Social Television, #Hashtag & Virtual Citizenship

Comparative Analysis

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Introduction

Social Media platform such as Twitter has altered the way people approach to television broadcast. Through this tribune, audiences can comment, retweet on programs , reply, contribute and reach sum of followers.

Tweets are public and contain a timestamp where Twitter can provide forums to participants to view others' opinions, sensationalize their beliefs with humorous on events and posts. It is identified by their hashtag , hashtag seems to represent an ideal applicability criterion as they enable the easy identification of relevant tweets.

The following study aims at examining the engagement of Twitter's users with television programs to gather between new media and traditional media emerging the phenomenon of **"Social TV**".

The phenomenon of using a second screen while following a television program is quickly becoming a widespread practice.

In August of 2013, Nielsen Media Research released data that there was a two-way casual influence between Twitter activity and television ratings (Finn,2013) .

This study will focus on the phenomenon of Social TV and test users'activities on social media while watching television program.

"Social TV" As A Phenomenon

Michael Brouder & Rober Brookey (2014) states that in February 2013, Twitter spent $90 million to purchase startup company Bluefin Labs, which combines television viewer data with Twitter user behavior metrics. It provides valuable information for advertisers, television programmers. After eight months Nielsen and Twitter jointly announced the launch of ***Twitter TV Ratings.***

Twitter TV Rating is a measurement of total activity of television

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conversations on Twitter. Accordingly, the term "Social TV" emerged to describe systems or technologies that support social practices associated with TV **(Harboe, 2009, p.724)**.

Social TV is converging between TV viewing and social media use, as mobile and tablet devices can combine with TV viewing to fulfill a personalized entertainment experience **(Proulx & Shepatin, 2012).**

The idea of social TV is mainly reinforced by the increased popularity of social media networking such as Twitter that are frequently used to debate around TV shows, **(Lochrie, M., & Coulton,P.,2012a)** and the development of Apps opened an easy way to engage the audience in specific TV shows. Besides, Social TV opens up new possibilities for TV producers **(Andrejevic,M.,2008).**

Communication on Twitter potential leverage for wider distribution allows users to cluster, re-broadcast, modify, or reply to ongoing messages and conversations **(Penny,J., & Dadas, C.,2014,p.74-90)** through the Hashtag. Hashtag a short phrases that follow hash or pound sign (#) as it is a function that allows users to classify their tweets (**Moscato, Derek. 2014)**.

Using hashtags allows those who are not personally connected to a user to see and comment on messages that use the hashtag **(Saxton, Gregory. Et al. 2015).** Thus watching TV will be a social experience by using the means of online communication (**Jessica Szczuka and Elias Kyewski, 2014).**

The most recent development of social TV is User Generated Content UGC where users can co-create the content of TV shows by sending ideas or own videos **(Gerhards, C. & Pagel,S. 2009).**

Nearly, every celebrity, numerous actors, TV shows as well as fictitious characters in series own a Twitter page to connect with audiences, **(Baym, N.K., 2012).** Within these streams the viewers create their own forums for inter-audience interactions e.g. by posting, which TV show they are watching or discussing plots and characters of the shows in real-time, or pre-communication, or parallel communication to reception, or follow up communication **(Hall, A.,2009).** Twitter is often used as a social TV; it can be used to discuss TV show to related topics on the stream itself or encouraged by the TV broadcaster, via predefined hashtags. Aside from, twitter provides the opportunity for voting what should lead to participation

and a higher engagement on the side of the audiences **(Lochrie & Coulton, 2012b).**

The applications for smartphones and tablets facilitate the social interaction while watching TV "Social TV Apps". There are two kinds of apps: apps for no specific and specific content about various TV shows **(Goldmedia,2012) exp. #The** Voice (international variety talk show program), #Her_Excellency_of_Happiness (#Sahabt_ elSaada), #No_Problem_At_All (#Mafieesh_Moshkela_Khales) & #WithYou_Mona (#M3komMona) Egyptian Talk Shows Program, etc**.**

TV Watching Process, Tweets & Hashtags

In 2006, **ABC.com** was the first network website to offer full-length episodes online for free, to be followed quickly by other networks such as CBS, Fox, and joint ventures such as Hulu. These services enabled viewers to comment on programs while they were watching them. In late 2009, TV.com introduced chatting services so that people watching the same program can engage in synchronous messaging.

Hofstetter & Gianos, (1997) & Rubin & Step (2000) explores that **t**here are different aspects of the TV viewing process that are connected to the individual degree of para social interaction, as it is related to a high degree of listening & viewing (**Jessica Szczuka and Elias Kyewski, May 2014)**.

The concept of social TV includes the "one screen" technology or second screen" assisted by new technologies like smartphones and the web 2.0 which means the use of the Internet which provides interactivity and gives users the opportunity to interact with other users.

Subsequently, twitter as a social networking site can be used to discuss TV show related topics on the stream itself or, encouraged by the TV broadcaster, via predefined hashtags.

Nordlund (1978) argues that the media persona is always attainable by turning on the TV or the internet stream & the characteristics, the appearance and the role of the media persona remains the same **(Ashley Gimabl, 2015).**

Hashtags are searchable and ranked by frequency. Once hashtags are known can be easily used to search for relevant data that might provide information on group in addition to simple indexing. Retweets

& hashtags can empower the diffusion of information & help it spread well beyond the reach of the original tweet's followership raises.

Literature Review

The study **of Heather Shoenberger et al (2015)** argued that most people watch a television show while surfing the internet from their computers and/or hand-held devices, and interact with others via social media while simultaneously viewing. While, **Nicole C. Krämer et al (2015) conducted a**n online survey of Social TV users (N = 101) demonstrated that the motive of the respondents usage to Social TV is to communicate with others, to gather information and to be entertained by gratifying the increase of enjoyment, while there was no significant influence of demographic variables and personality aspects such as extraversion and need to belong. The results suggest that Social TV providers should more carefully cater for the different goals of obtaining social and informational gains. The study of **Elias Kyewski (2015)** provide insights into Twitter activity of German users while watching TV, it can be presumed that the content-based communication while watching TV is most frequently used because these tweets offer information on the storyline and therefore could remove possible ambiguities. Kyweski's results insight into the climate of opinion and the most commented topics during TV reception. Whereas, **Tim Highfield (2015)** examined how social media users employ visual content to participate in television watching and engage in the shared experience of a show. The analysis provided an exploratory study of the Instagram activity around a specific television event - the Australian broadcast of the 2014 Eurovision Song Contest, denoted by the hashtag #sbseurovision. The analysis had identified several common modes of presentation for images around television watching, extending beyond selfies (both individual and group) to include pelfies and point-of-view shots which establish how the broadcast is being experienced. Whilst, **Evelien Dheer et al (2015)** indicated that Social media platforms, such as Twitter, are changing the way people consume broadcast television media. The data shows interesting inverse relations between ratings and Twitter traction for particular television programs, revealing low ratings in conjunction with high traction on Twitter and vice versa. And **Buschow, Schneider, & Ueberheid, (2014**) determined through a survey applied on 409 German Social TV users five motive dimensions for Social TV, in order of importance: (1) Impression

Management, (2) Orientation and assistance, (3) Intense show-experience, (4) Alternative action and (5) Maintaining relationships. A cluster analysis also showed four groups of users: (a) Contact-Maintainers, (b) Players, (c) Orientation-Seekers and (d) Indifferent. Also, **Buschow, Schneider, & Ueberheid, (2014**) agreed that the main reasons for the usage of social TV offerings can be seen in the need to come into contact, interaction with other persons, as well as the engagement in the TV show. Wheresoever, **Jaclyn Cameron & Nick Geidner (2014),** utilized two experimental studies to explore the effects of new television practice on viewer's attitudes and opinions. In the studies, a Twitter feed was integrated into entertainment (Study 1) and political (Study 2) television content and manipulated to convey either positive or negative opinions of the content. The results showed that television producers are increasingly augmenting television content by including social media commentary from viewers as a type of real-time public opinion indicator. Participants' opinions were found to conform to the majority opinion presented in the manipulated Twitter feed in nearly all of the analyses. In **Sarah Erickson (2014)** study she perceived that people were using various linguistic and technical tools to convey their message. For instance, hashtags, links, retweets, and "@" messages all served as tools that people used to interact with each other. Mobile phones also served as an important utility; at least 30 percent of Twitter uses were tweeting from a mobile device. Sarah does not claim that the characteristics of these Tweeters represent the general television viewer audience; they could be extreme fans with entirely different patterns from general viewers. The results of **Fabio Giglietto & Donatella (2014)** study where they analyzed the Tweets created during the season's most engaging moments of Talk-show's episode, indicating different types of participation as well as the use of Twitter is to express the viewers' personal opinions on the show, as the most frequent in their sample. The aim of **Hongjin Shim et al (2014)** study was to investigate the relationships between motivations of audience activity on SNSs, and psychological traits of 442 social TV drama viewers. Results suggested that social TV viewers would attempt to transform conventional ways of audience activity into new practices on new media influenced by their psychological traits reflecting motivations. **YoungChan Hwang et al (2014)** applied a survey with Korean college students who engaged in social TV during the 2012 Summer Olympics. The results showed that information and excitement

motives of social TV were positively related to social presence and also predicted sports channel commitment. Where, The study of **Honjin Shim et al (2014)** explored the motivations of engaging TV viewers to real-time social interactions on SNSs while watching TV and investigated its relationship with viewing intentions based on uses and gratification framework. The results indicated social sharing motivations as reception, expression, and sharing behavior directly and indirectly influenced viewer's intention to watch entertainment programs. Furthermore, **Daniel McDonald et al (2014)** study tested the new model of employing data from Twitter feeds associated with the viewing of debuting television programs and proposed four types of media use orientations: instrumental, critical, ritualized, and incidental fan as concepts of uses and gratification could be distinguished by tweet comments before, during and after exposure. The study concerned with the analytical of tweets of five new dramatic series on three TV networks. Results suggested support for the validity and empirically differentiated categories of motivated media consumption as well as support for extending the uses and gratifications literature into the current media environment despite changes in technology and access. However, **Buschow et al (2013)** found that evaluations of the program and of the media characters were prevalent talk-shows yielded different comments (a large no. of retweets) than talent shows which predominantly lead to posts concerning the candidates.

Whilst**, Lucy Bennet (2012)** points out through analyzing tweets published during the broadcast of a special TV debate on street riots in United Kingdom, that viewers tend to comment both on the topics and on the structure of the show itself. Also, the study of **Jhih-Syuan Lin et al (2011**) analyzed the content of TV corporations' messages in social networking sites by employing Bales's IPA method. This study explored the diffusion of information in social networking sites by examining users' "retweeting" behavior. The findings showed that TV networks tended to employ more task than socioemotional communication across program genres. The results indicated that the socioemotional messages got retweeted more often than task-oriented messages. Finally, the study of **Donghee Wohn & Eun-Kyung (2010)** analyzed messages on Twitter, which are called Tweets, for two programs that were televised nationwide in the United States—a live political event and an entertainment/show event. They analyzed only the messages that were posted during the broadcast time in order

to determine if the messages corresponded to the context of the event and to look at messages that were intended to be posted at that specific time - Eastern Standard Time - because it was the first airing of the program. The results explored the types of messages people wish to share with others while they are watching television and how those messages correspond to the context of the program they are watching. They categorized the types of content that are involved in sociable television behavior, creating an AEIO Matrix—Attention, Emotion, Information, and Opinion combined with Utility functions that foster interactivity and mobility, the AEIOU model explains how social media takes social aspect of television-viewing behavior to the sociable level.

The Research Problem

The TV programs invite the audience to express their comments on the show online using hashtags within twitter to diffuse, amplify information and ideas. This study concerns to investigate the tweets of the virtual citizenship to communicate and interact within the programs broadcasted on Egyptian channel at the real time of running and to set a method for the analysis of the tweets.

The importance of this research:

- The emergence of Social TV that transforms TV into an active medium in association with the Twitter.
- The innovatively that viewers now use second screen devices such as smartphone, tablet or laptop to access TV content by using social networking sites as Twitter subject of study.
- Using micro-blogging like Twitter has extended interpersonal & group communication.
- 500 million users tweet per day & 80% mobile users due to socialbakers site dated 22nd of Jan. 2016.
- The ability of hashtags within Twitter to diffuse and amplify post, comments & information across social media.
- #- and @-signs are frequently used and easily separable mark-up that act both as structure and content; and
- Twitter provides easily measured operationalizations of information contagion: “retweeting” and “mentioning.”

The Aim Of The Research

The research aims at:

1- Focusing on the phenomenon of Social TV in Egypt.
2- Illustrating the types of uses of TV hashtags of the TV programs subject of study.
3- Discover the influence of using Twitter hashtag on the interaction with TV shows.
4- Exploring the communication activities of Twitter users' of the TV shows in real-time/ or parallel communication to reception, or pre-communication , or follow up communication.
5- Analyzing the various tweets that were posted during specific TV programs of the TV channels subject of study.
6- Clarifying the retweets & likes attached to the tweet to be diffused beyond the reach of the original tweets followership which raises.

The Research Questions:

RQ1:
What was the most type of TV programs do Twitter's (crossmedial extension) users (Egyptian) engage in?
RQ2:
How relevant are the tweets?
RQ3:
What are the types of Tweet (post /comment /quote/ teaser /request /question/information) ?
RQ4:
What are the subgenre of the tweets_comment (opinion/emotion)?
RQ5:
What type of the opinion (positive/neutral/negative) posted regard TV programs?
RQ6:
Do these tweets correspond to real-time context of the program/or other times?
RQ8:
How many retweets/like attached to the tweets?

METHOD

A quantitative comparative analysis seems an appropriate for investigating the proposed research questions as it explains how something is like or unlike.

The categories are as follows:

1- Cross-medial extension (Twitter).
2- The Participants /virtual citizenship (Male, Female, Media, Program account, fans & others).
3- The Type of Tweets (post, comments, teaser, quote, request & question).
4- Typology of the show genre – subgenre.
5- Interaction (Retweets/Likes)

- The variables are as follows:

Tweets – Participants- broadcasting dates- Retweets – likes.

The **Tweets** will be categorized in this research into six different kinds (post-comment-quote-teaser-request-question and the kinds set by Wohn & Na (2011) had categorized **tweets_comments into (Evelein Dheer et al, May 2015)**:

1- Attention – Seeking : referencing to the own person.
2- Information – messages on the program.
3- Emotion – messages with subjective reference to the own person.
4- Opinion – messages with subjective opinions on the programs.

The main goal of using this categorization to point out how a longitudinal analysis of the data could provide more insight on the connected audiences behavior. Besides, this shows that frequency of message type is dependent on the specific media content.

The Unit of Analysis:

Every single **tweet** relating to the program sample subject of study parallel to the real time of broadcasting or to the program in different times.

SAMPLE

Television programs were often a Trending Topic on Twitter; Trending Topic is a service that Twitter offers, showing current popular topics on Twitter **(Sarah Erickson, 2014)**. It was supposed to analyze the tweets of two other programs which are #Assad_AlAH_Masakom (#GoodEveningShow) &# Masrah_Masr (#EgyptianTheater) broadcasted on MBC Masr, but the tweets for the first program was only 34 tweets from the period 11th Oct 2014 till 4th Feb 2016, while the tweets of the other program 276 tweets from the

period 27th Nov 2015 till 11th Feb 2016 including teasers of the program or quotes from the program (**Twiiter.com accessed 13th Feb 2016).**

Accordingly, the selected TV shows are #MafeshMoshkalaKhales (#NoProblemAtAll) and #SahabetElSaada (#HerExcellencyOfHappines) as they are trending topic on Twitter, broadcasted on CBC Egypt @CBC_EGY) where Twitter Statistics shows: Profile name: @cbc_EGY, where Twitter Statistics shows followers of @CBC_Egypt during this period is between 2,797,144 to 2,962,551 follower, Following:20, Tweets : 250382, randloveRank :5 and followers exceed to reach 3,136,599,following:23, tweets:272825 dated 26th of May, 2016 **(socialbaker.com)**. The official hashtags were determined by the broadcasters and announced on TV as well as the websites.

CBC is a satellite TV channel that started broadcasting in July 2011. The -general entertainment free-to-air channel- is owned by Mohamed Al-Amin. It broadcasts general entertainment, drama and political talk shows, and also popular political satires.

This research is concerned with the analysis of social television practices on Twitter for the most two rated viewed programs # No_Problem_At_All (#Mafesh_Moshkala_Khales),#HerExcellencyOfHappiness(#Sahabet_ElSaada) a two entertainment shows, hashtag according to the broadcaster during Dec 2015 – Feb 2016, tracked on Twitter. The study concerned with analyzing 2169 tweets by the virtual citizenship, (842) tweets to # HerExcellencyOfHappiness (#Sahabet_ElSaada) and (1327) tweets to # No_Problem_At_All (#Mafesh_Moshkala_Khales) both broadcasted on CBC_Egypt Channel. Two coders had an inter-coder reliability of above .85 (Cohen's Kappa) for every variable.

The Results:

First :#Her_Excellency_Of_Happiness

#HerExcellencyOfHappiness_ Participant :

Participants of # HerExcellencyOfHappiness (#Sahabet_ElSaada) as shown in Table (1) are as follows:

Table (1)

#HerExcellencyOfHappiness_Virtual_Citizenship/Participant

Virtual citizenship/ Participant	Frequency	%
Female	300	35.63
Male	193	22.92
Program Account	120	14.25
Media	105	12.47
Fans Issad	95	11.28
Others	29	3.45
Total	842	100

The above mentioned Table (1) shows the virtual citizenship/participant who tweets during the period of the study of (#HerExcellencyOfHappiness) show as female represents 35.63% more than the male where they represents 22.92%, program account 14.25%, media 12.47% represented in CBC_Egypt channel, ONTV_Egypt, websites, fans Issad 11.28% & others 3.45% respectively.

The following figure (1) indicates the female tweets during the run of the program and the other times as follows:

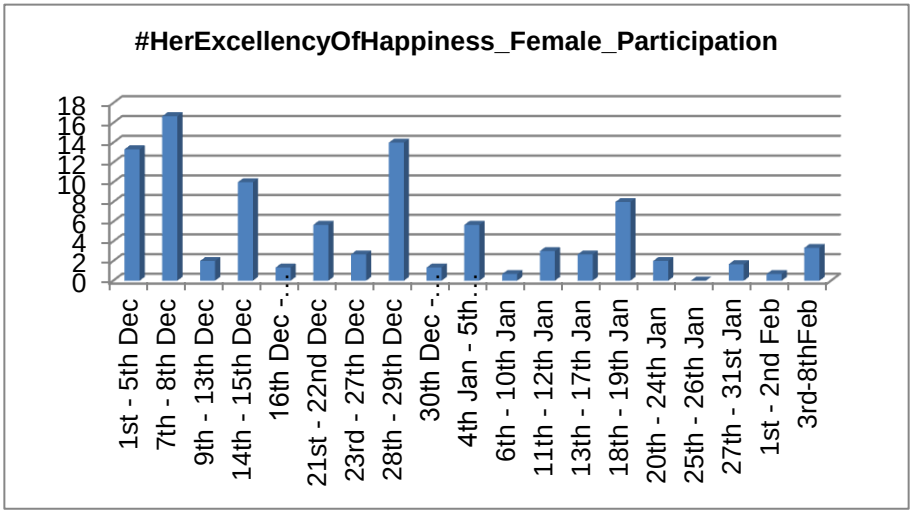

Figure (1)

#Female_ Participation_Date_of_Broadcasting

Figure (1) illustrates that female interacts by **tweets during the day of running of the program** are as follows: 7th – 8th Dec is 16.67%, 14th-15th Dec is 10%, 21st – 22nd Dec 5.67%, 28th - 29th Dec 14%, 4th Jan – 5th Jan is 5.67%, 11th - 12th Jan is 3%, 18th - 19th Jan is 8% , 25th - 26th Jan 3,67%, 1st - 2nd Feb 2.32% as the program is broadcasted 2 days per week Monday & Tuesday while the rest of the days of the week as follows 1st - 5th Dec is 13.33%, 9th - 13th Dec 2%, 16th - 19th Dec 1.33%, 23rd - 27th Dec is 2.67%, 30th Dec - 3rd Jan 1.33%, 6th - 10th Jan 0.67%, 13th - 17th Jan 2.67%, 20th - 24th Jan is 2% , 27th - 31st Jan 1.67%, 3rd - 8th Feb 3.33%. **From these results we find that females are active to tweets during the run of the program than the rerun and other days. The results indicate that the female tweets during the run of the program with 69% while 30% tweets during the rerun and other days of broadcasting the program.**

Whereas, the following Figure (2) clarifies the interactivity of the male during the period of the study of the program subject of study as follows:

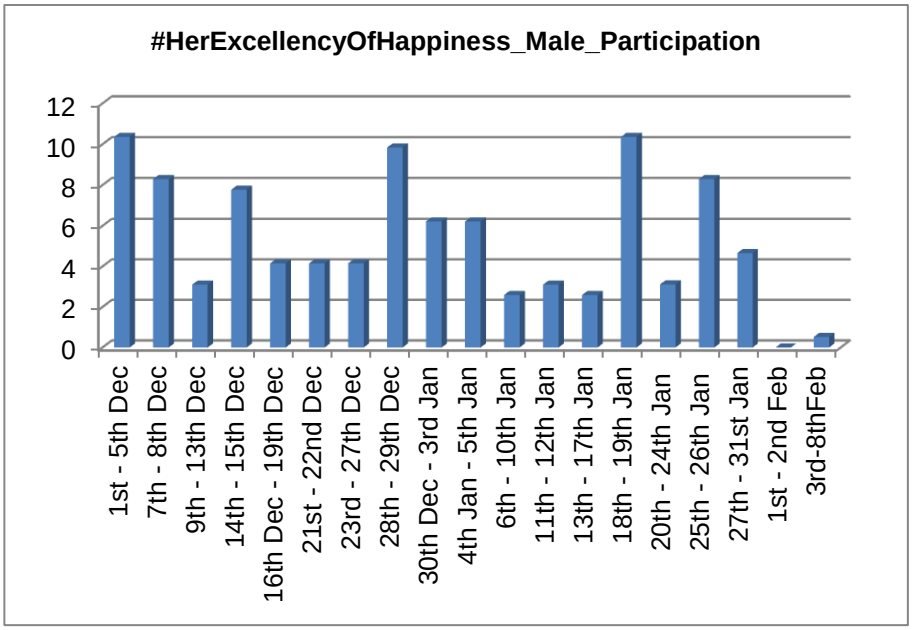

Figure (2)

#Male_ Participation_ Date_Of_Broadcasting

As Figure (2) shows that interact by tweets during the day of running the program are as follows: **7th – 8th Dec is 8.29 %, 14th-15th Dec is 7.77% , 21st – 22nd Dec 4.15%, 28th - 29th Dec 9.84%, 4th Jan – 5th Jan is 6.22%, 11th - 12th Jan is 3.1 %, 18th - 19th Jan is 10.36%, 25th - 26th Jan 8.29% %, 1st - 2nd Feb 0.53%** as the program is broadcasted 2 days per week Monday & Tuesday while the rest of the days of the week as follows the tweets are as follows: 1st - 5th Dec is 10.36%, 9th - 13th Dec 3.1%, 16th - 19th Dec is 4.15%, 23rd - 27th Dec is 4.15%, 30th Dec - 3rd Jan 6.22%, 6th - 10th Jan 2.59%, 13th - 17th Jan 2.59%, 20th - 24th Jan is 3.11% , 27th - 31st Jan 4.66%, 3rd - 8th Feb 0.52%. From these results we find the males are active to tweets during the run of the program same as the rerun and other days.

The results show that the male tweets within 58.55% during the run of the program while 41.45% of the males tweet during the rerun and other days of broadcasting the program.

From Figure (1) & Figure (2) we prove that females (69%) **are more active than males (58.55%) to tweets during the run of the program.**

 # HerExcellencyOfHappiness_Tweets

The **Tweets** will be categorized in this research into five different kinds of Tweets (Post – Comment – teaser – quote – request – question)

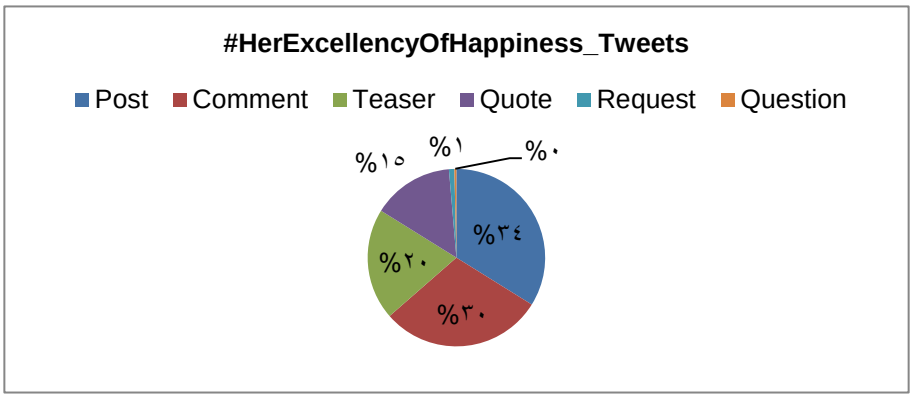

Figure (3)
The Kinds of Tweets

The results indicate as shown in Figure (3) that tweets are divided into 6 kinds as follows: post 34%, comments are 30%, teaser is 20%, quote is 15%, while request is 1% and finally the question is 0% as well the information is 0%.

#HerExcellencyOfHappiness_Tweets_Post

The following figure (4) shows the #Tweets_post during the period of the study of the program #Sahabet_ElSaada (#HerExcellencyOfHappiness) as follows:

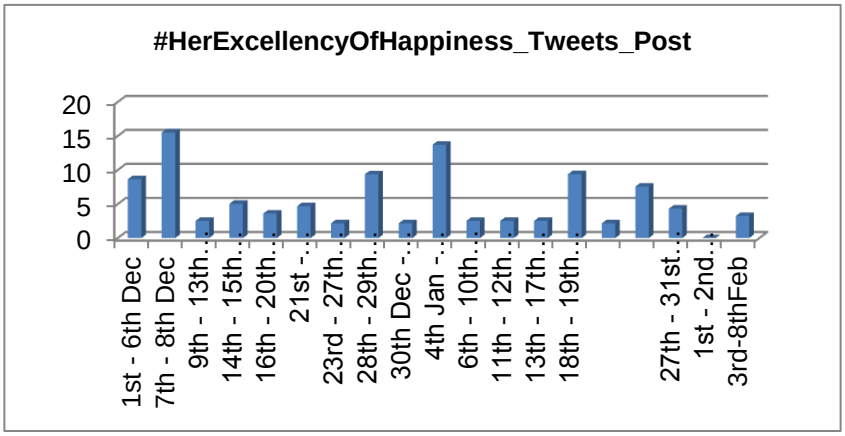

Figure (4)
#Tweets_Post/Date_Of_Broadcasting

Figure (4) explicates the #Tweets_post during running, rerunning & other days during the study period, the posts during the running time is as follows 7th – 8th Dec is 15.52%, 14th – 15th Dec is 5.05%, 21st – 22nd Dec 4.69%, 28th – 29th Dec 9.38%, 4th – 5th Jan13.72%, 11th – 12th Jan 2.53%, 18th – 19th Jan is 9.39%, 25th – 26th Jan 7.58% & 1st – 2nd Feb is 1.8%. Whilst the post of the rerun and other days is as follows 1st – 6th Dec is 8.66%, 9th – 13th Dec is 2.53%, 23rd – 27th Dec 2.17%, 30th Dec – 3rd Jan 2.17%, 6th – 10th Jan is 2,53%, 13th – 17th Jan is 2.53%, 20th – 24th Jan is 2.17%, 27th – 31st Jan is 4.33% and finally from 3rd – 8th Feb is 3.25%.

The results indicate that post during running of the program is 69.66%, whereas post during the rerun and other days is 30.34%.

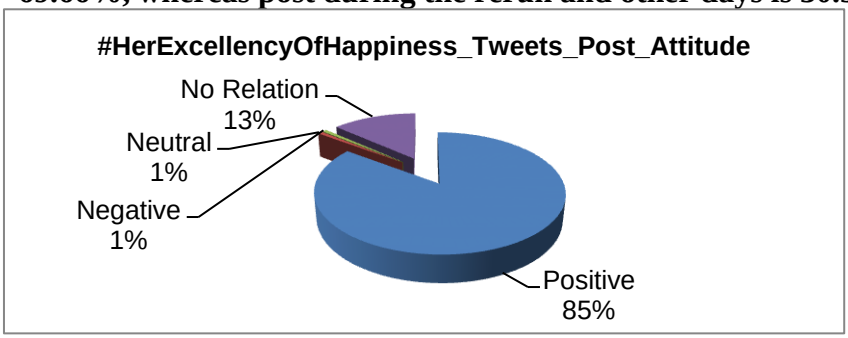

Figure (5)
Tweets_Post_Attitude

The Figure (5) shows that the #tweets_post are positive with 85%, post not related to the program is 13%, while the negative and neutral post is 1% respectively.

#HerExcellencyOfHappiness_Tweets_Comments

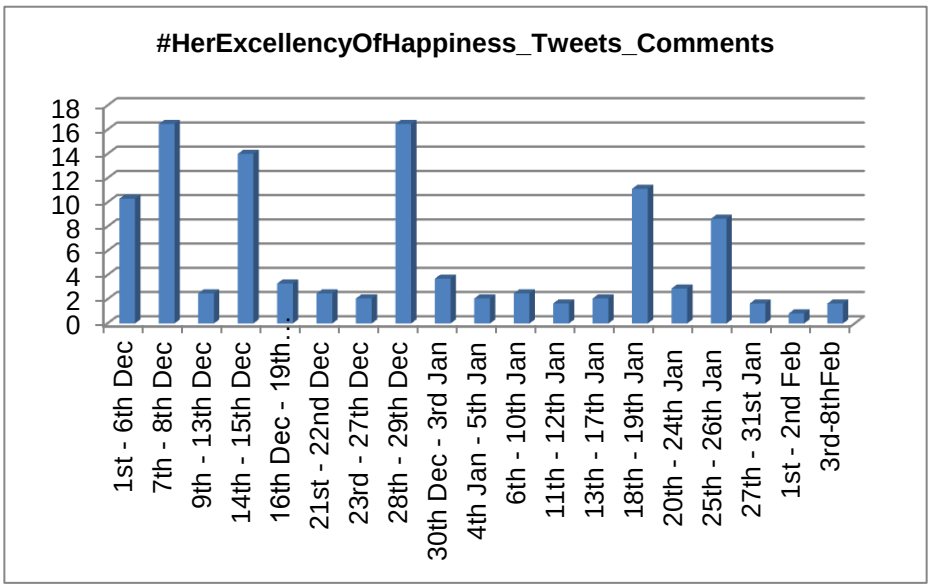

Figure (6)

#Tweets_Comments_of _Date_Of_Broadcasting

Figure (6) illustrates #Tweets_comments during the date of broadcasting as the comments during the run is as follows: 7th – 8th Dec is 15.46%, 14th – 15th Dec is 13.99%, 21st – 22nd Dec is 2.47%, 28th – 29th Dec is 16.46%, 4th – 5th Jan is 2.06%, 11th – 12th Jan is 1.65%, 18th – 19th Jan is 11.11%, 25th – 26th Jan is 8.64%, 1st – 2nd Feb is 0.82%. Whilst during the rerun and other days of broadcasting is as follows: 1st – 6th Dec is 9.29%, 9th – 13th Dec is 2.30%, 16th – 19th Dec is 2.29%, 23rd – 27th Dec is 2.06%, 30th Dec- 3rd Jan is 2.7%, 6th – 10th Jan is 2.47%, 13th – 17th Jan is 2.06%, 20th – 24th Jan is 2.88%, 27th – 31st Jan is 1.65%, and finally 3rd – 8th Feb is 1.64%. **The results clarify that #Tweets_comments during run is 72.66% while during rerun and other days is 27.34%.**

#HerExcellencyOfhappiness_Tweets_Comments_Attitude

The following Figure (7) shows the types of #Tweets_Comments in general as follows:

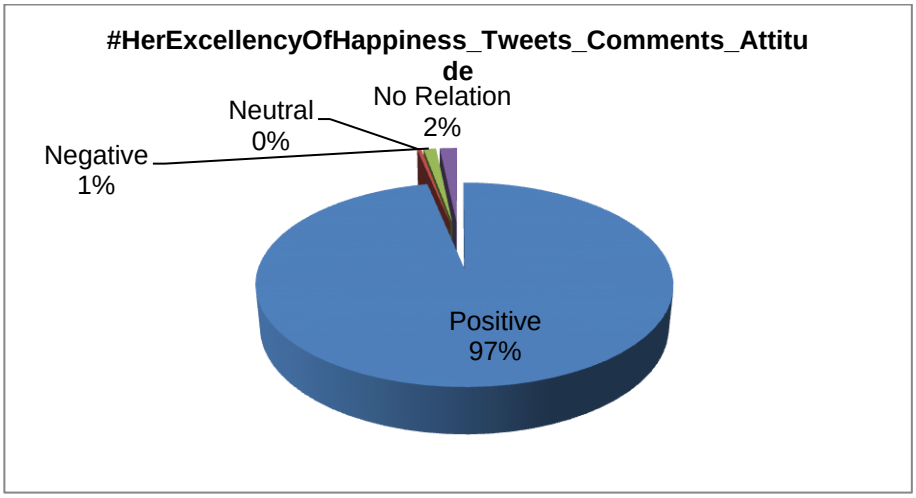

Figure (7)

#Tweets_Comments_Attitude

Figure (7) clarifies that the #Tweets_comments in general are classified into three categories positive 97%, not related to the program represents 2%, while only 1% negative comments. Noticing that the comments are categorized into two main categories "Opinion" & "Emotion".

#HerExcellencyofHappiness_Tweets_Comments_Opinion

The following Figure (8) signify that #Tweets_Comment_Opinion are classified into three categories as follows:

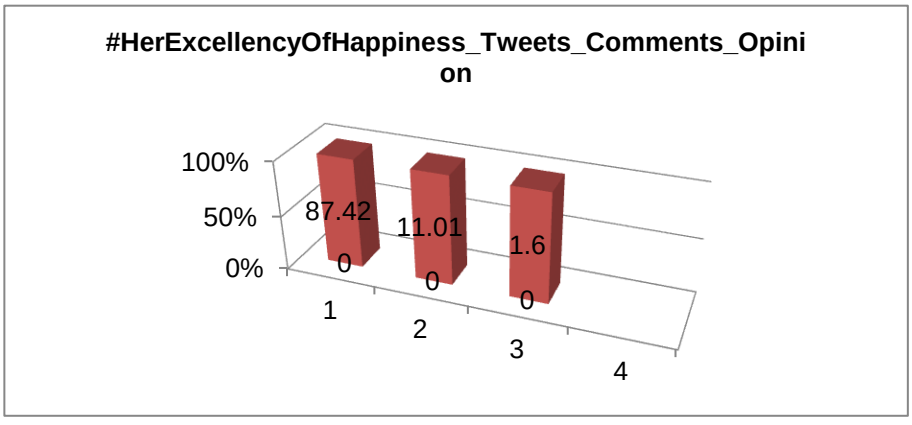

Figure (8)

#HerExcellencyOfHappiness_Tweets_Comments_Opinion

The Figure (8) indicates that #tweets_comment_Opinion is positive with 87.42%, neutral opinion is 11.01% and finally negative is 1.6% The #tweets_comments_opinion refers to the respectful, distinctively and the creativity of the host of the program #Issad Younis hoping that the other hosts learn from her where the Egyptian media suffers from chaos. She knows how to make the others happy by selecting her subjects and guests. The subjects discussed at the program "The Art Folk", "Our games", "women can do it" due to the interview with the Egyptian Captin Pilot "Hasnaa", "Mahmoud ElKhatib" the Egyptian Football player, "Manuel Jose" the coach who used to train football to ElAhly club team "The Arab World Sings", "The Major characters". The comments refer that they prefer to watch this program rather than watching the other political talk shows.

#HerExcellencyOfHappiness_Tweets_ Comments_Emotion

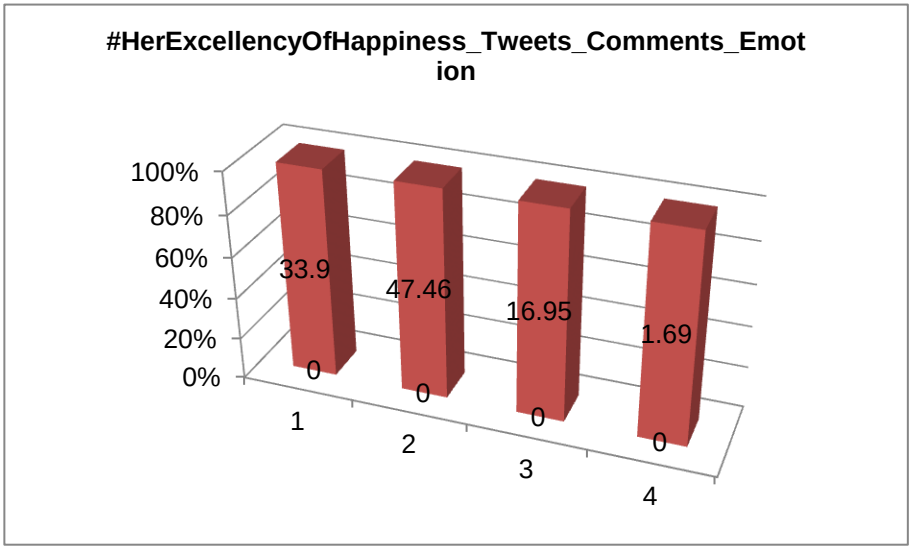

Figure (9)

#Tweets_Comments_Emotion

Figure (9) refers that the #Tweets_Comment_Emotion is categorized into four categories as follows: Happiness 47.46%, nostalgia 33.9% , like 16.9% and finally irony 1.69%. The #Tweets_comments_emotion indicate the happiness that the viewers feel due to watching #SahebatElSaada (#ExcellencyOfHappiness) as well as they feel nostalgic for hosting guests narrating memories of their role in films,

theaters, as songs of the early sixities, seventies, eighties and nineties as the episode of 28th Dec. 2015 #theArabWorldSings, #Smile_the_picture_be_beautiful episode dated 18th Dec. 2015 (nostalgia, happines & like). 4th Jan. 2016, nostalgia due to the memories & happiness because of hosting The football player ElKhateeb, 19th Jan. 2016 #Mohsen_Gaber the songs producer & 21st Jan #songs of the #eighties #ninties, 26th Jan.216 #sahabet_Elsaada_with_two_major_actors_Osama_abbas_rashwan_Tawfik.

#HerExcellencyOfhappiness_Tweets_Quote

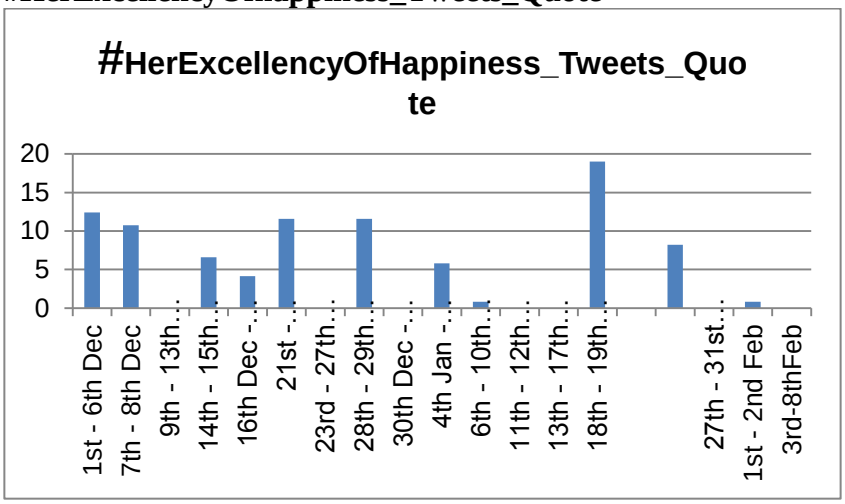

Figure (10)
#HerExcellencyOfHappiness_Tweets_Quote

The Figure (10) indicates that during the date of broadcasting as the quote during the run is as follows: 7th – 8th Dec is 11.74%, 14th – 15th Dec is 7.61%, 21st – 22nd Dec is 11.57%, 28th – 29th Dec is 11.57%, 4th – 5th Jan is 6.79 %, 11th – 12th Jan is 0.53%, 18th – 19th Jan is 19.01%, 25th – 26th Jan is 8.23%, 1st – 2nd Feb is 0.83%. Whilst during the rerun and other days of broadcasting is as follows: 1st – 6th Dec is 12.4%, 16th – 19th Dec is 4.13%, 23rd – 27th Dec is 2.06%, 30th Dec- 3rd Jan is 2.7%, 6th – 10th Jan is 0.83%, **The results clarify that #Tweets_Quote during run time is 77.88% while during rerun and other days is 22.12%.**

#HerExcellencyOfHappiness_Tweets_Teaser

The Figure (11) shows that teaser as one of the tweets' categories concerned with #Sahebat_ElSaada (#HerExcellency_Of_Happiness) subject of study as follows:

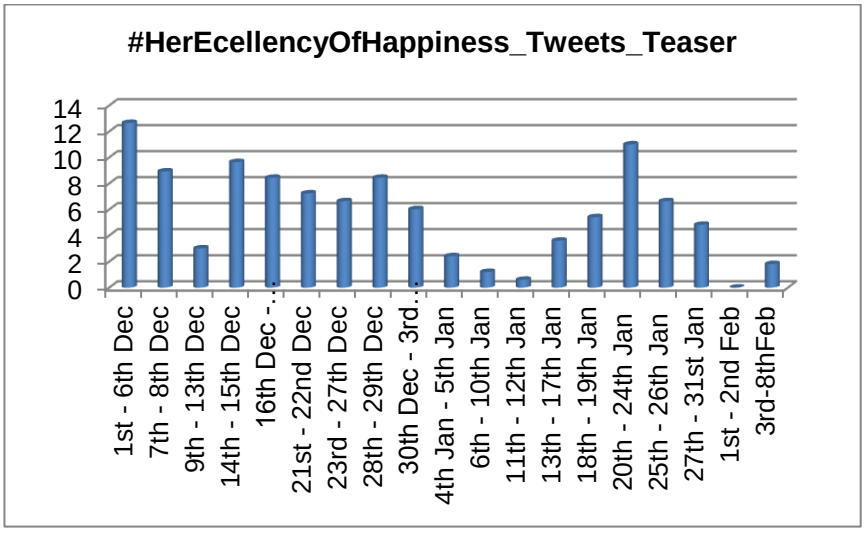

Figure (11)
#HerExcellencyOf Happiness_Tweets_Teaser

The results of Figure (11) denote that the teaser during the run time of the program as follows: 7th – 8th Dec is 7.92%, 14th – 15th Dec is 7.64%, 21st -22nd Dec is 6.23%, 28th – 29th Dec is 7%, 4th – 5th Jan is 1.41%, 11th – 12th Jan 0.6%, 18th – 19th Jan is 4.4%, 25th – 26th Jan 5.63%, 1st – 2nd Feb is 0%. Whilst the #Tweets_teaser during the rerun time and other times of broadcasting as follows: 1st – 6th Dec is 12.65%, 12th – 13th Dec is 3.01%, 16th – 19th Dec is 8.43%, 23rd – 27th Dec is 6.63%, 30th Dec – 3rd Jan 2016 is 6.02%, 6th – 10 Jan is 1.2%, 13th – 17th Jan is 3.6%, 20th – 24th Jan is 11%, 27th – 3ist Jan is 4.82%, 3rd – 8th Feb is 1.81%. **The results indicates that during the run time of the program #tweets_teaser represents 40.83%, while the #tweets_teaser during the rerun and other days of broadcasting is 59.17%, It is prospective result to announce about the program itself or the theme of the episode or the guests of the program.**

#HerExcellencyOfHappiness_Tweets_Time of Broadcasting

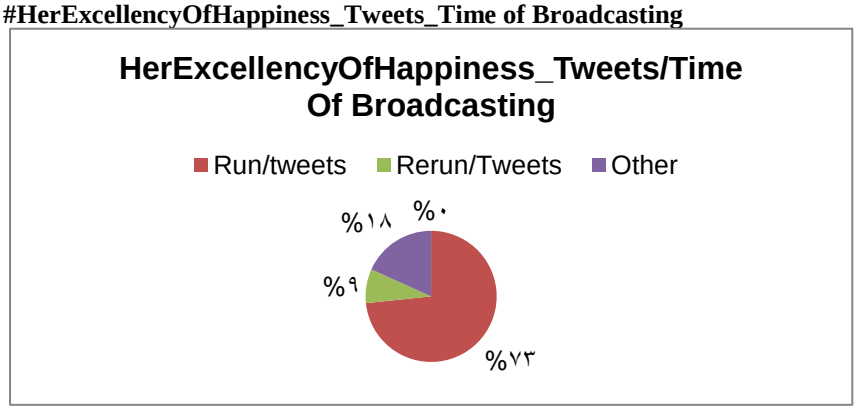

Figure (12)
#Tweets_Time_Of_Broadcasting

The results of Figure (12) clarifies that tweets during the run of the program is 73%, while during the rerun is 9% & finally other days of broadcasting is 18%. This results prove that the participants interact within the social media especially the twitter subject of the study during watching the program. It is an evidence that technologies device pillar social practices associated with Television. **This result agrees with Sarah Ecrickson (2014) arguing that "TV Now" often adjusting this line by encouraging fans not only to "watch it now" but also to "share it now".**

#HerExcellencyOfHappiness_ Interaction :

Table No (2)

Date / Interaction	Frequency	%
1st Dec- 8th Feb / Retweet	1208	25.6
1st Dec-8th Feb / Like	4714	74.4
Total	5922	100

Table No. (2) shows that 25.6% of the participants retweets the tweet , while 74.4% press like. This an evidence that the retweet of the tweets is not as expected.

II- #NoProblemAtAll

 # NotAProblemAtAll_Interaction :

Table No (3)

Date / Interaction	Frequency	%
1st Dec- 7th Feb / Retweet	2712	31.02
1st Dec-7th Feb / Like	6030	68.98
Total	8742	100

Table No. (3) shows that 31,02% of the participants who retweets the tweet , while 68.98% press like. The results is similar to the interaction Table (2) of program #Her ExcellencyOfHappiness as the likes is more greater than the retwets.

 # NoProblemAtAll _VirtualCitizenship/Participant

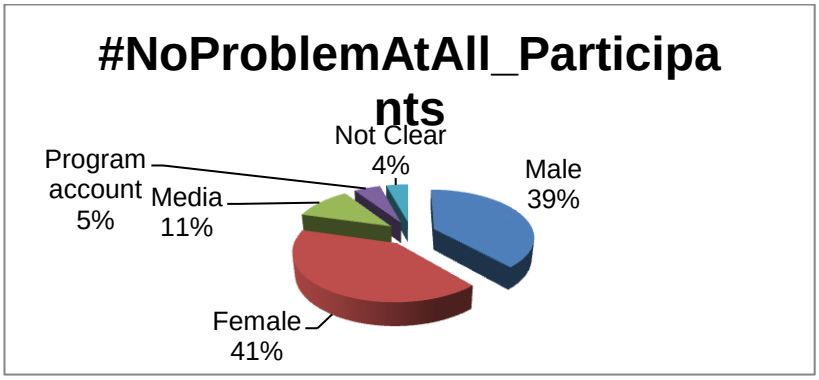

Figure (13)
#NoProblemAtAll_Participant

Figure (13) shows the virtual citizenship/ participant who tweets during the period of the study of #NoProblemAtAll where female participates 41% more than the male as represented by 39%, media 11%, program account 5%, while others 4%.

The following figure (14) indicates the female tweets during the run of the program and the other times as follows:

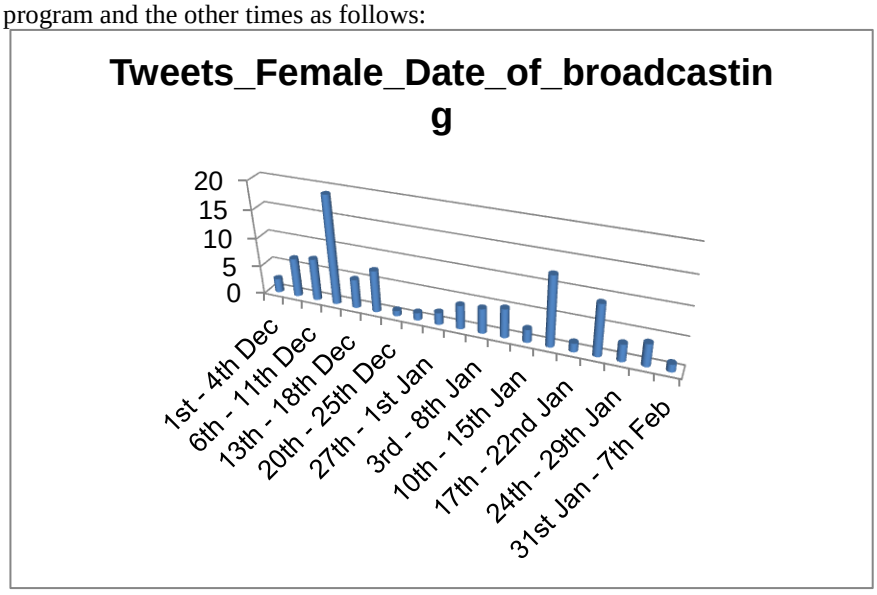

Figure (14)
#Tweets_Female_Date_of_Broadcasting

From Figure (14) the results show that female during the day of the run of the program as follows: 5th Dec is 6.43 %, 12th Dec is 11.43%, 19th Dec is 5.71%, 26th Dec is 3.39%, 2nd Jan is 6.25%, 9th Jan is 6.61%, 16th Jan is 14.11%, 23rd Jan is 9.29%, and finally 30th Jan is 6.61 %.

Whilst the participants post during the rerun of the program and other days as follows 1st – 4th Dec is 2.14 %, 6th – 11th Dec is 6.96%, 13th – 18th Dec is 5.36%, 20th – 25th Dec is 0.36 %, 27th – 1st Jan is 2.32%, 3rd – 8th Jan is 3.21%, 10th – 15th Jan is 1.25%, 17th – 22nd Jan is 1.61%, 24th – 29th Jan is 4.82%, 31st – 7th Jan is 2.14%.

The results denote that female during the run time of the program with 69.83%, whereas they tweet during the rerun and other days within 30.17% which show that the participant interact within the date of broadcasting of the episode.
Whereas, the following Figure (15) clarifies the interactivity of the male during the period of the study of the program subject of study as follows:

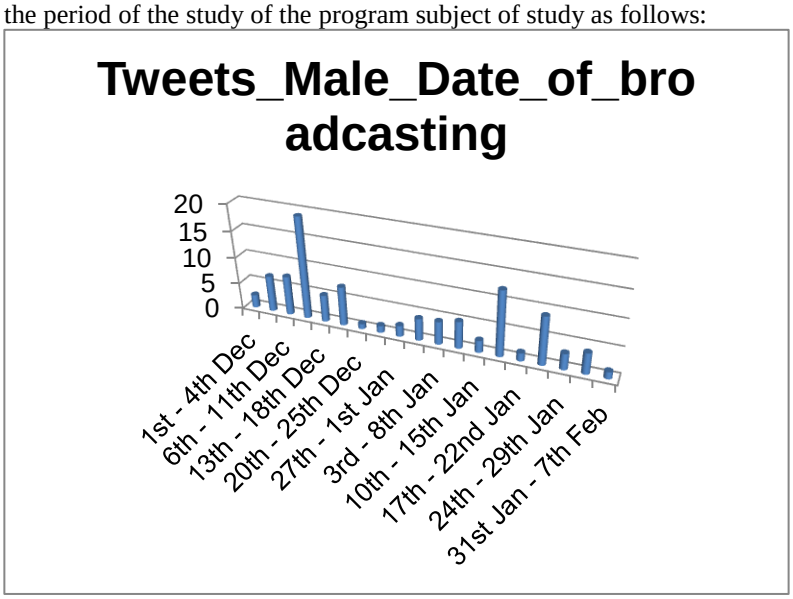

Figure (15)
#Tweets_Male_Date_of_Broadcasting

The results of Figure (15) indicates that male tweets during the day of the run of the program as follows: 5th Dec is 6.83 %, 12th Dec is 19.17%, 19th Dec is 7.4%, 26th Dec is 1.33%, 2nd Jan is 4.17%, 9th Jan is 5.12%, 16th Jan is 12.33%, 23rd Jan is 9.11%, and finally 30th Jan is 3.98 %.
Whilst the participants post during the rerun of the program and other days as follows 1st – 4th Dec is 2.47 %, 6th – 11th Dec is 7.4%, 13th – 18th Dec is 5.12%, 20th – 25th Dec is 0.95 %, 27th – 1st Jan is 2.09%, 3rd – 8th Jan is 3.36%, 10th – 15th Jan is 2.28%, 17th – 22nd Jan is 1.52%, 24th – 29th Jan is 3.04%, 31st – 7th Jan is 1.33%.
The results denote that male during the run time of the program with 69.44 %, whereas they tweet during the rerun and other days within 30.56% which show that the participant interact within the date of broadcasting of the episode.

#NoProblemAtAll_Tweets

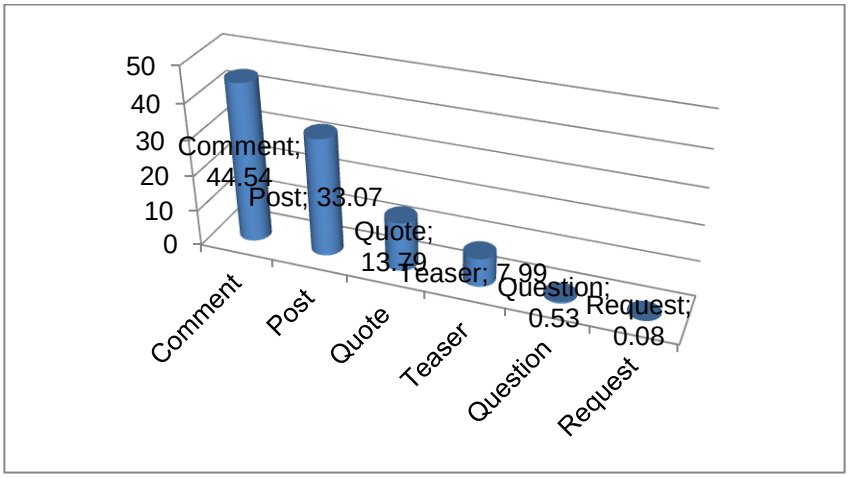

Figure (16)
#NoProblemAtAll_Tweets

Figure (16) illustrates that Tweets have been classified into 6 categories where the participants make comments within 44.54%, post represents 33.07%, quote 13.79%, Teaser 7,99%, question 0,53%, while request represents 0.08%

#NoProblemAtAll_Tweets_Post

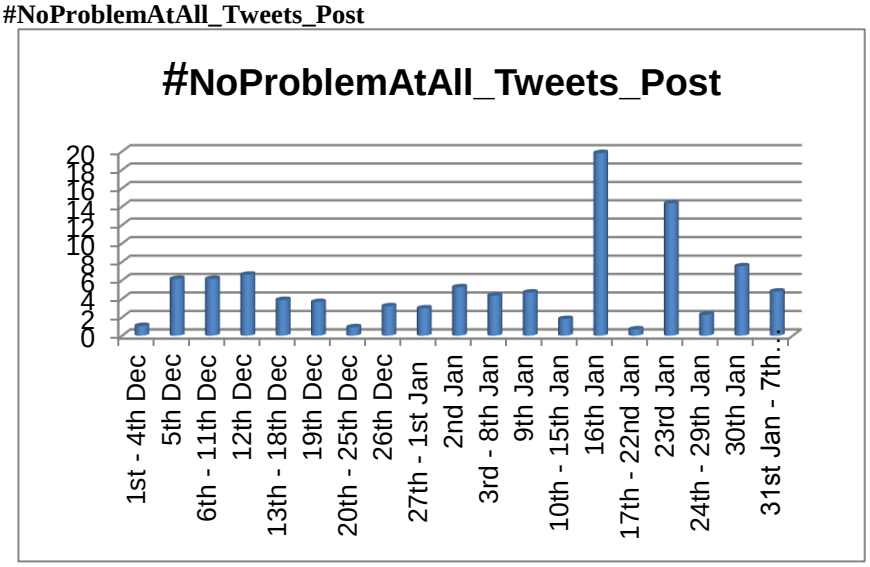

Figure (17)
#NoProblemAtAll_Tweets_Post

From Figure (17) we find that participants post during the day of the run of the program as follows: 5th Dec is 6.15%, 12th Dec is 6.61%, 19th Dec is 3.64%, 26th dec is 3.19, 2nd Jan is 5.24%, 9th Jan is 4.67, 16th Jan is 19.82%, 23rd Jan is 14.35%, and finally 30th Jan is 7.52%.

Whilst the participants post during the rerun of the program and other days as

follows 1st – 4th Dec is 1.05%, 6th – 11th Dec is 6.15%, 13th – 18th Dec is 3.87%, 20th – 25th Dec is 0.91%, 27th – 1st Jan is 2.96%, 3rd – 8th Jan is 4.33%, 10th – 15th Jan is 1.8%, 17th – 22nd Jan is 0.68%, 24th – 29th Jan is 2.28%, 31st – 7th Jan is 4.78%.

The results denote that participant post during the run time of the program with 71.19%, whereas they post during the rerun and other days within 28.81% which show that the participant interact within the date of broadcasting the episode.

NoProblemAtAll_Tweets_Post_Attitude

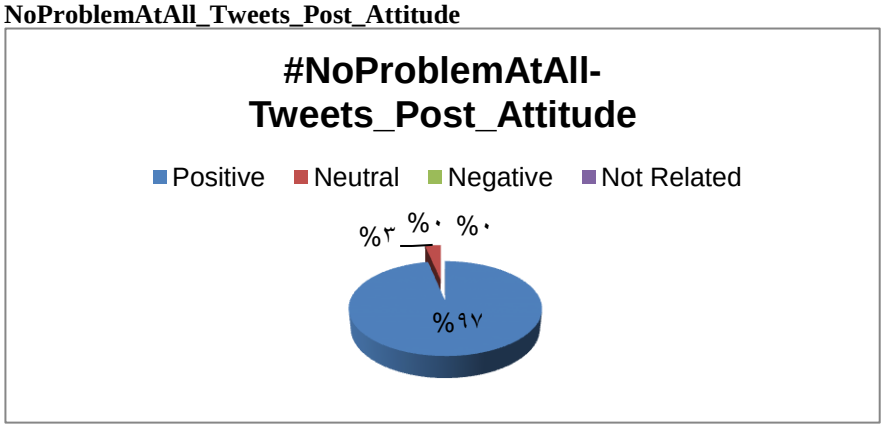

Figure (18)
#NoProblemAtAll_Tweets_Post_Attitude

Figure (18) shows that participant tweets 97% positive posts while only 3% neutral posts

#NoProblem AtAll_Tweets_Comments

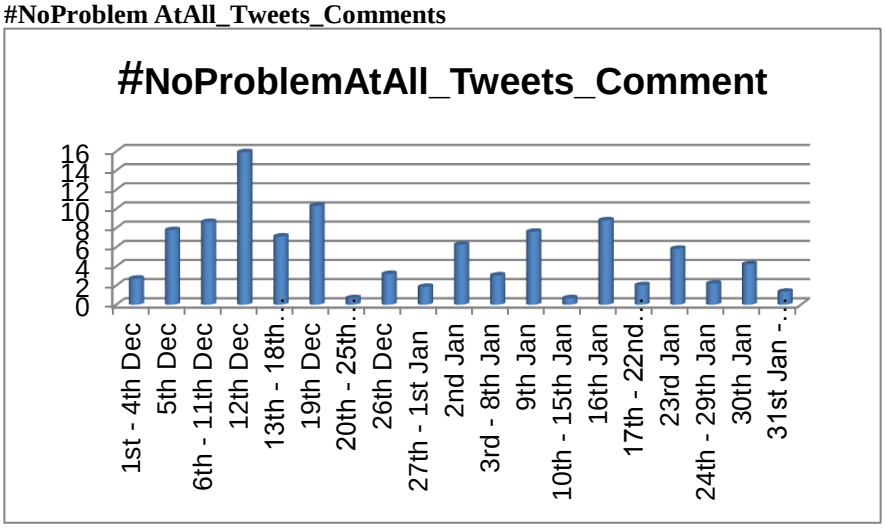

Figure (19)
#NoProblemAtAll_Tweets_Post

From Figure (19) the results illustrates that the participant #Tweets_comment

during the day of the run of the program as follows: 5th Dec is 7.78%, 12th Dec is 15.91%, 19th Dec is 10.32%, 26th Dec is 3.21%, 2nd Jan is 6.26%, 9th Jan is 7.61%, 16th Jan is 8.8%, 23rd Jan is 5.83%, and finally 30th Jan is 4.23%.

Whilst the participants post during the rerun of the program and other days as follows 1st – 4th Dec is 2.71%, 6th – 11th Dec is 8.63%, 13th – 18th Dec is 7.11%, 20th – 25th Dec is 0.68%, 27th – 1st Jan is 1.86%, 3rd – 8th Jan is 3.05%, 10th – 15th Jan is 0.68%, 17th – 22nd Jan is 2.03%, 24th – 29th Jan is 2.2%, 31st – 7th Jan is 1.35%.

The results denote that participant comments during the run time of the program with 69.70 %, whereas they comments during the rerun and other days within 30.3% which show that the participant interact within the date of broadcasting the episode.

#NoProblemAtAll_Tweets_Comment_Types

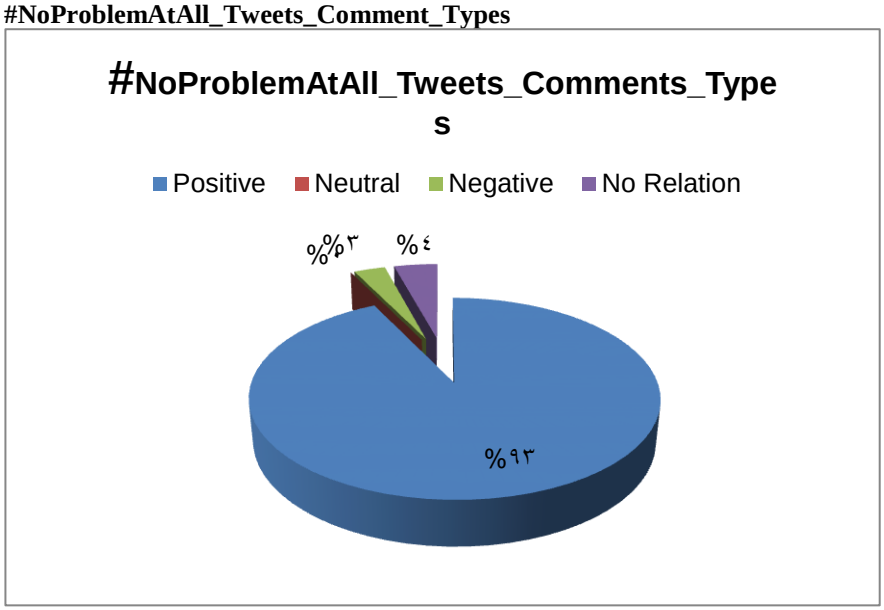

Figure (20)
#NoProblemAtAll_Tweets_Comments_Types

The results as shown in Figure (20) indicates that there are 93% positive comments and only 3% negative comments while 4% comments not related to the program.

#NoProblemAtAll_Tweets_Comments_Genres

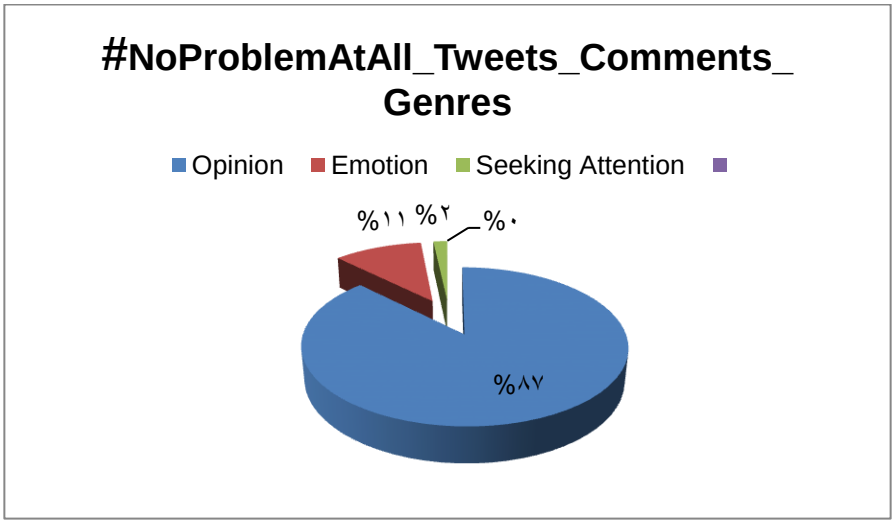

Figure (21)
#NoProblemAtAll_Twets_Comments_Genres

Figure (21) denotes that participants comments mentioning their opinion is 87%, while 11% of the comments related to emotion and only 2% of the participants' comments is seeking attention.

#NoProblemAtAll_Tweets_Comments_Opinion

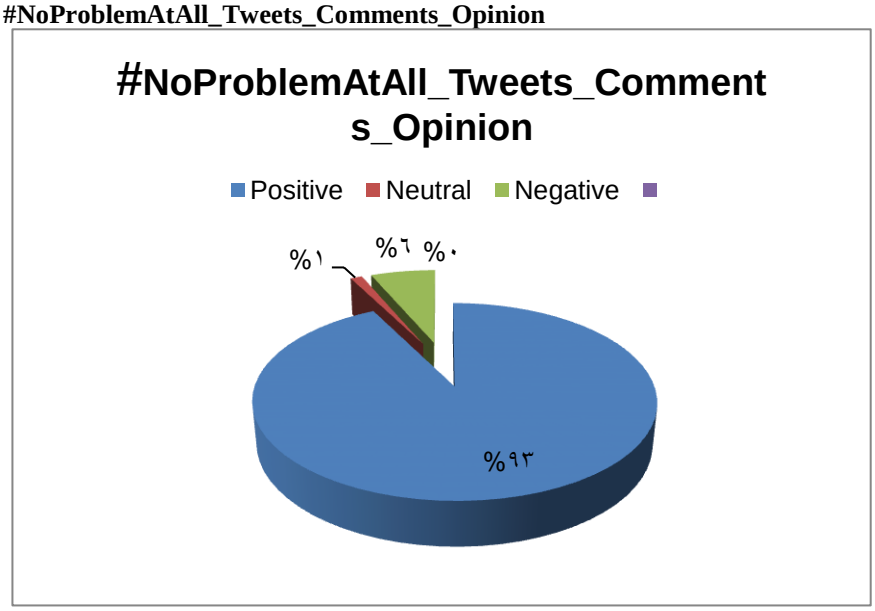

Figure (22)
#NoProblemAtAll_Tweets_Comments_Opinion

Figure (22) illustrates that the participants tweets 93% positive comments_opinion as the tweets express their grateful that the program is so

sophisticated discussing in a respectful way different issues as the women's right to work, education, choices, children's street, discrimination in a positive way representing the reality to find solution from both sides the authorities hand in hand with the people. The audiences tweets that the actor Mohamed Sobhy is a distinctive, intellectual, creative, patriotic actor expressing devotion to and vigorous support for his country. Singer Ghada Ragab glees. Whereas 6% of the tweets is negative opinion and finally 1% of the tweets are neutral opinion.

#NoProblemAtAll_Tweets_Comments_Emotion

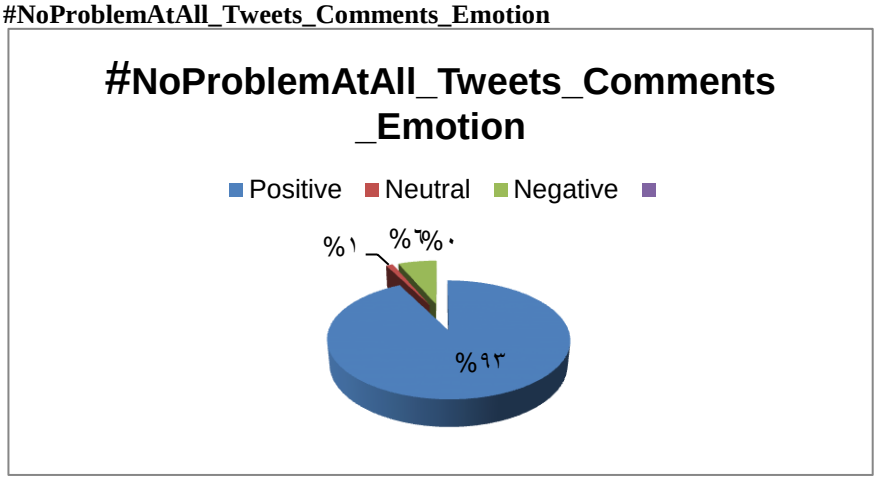

Figure (23)
#NoProblemAtAll_Tweets_Comeents_Emotion

Figure (23) shows that the participants tweets comments include positive emotion within 93%, while negative emotion represents 6% and neutral is only 1%.

#NoProblemAtAll_Tweets_Quote

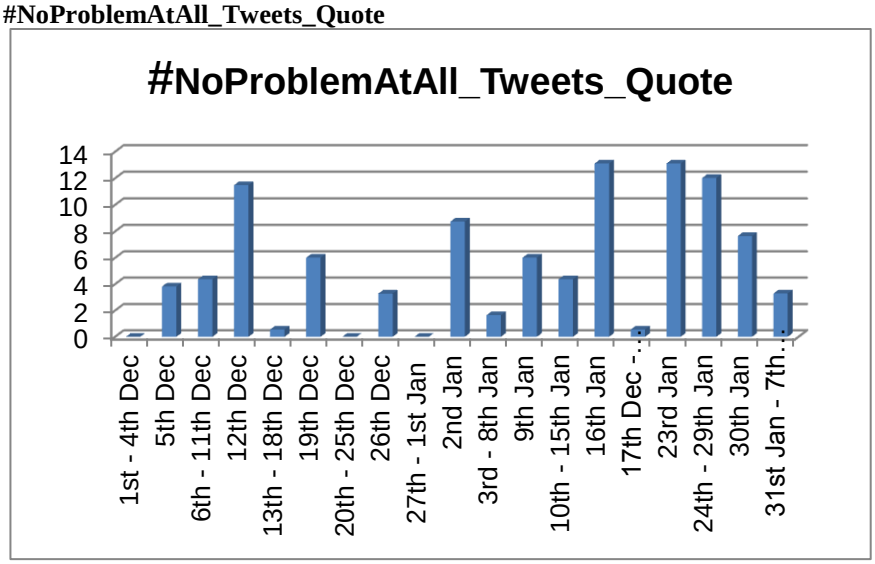

Figure (24)
#NProblemAtAll_Tweets_Quote

Figure (24) explicate that that participants quots during the day of the run of the program as follows: 5th Dec is 3.82%, 12th Dec is 11.48%, 19th Dec is 6.01 %, 26th Dec is 3.28% , 2nd Jan is 8.74% , 9th Jan is 6.01%, 16th Jan is 13.11%, 23rd Jan is 13.11%, and finally 30th Jan is 7.65 %.
Whilst the participants post during the rerun of the program and other days as follows 1st – 4th Dec is 0%, 6th – 11th Dec is 4.37 %, 13th – 18th Dec is 0.55 %, 20th – 25th Dec is 0%, 27th – 1st Jan is 0%, 3rd – 8th Jan is 1.64 %, 10th – 15th Jan is 4.37%, 17th - 22nd Jan is 0.55% – 24th – 29th Jan is 12.02%, 31st Jan – 7th Feb is 3.29 %.
The results denote that participant quote during the run time of the program with 73.21%, whereas they quote during the rerun and other days within 26.79% which show that the participant interact within the date of broadcasting the episode.
#NoProblemAtAll_Comment_Quote_Attitude

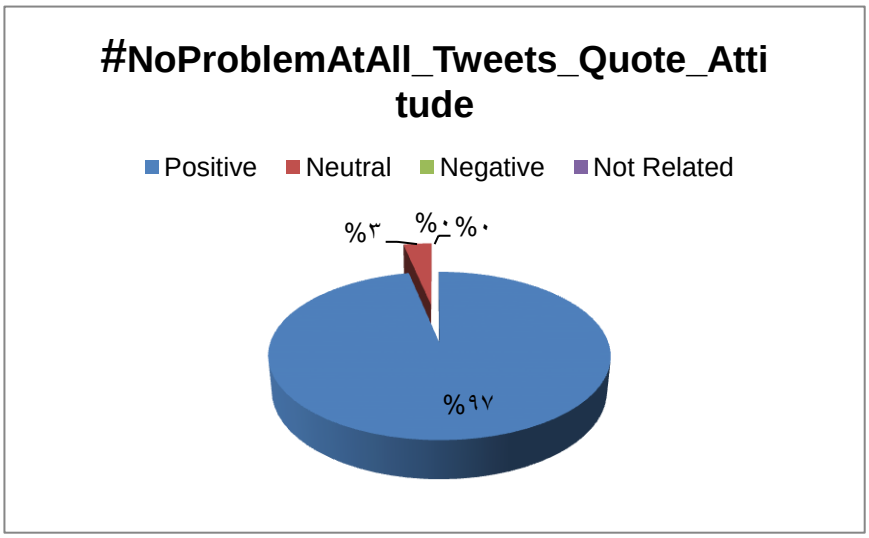

Figure (25)
#NoProblemAtAll_Comment_Quote_Attitude

The results shown in figure (25) clarifies that the participants tweets positive quote within 97%, while neutral quotes represent 3%.
#NoProblemAtAll_Tweets_Teaser

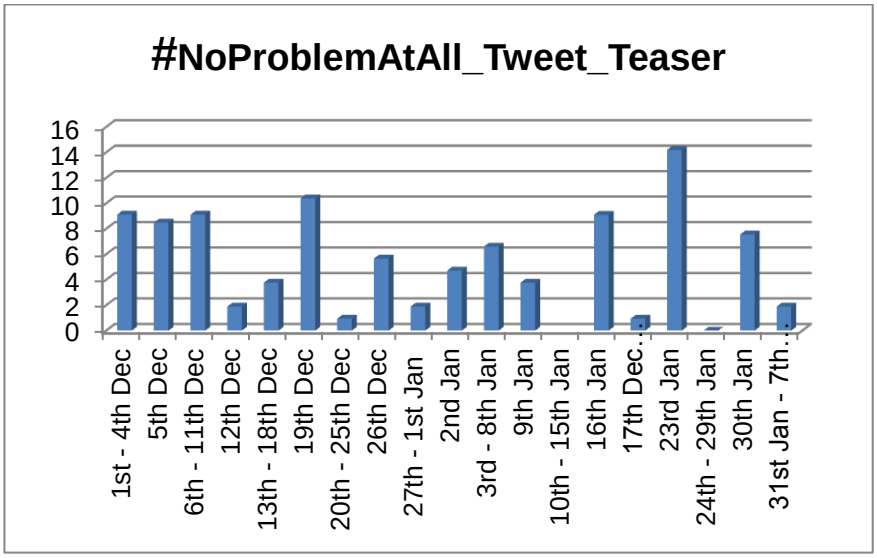

Figure (26)
#NoProblemAtAll_Tweet_Teaser

The indicators of the results of figure (26) shows that that participants tease during the day of the run of the program as follows: 5th Dec is 8.48%, 12th Dec is 1.89%, 19th Dec is 10.38%, 26th Dec is 5.66%, 2nd Jan is 4.72%, 9th Jan is 3.77%, 16th Jan is 9.1%, 23rd Jan is 14.2%, and finally 30th Jan is 7.55%.

Whilst the participants tease during the rerun of the program and other days as follows 1st – 4th Dec is 9.11%, 6th – 11th Dec is 9.11 %, 13th – 18th Dec is 3.77%, 20th – 25th Dec is 0.94%, 27th – 1st Jan is 1.89%, 3rd – 8th Jan is 6.6%, 10th – 15th Jan is 0%, 17th – 22nd Jan is 0.94%, 24th – 29th Jan is 0 %, 31st – 7th Jan is 1.89%.

The results denote that participant tease during the run time of the program with 65.75 %, whereas they tease during the rerun and other days within 34.25% which show that the participant tease within the date of broadcasting the episode.

#NoProblemAtaLl_Tweets_Date_Of_Broadcasting

Table (4)

Tweet/Time	Frequency	%
Run	942	70.99
Rerun	42	3.16
Others	343	25.85
Total	1327	100

The results of Table (4) explicate that the participants tweet within the run of the program which represents 70.99%, while 3.16% tweets during the rerun time of the program and finally the participants tweets within 25.85% during the other days of the week.

Conclusion

This study aims at exploring the phenomenon of the Social Television within the Egyptian society and examines that the viewers – virtual citizenship - interact by

tweeting to the programs as well as the types of tweets they share while watching the programs study of subject on television. Also, this study tests the corresponding of the tweets to the context of the program virtual citizenship is following.

The study found out that the female interact by tweeting to the program during broadcasting as females represent 35.63% of the participants of #HerExcellencyOfHappiness, represents 41% of participants of #NoProblemAtAll, whilst Male represents 22.92% & 39% respectively. Females tweet during the run of the program within 69% of #HerExcellencyOfHappiness & 69.83 % of #NoProblemAtAll, whereas males tweet during of the program represents 58.55% of #HerExcellencyOfHappiness & 39% of #NoProblemAtAll.

Tweets_Post during the run of the program is 71.19% of #NoProblemAtAll & 69.66% of #HerExcellencyOfHappiness.

Tweets_Comment during the run of the program is 69.70% of #NoProblemAtAll & **72.66**% of #HerExcellencyOfHappiness.

Tweets_quote during the run of the program is 73.21% of #NoProblemAtAll & **77.88** % of #HerExcellencyOfHappiness.

The study proves that Social TV is a real time backchannel or covert communication on social networking sites (SNSs) specially Twitter subject of study during a live television broadcast. Audience activity on SNSs were identified as spreading and reception and, during such activities, the respondents' motivations for Social TV use were driven by co-viewing, engagement, and passing time.

The study disclose that Social TV viewers actively interact with other viewers over Twitter to express and share their opinions, to obtain information about the TV programs, and to enjoy themselves by posting quotes from the programs. The results indicate that different sub-genre broadcasted that influence the communication activities of Twitter users. Opinions are often addressed to a non-specified imagined audience (A. E. Marwick & Boyd, 2010), but sometimes are directly addressed to episodes' guest, the host or the Twitter account of the show as in an imagined peer-to-peer dialogue (A. Marwick & boyd, 2011).

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