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Social TV takes a fresh look at television as it sheds its "traditional media" stigma and helps brands navigate TV as a fertile "new media" filled with many emerging opportunities to reach audiences. Advertisers can no longer count on TV programs alone—they must redefine television as a cross-channel media experience to ensure that their brand transcends devices, applications, and screens.

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Engagement with people on social media helps marketers develop a connection and a rapport, which in turn enables them to widen their customer base. It is a positive step in providing your followers...

~~Here 's How Social Media Marketing Will Help You Understand ...~~

Social TV examines the changing (and complex) television landscape and helps brands navigate its many emerging and exciting marketing and advertising opportunities. Social TV topics include: Leveraging the "second screen" to drive synched and deeper brand engagement; Using social ratings analytics tools to find and target lean-forward audiences

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Marketers can, for example, gather data that allows them to target specific consumers. With hundreds of millions of people globally watching TV and using another device simultaneously, marketers have access to a colossal amount of data. Social television activity and advertisers. Advertisers can benefit significantly from an increase in online sales by showing adverts that air on TV programs with more social TV activity.

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So, what does this mean for marketers? Social media surrounding television programs can play a role in the performance of their television advertisements.

~~What Marketers Can Learn From Consumers ' Social Media and ...~~

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Social media marketers can commit to authentic social and content marketing, which builds trust with their audiences and the social media industry as a whole. Providing authentic content and...

The Internet didn ' t kill TV! It has become its best friend.Americans are watching more television than ever before, andwe ' re engaging online at the same time we ' re tuning in.Social media has created a new and powerful " backchannel " , fueling the renaissance of livebroadcasts. Mobile and tablet devices allow us to watch andexperience television whenever and wherever we want. And " connected TVs " blend web and television content into aunified big screen experience bringing us back into our livingrooms. Social TV examines the changing (and complex) televisionlandscape and helps brands navigate its many emerging and excitingmarketing and advertising opportunities. Social TV topics include: Leveraging the " second screen " to drive synched anddeeper brand engagement Using social ratings analytics tools to find and targetlean-forward audiences Aligning brand messaging to content as it travels time-shiftedacross devices Determining the best strategy to approach marketing viaconnected TVs Employing addressable TV advertising to maximize contentrelevancy Testing and learning from the most cutting-edge emerging TVinnovations The rise of one technology doesn ' t always mean the end ofanother. Discover how this convergence has created new marketingopportunities for your brand.

This paper seeks to understand the landscape of social TV, which takes place when an audience member engages with social media while watching television programming, and second screen experiences, and more specifically how these technologies can be employed by advertisers. By reviewing existing literature, examining field studies and data, and analyzing case studies, the report identifies how marketers can best tie their television advertising to social media to increase engagement and keep brands top of mind, even during breaks from traditional programming. The paper will conclude by discussing the current limitations of the emerging technologies surrounding the phenomenon of social TV, as well as providing recommendations that can be applied to brands and marketers alike.

Launched in 1977 by the Christian Broadcasting Service (originally associated with Pat Robertson), the ABC Family/Freeform network has gone through a number of changes in name and ownership. Over the past decade, the network—now owned by Disney—has redefined " family programming " for its targeted 14- to 34-year-old demographic, addressing topics like lesbian and gay parenting, postfeminism and changing perceptions of women, the issue of race in the U.S., and the status of disability in American culture. This collection of new essays examines the network from a variety of perspectives, with a focus on inclusive programming that has created a space for underrepresented communities like transgender youth, overweight teens, and the

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deaf.

Since 2010 “curation” has become a marketing buzzword. Wrenched from its traditional home in the world of high art, everything from food to bed linens to dog toys now finds itself subject to this formerly rarified activity. Most of the time the term curation is being inaccurately used to refer to the democratization of choice – an inevitable development and side effect of the economics of long tail distribution. However, as any true curator will tell you – curation is so much more than choosing – it relies upon human intelligence, agency, evaluation and carefully considered criteria – an accurate, if utopian definition of the much-abused and overused term. *Television on Demand* examines what happens when curation becomes the primary way in which media users or viewers engage with mass media such as journalism, music, cinema, and, most specifically, television. Mass media's economic model is based on mass audiences – not a cornucopia of endless options from which individuals can customize their intake. The rise of a curatorial culture where viewers create their own entertainment packages and select from a buffet of viewing options and venues has caused a seismic shift for the post-network television industry – one whose ultimate effects and outcomes remain unknown. Curatorial culture is a revolutionary new consumption ecology – one that the post-network television producers and distributors have not yet figured out how to monetize, as they remain in what anthropologists call a “liminal” state of a rite of passage – no longer what they used to be, but not yet what they will become. How does an advertiser-supported medium find leave alone quantify viewers who DVR *This is Us* but fast-forward through the commercials; have a season pass to *The Walking Dead* via iTunes to watch on their daily commutes; are a season behind on *Grey's Anatomy* via Amazon Prime but record the current season to watch after they're caught up; binge watched *Orange Is the New Black* the day it dropped on Netflix; are watching new-to-them episodes of *Downton Abbey* on pbs.org; never miss PewDiePie's latest video on YouTube, graze on *Law & Order: SVU* on Hulu and/or TNT and religiously watch Jimmy Fallon on *The Tonight Show* via digital rabbit ears? While audiences clamor for more story-driven and scripted entertainment, their transformed viewing habits undermine the dominant economic structures that fund quality episodic series. Legacy broadcasters are producing more scripted content than ever before and experimenting with new models of distribution – CBS will premiere its new *Star Trek* series on broadcast television but require fans to subscribe to its AllAccess app to continue their viewing. NBC's original *Will & Grace* is experiencing a syndication renaissance as a limited-run season of new episodes are scheduled for fall 2017. At the same time, new producing entities such as Amazon Studios, Netflix and soon Apple TV compete with high-budget “television” programs that stream around traditional distribution models, industrial structures and international licensing agreements. *Television on Demand: Curatorial Culture and the Transformation of TV* explains and theorizes curatorial culture; examines the response of the “industry,” its regulators, its traditional audience quantifiers, and new digital entrants to the ecosystem of the empowered viewer; and considers the viable future(s) of this crucial culture industry.

Are you looking to take advantage of social media for your business or organization? With easy-to-understand introductions to blogging, forums, opinion and review sites, and social networks such as Twitter, Facebook, and LinkedIn, this book will help you choose the best -- and avoid the worst -- of the social web's unique marketing opportunities. *The Social Media Marketing Book* guides you through the maze of communities, platforms, and social media tools so you can decide which ones to use, and how to use them most effectively. With an objective approach and clear, straightforward language, Dan Zarrella, aka “The Social Media & Marketing Scientist,” shows you how to plan and implement campaigns intelligently, and then measure results and track return on investment. Whether you're a seasoned pro or new to the social web, this book will take you beyond the jargon to social media marketing mastery. Make sense of this complicated environment with the help of screenshots, graphs, and visual explanations Understand the history and culture of each social media type, including features, functionality, and protocols Get clear-cut explanations of the methods you need to trigger viral marketing successes Choose the technologies and marketing tactics most relevant to your campaign goals Learn how to set specific goals for your campaigns and evaluate them according to key performance indicators Praise for *The Social Media Marketing Book*: “Let Zarrella take you to social-media marketing school. You'll learn more from reading this book than a month of research on the Internet.”--Guy Kawasaki, co-founder of Alltop.com “If I could be any other person for a day, it would be Dan Zarrella. Either him or Brad Pitt. But Dan's smarter. This book is why I say that.”--Chris Brogan, President of New Marketing Labs “This book demonstrates a beginning to the endless possibilities of the Social Web.”-- Brian Solis, publisher of leading marketing blog PR 2.0

Originally known as a brand for greeting cards, Hallmark has seen a surge in popularity since the early 2010s for its made-for-TV movies and television channels: the Hallmark Channel and its spinoffs, Hallmark Movie Channel (now Hallmark Movies & Mysteries) and Hallmark Drama. Hallmark's brand of comforting, often sentimental content includes standalone movies, period and contemporary television series, and mystery film series that center on strong, intuitive female leads. By creating reliable and consistent content, Hallmark offers people a calming retreat from the real world. This collection of new essays strives to fill the void in academic attention surrounding Hallmark. From the plethora of Christmas movies that are released each year to the successful faith-based scripted programming and popular cozy mysteries that air every week, there is a wealth of material to be explored. Specifically, this book explores the network's problematic relationship with race, the dominance of Christianity and heteronormativity, the significance placed on nostalgia, and the hiring and re-hiring of a group of women who thrived as child stars.

This 4th edition of *Ratings Analysis* describes and explains the current audience information system that supports economic exchange in both traditional and evolving electronic media markets. Responding to the major changes in electronic media distribution and audience research in recent years, *Ratings Analysis* provides a thoroughly updated presentation of the ratings industry and analysis processes. It serves as a practical guide for conducting audience research, offering readers the tools for becoming informed and discriminating consumers of audience information. This updated edition covers: International markets, reflecting the growth in audience research businesses with the expansion of advertising into new markets such as China. Emerging technologies, reflecting the ever increasing ways to deliver advertising electronically and through new channels (social media, Hulu) Illustrates applications of audience research in advertising, programming, financial analysis, and social policy; Describes audience research data and summarizes the history of audience measurement, the research methods most often used, and the kinds of ratings research products currently available; and Discusses the analysis of audience data by offering a framework within which to understand mass media audiences and by focusing specifically to the analysis of ratings data. Appropriate for all readers needing an in-depth understanding of audience research, including those working in advertising, electronic media, and related industries, *Ratings Analysis* also has much to offer academics and policy makers as well as students of mass media.

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This book identifies and analyzes the ways in which RuPaul ' s Drag Race has reshaped the visibility of drag culture in the US and internationally, as well as how the program has changed understandings of reality TV. This edited volume illustrates how drag has become a significant aspect of LGBTQ experience and identity globally through RuPaul ' s Drag Race, and how the show has reformed a media landscape in which competition and reality itself are understood as given. Taking on lenses addressing race, ethnicity, geographical origin, cultural identity, physicality and body image, and participation in drag culture across the globe, this volume offers critical, non-traditional, and first-hand perspectives on drag culture.

Exploring power and participation in a connected world. Social media are all around us. For many, they are the first things to look at upon waking and the last thing to do before sleeping. Integrated seamlessly into our private and public lives, they entertain, inform, connect (and sometimes disconnect) us. They ' re more than just social though. In addition to our experiences as everyday users, understanding social media also means asking questions about our society, our culture and our economy. What we find is dense connections between platform infrastructures and our experience of the social, shaped by power, shifting patterns of participation, and a widening ideology of connection. This book introduces and examines the full scope of social media. From the social to the technological, from the everyday to platform industries, from the personal to the political. It brings together the key concepts, theories and research necessary for making sense of the meanings and consequences of social media, both hopefully and critically. Dr Zoetanya Sujon is a Senior Lecturer and Programme Director for Communications and Media at London College of Communication, University of the Arts London.

When the Television Food Network launched in 1993, its programming was conceived as educational: it would teach people how to cook well, with side trips into the economics of food and healthy living. Today, however, the network is primarily known for splashy celebrity chefs and spirited competition shows. These new essays explore how the Food Network came to be known for consistently providing comforting programming that offers an escape from reality, where the storyline is just as important as the food that is being created. It dissects some of the biggest personalities that emerged from the Food Network itself, such as Guy Fieri, and offers a critical examination of a variety of chefs' feminisms and the complicated nature of success. Some writers posit that the Food Network is creating an engaging, important dialogue about modes of instruction and education, and others analyze how the Food Network presents locality and place through the sharing of food culture with the viewing public. This book will bring together these threads as it explores the rise, development, and unique adaptability of the Food Network.

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