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Social television: an introductory overview to contemporary television

The internal and external logic of television is currently undergoing a reconversion and redefinition. Some of the fundamental factors determining the present and future of TV are: the internet's consolidation as an audiovisual medium, the digital paradigms of interpersonal communication, the incipient maturity of digitally native audiences and their consumption habits and the progressive micro-segmentation of publics. Consequently, after three decades of media hegemony, television is now facing the need to transform as a medium and consolidate new relational patterns with its audiences.

Elena Neira's book*, La otra pantalla. Redes sociales, móviles y la nueva televisión* [The other screen. Social networks, mobiles and the new television] attempts to define television within a digital communicative context characterised by socialisation via social media and mobility. Neira has worked in various media in the area of market research and marketing, specialising in social media and technology applied to communication. She lectures at university on subjects such as audiovisual distribution and marketing, promotion and advertising.

In this book, over seven chapters the author explains some of the fundamental concepts that influence the formation of this new television, framed within the phenomenon of the consolidation of social media associated with the consumption of TV content.

The first chapter presents multi-screen TV; i.e. discontinuous consumption, removed from the traditional paradigms of one-directional programming and aimed at increasingly digital consumers. The emergence of such new consumers requires new methods to measure audiences, representing a significant challenge for the current development of television.

The second chapter looks at this challenge and presents Big Data as one of the main supports for observing the behaviour of audiences throughout each stage in creating TV content. In this respect the Big Data concept has become one of the most interesting phenomena for the study of digital media since the use of data generated by internet users via their behaviour (social media, consumption, searches, purchases, downloads, etc.) has become a fundamental tool for creating and promoting informative and audiovisual content.

In its third chapter this book examines the new social facet of television with a brief presentation of Social TV and the use of apps as services additional to broadcasting. At this point the author wonders about the effects of TV's digital sociability for advertising with the aim of developing, in the following chapters, the implications for social media and television.

Chapter four analyses social media as an instrument to generate conversation with and between audiences and combines traditional concepts with newer ones, such as an analysis of the arcs of influence in social media, whereas chapter five looks at the usefulness of social media in promoting TV content and proposes a route map for TV networks to start integrating social media within their media and communication practices. This chapter ends with a comparison of social TV in the grid programming model and the over-the-top (OTT) model.

The last chapters look more closely at the benefits of appropriately using social media to help television grow. The sixth chapter highlights issues such as engagement and the benefits of content going viral, also proposing strategies to encourage audience interaction and to get a positive response. Chapter seven is devoted to measuring audiences in this social, interactive context where the concept of a single audience that was so much a part of analogue TV is called into question. Here the author proposes different areas of analysis related to audiences and their behaviour regarding content via social media.

In short, this book is a brief introductory manual to the phenomenon of social TV. Easy to read, it offers basic definitions of concepts we need in order to understand today's television, such as the second screen, social TV and social advertising. For this reason it is useful as complementary material for students starting their television studies, as well as for the public at large

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interested in finding out more about the phenomena behind television's behaviour today. Another of its major contributions is as a guide, with recommendations for the use of social media by TV networks, which could be useful for communication professionals, especially those working in audiovisuals and advertising.

On the other hand, for a deeper look at the complexity of the phenomenon of today's television, other analytical and exhaustive studies are recommended such as the book by Professor José María Álvarez Monzoncillo, now a reference work in the study of the area, entitled *La televisión etiquetada: nuevas audiencias, nuevos negocios* (Madrid: Ariel, 2011). In the area of measuring social TV audiences, also recommended is the book by Mike Proulx and Stacey Shepatin: *Social TV: How Marketers Can Reach and Engage Audiences by Connecting Television to the Web, Social Media and Mobile* (New Jersey: John Wiley & Sons, Inc., 2012), which has been used as a reference for this area by the author of this book. Among the most recent works, of note is the one by Michael Strangelove, *Post-TV Piracy, Cord-Cutting and the Future of Television* (Toronto: University of Toronto, 2015) which analyses the habits and values of audiences in the post-television era.

In summary, this publication provides an introduction to a highly complex phenomenon, namely television in the converging context and its relationship with digital audiences and new forms of social consumption. Descriptive in nature, this book presents the fundamental concepts that define today's TV and help to construct the logic of television within a digital media system.

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