates

WHAT: CONTENT FORMAT

- On average, image links are the highest performing Facebook content format for networks
- The performance of content types may differ dramatically depending on the network-audience relationship

WHO: THE DEMOGRAPHICS OF NETWORK AUDIENCE

- The majority of network-related conversation on Twitter comes from females
- While Eurosport, Adult Swim and Comedy Central were among the most male networks, TNT, Bravo and Warner Brothers were among the most female
- In this analysis, Switched at Birth, Rizzoli & Isles and Dance Moms were among the most female programs while South Park, Workaholics and Family Guy were among the most male
- There are several key differences and similarities between the Interests and Professions of those discussing Teen Wolf, Sherlock and Game of Thrones

The aim of this report is to provide businesses with a broader understanding of the social media landscape for the television network industry. All of the insights are derived and can be recreated using the Brandwatch Analytics platform.

Please get in touch if you have any questions on the contents of this report or would like to learn more about how television networks can leverage online communication to inform, optimize and facilitate their business's operations.

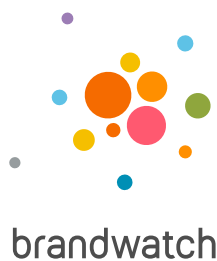
7.0 About Brandwatch

Brandwatch is the world's leading social intelligence company. Its social media listening and analytics technology platform gathers millions of online conversations every day and provides users with the tools to analyze them, empowering brands and agencies to make smarter, data-driven business decisions.

Acquiring social influencer analytics firm PeerIndex in December 2014, Brandwatch continues on its aggressive business trajectory following on its most recent round of venture funding to the tune of \$22 million. The Brandwatch platform, ranked highest in customer satisfaction by G2Crowd in the Spring 2015 social media monitoring report, is used by over 1000 brands and agencies, including Cisco, Whole Foods, Whirlpool, British Airways, Sony Music, Papa John's, and Dell.

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