

A new challenge for advertising on mobile devices: Social TV

Un nuevo reto para la publicidad móvil: la televisión social

Natalia Quintas Froufe

*Profesora Ayudante Doctora Departamento de Humanidades
(Universidade da Coruña)*

Ana González Neira

*Profesora Contratada Doctora Departamento de Humanidades
(Universidade da Coruña)*

Fecha de recepción: 29 de octubre de 2014

Fecha de revisión: 21 de diciembre de 2014

Para citar este artículo: Quintas Froufe, N. y González Neira, A. (2015): A new challenge for advertising on mobile devices: Social TV, *Icono 14*, volumen (13), pp. 52-75. doi: 10.7195/ri14.v13i1.755

Abstract

Mobile device advertising is a rapidly growing market due to the penetration of mobile devices in Spanish society. Advertising communication in this digital ecosystem continually poses new challenges. One of these - the subject of this proposal - is the link-up between mobile advertising with social TV. It opens up new possibilities for the development of advertising strategies on mobile devices.

The aim of this paper is to describe the challenges faced by the Spanish advertising industry with the recent introduction of Social TV. Spain has one of the most developed Social TV sectors in Europe. It will provide a global overview of this new reality and uncover the new possibilities and main challenges for the development of advertising strategies for mobile devices. To this end we propose an examination of the perception of two of Spain's major broadcasting empires, Atresmedia and Mediaset España, of this phenomenon.

Key Words: *Social TV - mobile advertising - advertising strategies - mobile devices - social audience - Spain*

Resumen

La publicidad móvil es un fenómeno en expansión por la alta penetración de los dispositivos móviles en la sociedad española. La comunicación publicitaria en este ecosistema digital plantea continuamente nuevos retos. Uno de ellos es la vinculación de la publicidad digital móvil con la televisión social. Esta última abre nuevas posibilidades para el desarrollo de estrategias publicitarias en estos dispositivos.

El objetivo de este artículo es describir los retos a los que tiene que enfrentarse el mercado publicitario español ante la implantación de la televisión social. España es uno de los países con mayor desarrollo en este nuevo entorno en Europa. Se trata de aportar una visión completa de esta realidad que detecte las nuevas posibilidades y principales retos para el desarrollo de las estrategias publicitarias en movilidad. Para ello se expone cuál es la percepción de los dos principales grupos mediáticos españoles, Atresmedia y Mediaset España, sobre este fenómeno.

Palabras clave: *Televisión social - publicidad móvil - estrategias publicitarias - dispositivos móviles - audiencia social - España*

1. Introducción

The current state of the advertising market in Spain is complex and had been deeply affected by two situations that have radically changed its structure: the world-wide economic crisis and the saturation of more traditional media. The first, the world-wide economic crisis resulted in a notable decrease in the amount spent on advertising compared to previous years (since 2007 the amount of investment in advertising in Spain has fallen by 50%). However, it also opened up the possibility – the need – to find new business models to stop this tumultuous decline brought about by the crisis. The second, the saturation of more traditional media, has necessitated the incorporation and reinforcement of new advertising mediums and has led to the advertising sector's digitalization. This digitalization process has led to a significant transformation in the more traditional advertising strategies with the aim of adapting to a new, more-interactive and digitally-focused context.

As shown by Martín-Guart & Fernández, the professional advertising industry has been undergoing a structural change since the late 20th century“ motivated primarily by two strongly inter-related factors: the transformation in communication mediums system brought about by the technological revolution (Scolari, 2012) and viewer or user empowerment (Fernández Cavia & Sánchez Blanco, 2012; Kerr, Mortimer, Dickinson & Waller, 2012)” (2014: 14). In this new environment, dominated by digital technology, the invasion and consolidation of the Internet as an advertising medium signified a definitive transformation in advertising deployment.

Whilst conventional media (press, radio, TV, outdoor advertising, cinema and Internet) were the worst affected by the economic crisis, the Internet was a clear exception. One point which illustrates this fact is that in 2013 all the conventional mediums showed falls in investment “with the exception of the Internet which

grew a total of 1.8% as a result of growth in sponsored links wherein investment grew by 5.5% for the static internet and by an outstanding 51.3% for the mobile internet" (Infoadex, 2014). Today, the Internet holds the second position in all the conventional media, only surpassed by the television medium, accounting for 21% of total investment in conventional media.

As a medium for advertising, the Internet presents a number of advantages (as previously stated by other authors) but it is worth highlighting the words of one of them, due to their close links to this research: "It is a highly fragmented environment, meaning that it has a large number of platforms that may serve advertising and also that this [the advertising] can also vary (it is a dynamic datum)" (Papí, 2014: 35). One of these platforms – and one which is extremely useful for advertising – is the social networks. These social networks have brought great advantages in the field of business communication, as outlined by Castelló, Del Pino & Ramos:

...the possibilities of business management based on relationships (client first philosophy), generation of social branding, segmentation and personalization of messages, evangelization through prescription and virality, and the implementation of experiential marketing generated through customer engagement (2014: 25).

Furthermore, social networks' incorporation into this environment has allowed the advertisers, among numerous other things, to establish a new bi-directional relationship with their campaigns' target audience. The user can interact with the content offered by the advertiser; they can share it, recommend it and can even become part of the company or product's community, eventually becoming a fan of the brand. The target audience's active participation in advertising campaigns has even resulted in users generating content related to the brand, a clear implication of the strong commitment and obligation towards the advertised brand. As explained by Feijóo et al.:

eventually the significant presence of social networks as a channel of recommendation and consumption will determine not only an impor-

tant role for users in the substrate of content creation (user-generated video), but also, increasingly as a distribution channel resulting from the logicity of sharing and recommending of the social networks themselves (from UGC –*User Generated Content*- to UDC –*User Distributed Content* (2013: 118).

However, this could also mean the issuer loses control over the message “maybe the most important weakness in the current advertising context” (Martí, Cabrera & Aldás, 2012: 333).

In this context, both the consumer and user take on a more important role although it may become increasingly difficult to make an impact on them as the audience fragments and their behaviour becomes more selective. For this reason, “new methods are needed to identify and target the public and secondly, the message needs to be better tailored to the profile of the receptor at which it is targeted” (Feijóo-González et al., 2010: 141). The personalisation of advertising content in function to the receptor’s individual interests is one of the keys to guaranteeing the identification of the advertising message’s target audience.

Into this atmosphere of constant renovation and rapid technological advances come the mobile devices as new advertising platforms, as we will show later. The arrival of these devices has thrown the tradition media into turmoil and has opened up new opportunities and dynamics with little to do with their traditional function. The current fluid media ecosystem has revalued certain platforms that all have a common trait: mobility. The integration of the Internet with mobile devices has led to a high mobility environment which is extremely attractive for digital advertising.

Digital Advertising and Mobile Devices

Digital mobile advertising is an ever-growing phenomenon with two main underlying causes: the high demand for mobile devices (principally tablets and smartphones) and the continual growth of mobile Internet among their users. We will look at both causes individually.

Firstly, tablets and smartphones have emerged as the leaders in the mobile device market. On the one hand, this is due to the tablets penetration in the market and this sector's continual growth means they now hold a privileged position in the consumer technology world. Despite initial resistance to purchasing - due to their high cost - the pattern of growth is already similar to the smartphone market and it is forecast that they will be "the mobile device which sees the biggest growth relative to numbers sold (nearly 79%) with forecasts for 2017 of more than 407 million units sold across the world" (Fundación Telefónica, 2014: 31).

On the other hand, smartphones hold a more consolidated position as a result of the longer time they have been on the market and due to the rapid transition from tradition mobile phones to smartphones that is ongoing. The latest data confirms that "as for personal gadgets, the smartphone is the device with most growth and a market penetration of 53.7% in Spain" (ONTSI, 2014: 14). It is worth mentioning that this device is also the most common in people's daily lives and they are being used more and more frequently, for more time and for more uses, especially the increase in their use for reading the latest news and instant messaging (AIMC, 2014). Additionally, the potential market must be taken into account as "there are already nearly as many mobile phones (6.8 billion) as there are people (7.1 billion)" (Fundación Telefónica, 2014: 7), as well as their predicted continual growth in the future.

The second cause, access to the Internet via these mobile devices continues to grow. Ubiquitous and constant access to the Internet allows the consumer to access the media via mobile devices such as smartphones and tablets. Proof of this is the fact that mobile devices have overtaken laptops and desktops as the primary means for accessing the Internet in Spain for the first time (AIMC, 2014). In parallel with this, there has been an increase in accessing social networks via mobile devices - a growth of 23% from 2012 - 2013 (IAB, 2013). These figures confirm the *mobilization* of Spanish society, and this in turn implies changes in media consumption habits, access to the communication media and a new way to create and consume advertising.

Linking these devices with Internet mobility opens up new opportunities for the digital advertising sector. Incorporating mobile devices as advertising platforms result-

ed in a reformulation of the planning, establishment and management of advertising campaigns; however, “despite their importance, the format and reach of persuasive communication practices (from business or government) in the mobile environment is still in the definition process” (Martínez, Aguado & Corredor, 2013: 257). These platforms’ integration into media advertising strategies has resulted in multiplatform strategies being launch although the advertising industry is yet to take advantage of, and benefit from, the high advertising potential of these platforms.

These devices are valid platforms for most advertising campaigns (depending on the advertiser’s interests and objectives) as they offer exclusive possibilities which do not exist in other media or platforms. The myriad technical and experimental possibilities help to enrich the advertiser’s message and thereby increase their attractiveness to the consumer (Sanjuán, Quintas-Froufe & Martínez-Costa, 2013). As these authors have shown, the characteristics of the platforms themselves make them advantageous to the advertisers. The possibilities for geolocation, interactivity, personalization, dissemination and virality in advertising messages are very attractive aspects when it comes to reorienting advertising strategy in the digital environment.

Similarly, a campaign’s geographical contextualization which these platforms allow, along with campaign segmentation based on various criteria (socio-economic, demographic and geographic, for example) has repercussions on the quality of the campaign’s impact. In addition, the personal character of the devices means the user is almost always carrying them; this improves the chances of impact and allows the development of advertising formulas designed according to the proximity of the user to the location of the advertiser. Hence, it is forecast that the final incorporation of these devices will also benefit the development of digital advertising. However, as stated by Feijóo-González et al. in 2010:

Mobile advertising is in an incipient state of evolution and has received little interest from companies who will not fully back a platform that they don’t fully understand. But it is possibly only a matter of time. The factors for the growth of mobile advertising appear solid, although one should not lose sight of all the elements that have been reported and which may hinder or delay its implementation (2010: 146).

Four years later, despite the large growth in mobile advertising, it is still not yet fully entrenched in the advertising market. According to the IV Study on Mobile Advertising carried out by TapTap for advertisers and agencies, 85% of respondents felt that investment in mobile advertising is lower than it should be. 60% of respondents said the main obstacles were a lack of understanding of the medium by advertisers, followed by difficulties in the measurement of campaigns (TapTap, 2014).

Some of the main barriers that have hindered the expansion of digital and online advertising - also applicable to mobile advertising - were the intrusive nature of the genre and the fear of the possible invasion of Internet users' privacy. As stated in the latest study on web users, 85.3% of users consider Internet advertising to be "very" or "quite annoying". Compared to other media, online advertising was found to be neither more interesting (according to 70.7%) nor more useful (58.8%). The same was true for advertising on mobile devices which were considered to be "very annoying" by 48.4% of Internet users (AIMC, 2014). The users' rejection of mobile based advertising needs to be a motive to search for new strategies. As stated by Olarte-Pascual et al., among others, "mobile advertising will be valued when it is entertaining, offers something interesting (gifts, personalized offers), is creative and helps to fulfil a need"(2012: 141).

Possibly as a consequence of these difficulties, the current level of support for mobile advertising in the sector is still fairly limited. According to the latest study (IAB, 2013) on investment in advertising for digital media (including Internet (pc), mobile and digital signage), investment in digital advertising in Spain reached 878.4 million euros. The investment in Mobile represented just 4.5% (39.9 million euros) of the total investment in digital advertising, a figure which is scarcely significant due to its low impact. However, a moderate increase is forecast for advertising via digital means of 1-3%; what is eye-catching is the growth in Mobile, forecast to be around 40%. This, therefore, appears to confirm that advertisers are getting behind digital advertising for mobile devices.

In this scenario where mobile devices are an essential tool in multiplatform strategies, social television now appears. The advertising industry should be able to profit from this new arrival. As indicated in previous studies (Quintas-Froufe & González-Neira, 2014) social TV offers a fantastic opportunity to get closer to the public and favours brand loyalty.

Social Television in Spain

As a result of the coming together of TV with social networks, Social Television was born. This implies a concurrent usage of traditional TV along with mobile devices with the public interacting with the traditional broadcasters and other viewers, commenting on certain aspects of the show they are watching. This activity is becoming ever more popular among viewers, 51% of Spanish web users use other gadgets whilst watching TV (Televidente 2.0, 2013).

This group of viewers who participate and chat on social networks about TV shows is called *the Social Audience* (González-Neira & Quintas-Froufe, 2014). The traditional concept of the audience as a passive receptor has given way to new ideas with definitions of *prosumers* and liquid audiences (Aguado & Martínez, 2012) in order to shape their new relationship with the media, in this case, with television. The social viewer interacts with the media via real-time conversations on social networks. Whilst they may not have usurped the traditional audience, this group, active on social networks, has become the target of many television strategists due to their power as *prosumers*. The figures for this new social audience are continually growing – one only has to look at the figures for the latest World Cup in Brazil which generated nearly 300 million tweets.

In this new environment, the fragmented audiences have interconnected thanks to their use of social networks. 74.5% of Spanish users say that they connect to social networks on a daily basis according to the latest study on web users (AIMC, 2014). Twitter is normally the most popular platform for broadcasting comments about the content on TV (72% of Spanish users access Twitter daily and 80% use mobile devices to do so). However, Facebook is the most popular social network among Spanish web users (90.3% of social network users use it) (AIMC, 2014). Furthermore, the time that they are connected and the frequency of use on this network is greater than any other (IAB, 2013).

Via Twitter and Facebook, the public can interact with the show being broadcast and also with the adverts during the commercial breaks. In Spain 76% of users have tweeted at some time about an advert on TV and 81% have search Twitter for the brand they have seen advertised on TV (Advertising Research Foundation,

2014). It is worth highlighting that half of users who tweet about TV in Spain also tweet about brands (Tuitele, 2014). In 2013, 4.9 million Twitter users in Spain sent messages about brands; this represents 85% of all Twitter users in Spain (Tuitele, 2014). These figures point to a growing interest in integrating advertising strategies into the Social TV environment.

The Vast Advertising Potential of Social Television

The televisual medium has always held a privileged position in the area of advertising investment in Spain. At this time “television continues to be the number one medium for investment in advertising in Spain by volume, it has a 40% share within Conventional Media and has gained eight tenths compared to the percentage it had in 2012” (Infodex, 2014).

Also, the medium of television is considered to be one of the most effective means of advertising. As well as the obvious and well-known benefits of TV as an advertising medium we now have to add those which are brought about by social networks (strengthening the relationship and dialogue brand-user-brand-user-user, measure the flow of information regarding the users’ behaviour, uses, likes and preferences, allow user and consumer segmentation and micro-segmentation, among others, Nicolás, 2012). On top of these benefits it is necessary to mention social networks’ inherently viral nature which can multiply the visualisation of advertising content. With the advantage that all this happens in real-time and with a fundamentally public nature, it allows the brands to get instant and immediate feedback.

The growth in TV watching via mobile devices is also growing at an accelerating rate. As the Televidente 2.0 report shows “watching audio-visual content from mobiles is a widespread activity: 7 out of 10 people watch content [in this way]” (2013). Faced by this new reality there is a need to establish metrics which include data from viewers on social networks.

The traditional share is not sufficient to take this new source of information into account. Also, certain factors which differentiate this new audience from the traditional must be taken into account such as social network users’ profiles

(focusing on users between 16 and 44 years of age). In the first phase, the majority of this data corresponded to quantitative data like the number of people who commented at a certain point during a programme, the social share, engagement (average number of comments per user) and the trending topics that a programme could achieve. This initial phase was followed by a second wherein an attempt was made to extract the most information possible about the qualitative characteristics of this public. Various companies [Kantar Media, Nielsen, Global In Media (Spain)] made real efforts to introduce new metrics which would offer information about who was behind social television.

So far, studies on the effectiveness of advertising in the social TV environment are very limited due to the novelty of the phenomenon, and most are linked to case studies. Worth highlighting in the field of academia is the recent study by Bellman Robinson, Wooley & Varan (2014), on social TV's positive and negative effects on TV advertising. Using a laboratory controlled experiment with 282 participants they attempted to provide evidence on the relationship of social TV on the effectiveness of television advertising. They reached the conclusion that one possible negative effect was the fact that "when social TV is viewed live, the messages seen by viewers are not all under the control of the advertising brand. While an ad is playing on the TV, social TV viewers could be reading negative comments about the ad via social media" (Bellman et al., 2014: 3); on the other hand, they highlighted a positive effect: "but it is also very likely that social TV creates a more receptive environment for TV advertising" (Bellman et al., 2014: 2).

In the business field there are two specific studies, one national and one international, on integrating advertising into the social TV sphere. Atresmedia Publicidad (company with the concession for advertising time for Atresmedia Group), in collaboration with TNS, carried out a study on the technical aspects of the *Double Screen* (in this case, a traditional TV campaign + *App*). The aim of their research was to measure the efficacy of an advertisement emitted simultaneously on TV and on a mobile device (phone or tablet) using the Atresmedia *ConectaApp*.

This case study was carried out with the online video-club Nubeox to evaluate the effectiveness and complementarity of the two screens related to the same con-

tent and brand. The campaign was broadcast during commercial breaks in successful programmes on La Sexta and Antena 3 such as *Pesadilla en la Cocina* [Kitchen Nightmares] or *Con el Culo al Aire*, invited viewers to interact with the application and obtain a free movie premiere.

The findings revealed that a Double Screen advertising campaign via TV and mobile / tablet can double the results of visibility and the benefits derived from using Dual Screen campaigns were better than the results which both platforms could offer independently.

Another recent study by Fox, Twitter and Advertising Research Foundation offered interesting data in this area. Taking *American Idol* as an example they showed that “Twitter-engaged ‘idol’ viewers demonstrated a 16% higher favourability level after seeing tweets that included brand mentions and up to 14% higher intent to purchase that brand’s products versus the total Twitter TV audience (...)” (Advertising Research Foundation, 2014).

In short, social TV opens up new possibilities for the development of advertising strategies for mobile devices. An example of this is seen in the conclusions reached in the first study on interaction with Second Screens on Tablets in Spain produced by the Mobile Marketing Association. According to this study, 42% of users have used their tablet to access information on the brand they have just seen during the advertising break and 51% have purchased as a result of advertising seen on television, of whom, 47% did so via their tablets (MMA, 2013). Hence one can derive the growing importance of the phenomenon of second screens which has burst onto the scene in an attempt to complete and enrich the viewer’s television consumption experience.

2. Materials and Methods

The aim of this article is to describe the challenges faced by the Spanish advertising industry with the recent introduction of Social TV. It is notable that Spain – the country where this research was focused – has one of the highest penetration

levels of both tablets and smartphones (Deloitte, 2014). It is also the leader in social audiences in Europe and one of the first in the world (The Wit, 2013). This is due, in part, to the high viewing time of traditional TV (234 minutes / day on average).

Two examples which support social audiences' growing importance in Spain are: Firstly, the fact that Kantar Media, the company responsible for measuring TV viewing figures in Spain, has announced the publication of a number of studies during 2014 specifically on social audiences thanks to the tools designed for the British and Spanish markets (as these are the countries with the most developed social audiences. Specifically, Kantar Media launched Kantar Media Twitter TV Ratings in the first week of December 2014 to measure the Social Audience in Spain. Secondly, Twitter has launched its "TV Conversation Targeting" tool which aims to allow "advertisers to target messages at those users who have interacted with a show who may have some synergy with their brand" (Twitter, 2014).

Cases studies based on interviews (questionnaires) was the methodology employed. To this end we interviewed various agents in the Spanish audio-visual industry linked to media companies to describe the current situation in mobile advertising in the sphere of Social TV. This provided a global overview of this new reality and uncovered the new possibilities and main challenges for the development of advertising strategies for mobile devices.

The following companies and organisations were contacted: Fernando Pino Velázquez (Marketing Services Director, AtresmediaPublicidad); Francisco Sierra (Content Director, Atresmedia Digital) and Publiespaña (a commercial concession of MediasetEspaña). The greater focus on the Atresmedia Group is a result solely on the availability of those interviewed.

The search was carried out via online questionnaires (polls) sent out in July 2014. These semi-structured questionnaires contained open questions on the role of the social audience in the television framework, the possibilities for integrating advertising into social TV, the advertising strategies employed in this area and future lines of work.

3. Results

The following section is an examination of the perception of two of Spain's major broadcasting empires, Atresmedia and Mediaset España, regarding this phenomenon and the principle actions they are undertaking in response. The two groups dominate the audiovisual market in Spain, accounting for 95% of TV advertising investment (Infoadex, 2014) and have 60% of the viewing audience (Barlovento Comunicación, 2013).

In this section the information collected from the questionnaires, together with information obtained from secondary sources, was used to obtain an idea of the experience of each of these media groups.

3.1. Experiences in the Spanish Market

3.1.1. *Atresmedia*

The phenomenon of social television, as stated by Fernando Pino, Marketing Services Director, Atresmedia Publicidad, "is the logical consequence of the progressive use of mobile devices whilst watching TV, together with the increased possibilities for communication that these create for us (social networks, instant messaging, etc.)" (Personal communication, email, 2014). With the objective of adapting to this new environment Atresmedia launched Atresmedialab in April 2014, a division of the group which integrated personnel from Atresmedia Publicidad (in-group advertising arm of Atresmedia) and Atresmedia Digital. The aim of this new lab was to attempt to respond to the demands, necessities and opportunities that are arising as a consequence of the appearance of new formulae for multi-screen advertising to offer more interactive and innovative advertising which would bring added value to the brands' message. They are trying to come up with innovative and attractive products which bring differential benefits to both the advertiser and the viewer.

With the intention of developing their second-screen strategy, Atresmedia created Atresmedia Connect, their own *App*, two years ago. This *App* shows unseen footage from the shows and series during broadcast and also provides the viewer

with additional information. The benefit to advertisers is that they can integrate their content in the format they consider most beneficial –from the most traditional (banners, pre-roll) to formats created ad hoc in response to their needs. In this context, the ability to generate interactive advertising is considered a great opportunity; the viewer can have an experience with a certain brand and is also a chance to position the brand just one click away from the final purchase. Currently they are working on developing new uses for the application and their consolidation as the media group's second screen.

Due to mobile devices' growing importance, Atresmedia Publicidad hopes and recommends that the majority of campaigns start off with a multi-screen focus. According to Francisco Sierra "the percentage of traffic coming from the mobile environment is already more than 40%; it is therefore an obligation to have a presence on all these screens" (Personal communication, email, 2014). However, this type of action still only accounts for a small amount of advertising investment as recognised by Antonio Sangrador (Internet manager at Atresmedia Publicidad) but "they contribute the bonus of differentiation and complement traditional actions" (Personal communication, email, 2014).

In the specific area of social television, Atresmedia signed a deal with Twitter regarding the Twitter Amplify service. This service, as explained by Francisco Sierra, gives the advertiser the possibility to associate exclusive content from series and programmes via this social network, augmenting this viral content from the brands. The service generates exclusive content (mainly videos) which are exclusively distributed and augmented via Twitter with the aim of integrated a brand into this content to multiply the effectiveness of the campaign. This, for Fernando Pino, "allows a combination of the strength of quality audiovisual content with *amplification* on Twitter based on a number of segmental parameters defined by the advertiser" (Personal communication, email, 2014). This service was used for the first time on the network's *Galerías Velvet*, a series with a large audience.

Lastly, it should be noted that the metrics on visibility, effectiveness and memorability that are used in this environment are those of the media group or come from *ad hoc* studies for each case.

3.1.2. *Mediaset España*

Mediaset España has also backed development of innovative projects linked to social television. Since 2013, this media group has created Integración Transmedia, owned by Publiespaña (the concession for advertising space on Mediaset España's network).

This company is responsible for developing multimedia and transmedia communication projects with a single, integrated view. This acts as an interface between different players in order to achieve a comprehensive, made-to-measure communication strategy. It aims to offer the advertiser access to the full potential of the Mediaset España group: "the trendsetting ability of their actors and presenters, unique events generation model and ability to 'meet' with viewers all combine in a complementary way with endless possibilities ranging from hiring external media (of any type) to creating street marketing events, social media strategies, apps design and merchandising development" (Personal communication, email, 2014).

In June 2014, Mediaset España launched the first version of MIO TV, specifically for the social television environment. This *App* was developed by TapTap Networks and is available on Google Play and on the Apple Store. Mediaset España launched a campaign to let their viewers know about the launch of the *App* and how to use it. The *App*, MIO TV, recognises audio and video simultaneously from the interactive content from all Mediaset platforms: TV, online and the iWall software program. Via this application, the viewer can interact with the televisual content and the most interesting and innovative aspect is that they can also do the same with advertising content offered by the media group. The user presses a button to access other additional content (information about the presenters, actors, etc.) and to other options for participation (competitions, votes, lotteries, etc.). They hope that the application's future development will create a more versatile and useful tool for both viewer and client.

This line of work allows Publiespaña to offer clients a commercial policy specific to MIO TV based on conventional campaigns, multimedia projects such as interactive product placement and sponsorship, and insertion of mobile advertising inside the app itself. Advertisers can provide extra content and additional information as the platform offers wide-ranging commercial possibilities. This commercial offer "allows the advertiser to increase their target audience's level of engagement, grow

and segment attention, quantify their consumers' preferences immediately and in real time and adapt their message in function of these, as well as e-commerce" (Personal communication, 2014). Advertisers from a range of industries have started to support these new formulas including Iberostar, LG, Movistar and Sony.

Furthermore, this application is also a first step towards the commercial exploitation of social television as it integrates the Facebook and Twitter social networks so that the viewer / user can interact with the programmes. Mediaset España recognises the social television's enormous potential as it enriches the televisual content and they understand that users are demanding audiovisual content on the Internet and that they actively take part in them with comments made on social networks via a second screen. As Mediaset España confirms, the television content offered by the group is a firm social leadership, holding first place in the monthly rankings on social networks. The proof is that Mediaset España ended 2013 with a share of 55% of comments related to television with over 53 million mentions.

Lastly, it bears highlighting that Mediaset España signed an agreement with WhatsApp (with 26 million active users in Spain) in May 2014 via which they could interact directly with users by sharing messages, videos, photos and audio clips from the 2014 World Cup in Brazil. The innovations developed online for web, mobile, social networks and *Apps* made this event the first ever multi-screen football World Cup. Mediaset España gave viewers a phone number to sign up to a broadcast list to allow them to receive the best videos and latest news from the World Cup on their mobile phones. Also, the users could send their own photos, audio and video of fans supporting "la Roja" (the Spanish national side) to this number which would then be shown on the web and on TV giving them a sensation of greater participation in the largest sporting event of the year.

However, although the Brazil World Cup was seen as an opportunity for advertising investment, the Spanish team's early elimination changed expectations. This scenario had been considered but client support for the World Cup went beyond just the Spanish national side. This was confirmed by audience viewing figures and the semi-final games on Friday 4th and Saturday 5th July took 41.9% and 37.7% of the audience share.

So far, the group has not confirmed any agreement with Twitter although they did confirm that they are evaluating different options which better adapt to the needs of their clients.

4. Discussion and Conclusions

Social TV has brought a new way of consuming television, more direct and interactive, which opens up many possibilities for mobile advertising. The integration of advertising into the social television environment brings together the benefits of social media and television as advertising mediums. The effectiveness of social media advertising strategies has already been demonstrated but it is increasingly important to pay more attention to the television and social networks mix. The agreements that Atresmedia have with Twitter and Mediaset with Whatsapp, owned by Facebook, confirm the television industry's interest in the topic. As a consequence, the advertising offered will have to adapt to this new reality in the near future, integrating multimedia formats into multi-platform strategies.

The second screen is both a challenge and a business opportunity for the advertising industry that should be taken advantage of and to which advertising needs to adapt. To this end, the two main media groups in Spain have already created specific departments to develop multimedia and multichannel strategies. The integration of different areas in order to generate new synergies confirms the need to adapt to this new environment. The struggle for leadership and competition between the two media empires in advertising and audience terms means that they are constantly innovating to try to maintain their pre-eminent position.

The forecasted growth in mobile advertising augers well for the evolution of advertising strategies in this environment. However, several aspects will determine how social television advertising's potential develops:

Firstly, the rise in the number of Smart TVs and the expected increase of Internet-connected televisions involves reformulating and adapting advertising strategies to deal with this new platform. The Atresmedia Group, via Atresmedia

Digital and Samsung Electronics, have already created the Atresplayer Application exclusively for Samsung Smart TVs, giving the viewer the ability to access content from the media group.

Secondly, the rapid and constant innovation in the sector requires new tools to be incorporated within advertising strategies. For example Twitter has launched its tool (TV Conversation Targeting) with the intention that “the message is targeted at all users who have interacted with a specific programme that has synergies with the brand”(Twitter, 2014).

Twitter also recently launched the new version of the statistics panel, available to verified users, advertisers and those who publish their Twitter Cards. Using this panel one can get to know real-time user interaction with a tweet. In this way, the users’interests can more easily be seen.

Another example is the recent agreement between Atresmedia Publicidad and Kantar Worldpanel whereby brands from certain sectors can get viewing figures and plan their strategies in function of their target audience’s TV consumption characteristics (purchasers of their products).

Thirdly is the need for to develop specific metrics valid for this environment. The possibilities of viewing content outside its scheduled broadcast time via any mobile device makes measurement difficult. As noted by Medinaveitia on the subject of measuring related to the Internet “technology provided us with many options but they were almost never the options which the advertising industry required”(2010: 46). Traditional TV audience measurement is accepted by all market players whereas online measurement is still in development. It is necessary to incorporate new measurement tools to take into account other variables and indicators which do not exist in the previous scenario.

The qualitative and quantitative knowledge about this new audience, can help define strategies to capture the audience from the point of view of the both the channel directors and advertisers. However, given the rapid technological changes that influence this situation and the limited experience with social TV, homogene-

ous metrics have still not been agreed on that can provide standardized data as in the case with the actual audience data. Advertisers need to have specific data on their return on investment to start integrated advertising campaigns in this environment. As stated by Fulgoni & Lipsman “advertisers and their agencies (...) will be retooled to better incorporate multi-platform data, be based on disaggregate consumer-level data, and deliver results much faster” (2014: 16).

Lastly, the integration of advertising content is presented as an upward trend which can limit its intrusive nature. *Mobile Native Ads* offer advantages for users (relevant content related to their interests) and advertisers (advertisements are more attractive to the user as they increase the possibilities for interaction).

In conclusion, advertising opportunities in this new environment are yet to be determined by the media and the advertisers due to the phenomenon’s novelty. The Dual Screen formula is one of the most frequently used by Spanish advertisers in this context; however, the development of other formulas will be linked to the establishment and standardization of specific metrics. Meanwhile, the link between the offline and mobile worlds seems increasingly consolidated. Advertising communication in the digital ecosystem continually poses new challenges. One of these is the link-up between mobile advertising with social TV.

Social TV opens up new possibilities to develop advertising strategies on mobile devices. Future research will attempt to establish how the relationship between the two screens develops to try to identify the degree of complementarity between the two, with the aim of ensuring that one does not detract attention from the other.

Acknowledgments

Fernando Pino Velázquez (Marketing Services Director, Atresmedia Publicidad); Francisco Sierra (Content Director, Atresmedia Digital) and Publiespaña (a commercial concession of Mediaset España).

References

- Advertising Research Foundation (2014). *Discovering the Value of Earned Audience – How Twitter Expressions Activate Consumers*. Retrieved July 1, 2014, from <http://thearf.org/>.
- Aguado, J.M. & Martínez, I. J. (2012). El medio líquido: la comunicación móvil en la sociedad de la información. In F. Sierra, F. J. Moreno & C. Valle (coord.), *Políticas de comunicación y ciudadanía cultural iberoamericana* (pp. 119-175). Barcelona: Gedisa Editorial.
- AIMC (2014). *16ª Encuesta a Usuarios de Internet, Navegantes en la Red*. Retrieved June 10, 2014, from <http://download.aimc.es/aimc/J5d8yq/macro2013.pdf>.
- Barlovento Comunicación (2013). *Informe Audiencias Televisivas*. Retrieved May 10, 2014, from <http://www.barloventocomunicacion.es/publicaciones.html>.
- Bellman, S., Robinson, J.A., Wooley, B. & Varan, D. (2014). The effects of social TV on television advertising effectiveness. *Journal of Marketing Communications*, 1-19. <http://dx.doi.org/10.1080/13527266.2014.921637>
- Castelló, A., Del Pino, C. & Ramos, I. (2014). Twitter como canal de comunicación corporativa y publicitaria. *Communication & Society / Comunicación y Sociedad*, 27, 21-54.
- Deloitte (2014). *What Television is: 2013. An industry of industries*. Retrieved July 25, 2014, from <http://www.deloitte.com/assets/Dcom-UnitedKingdom/Local%20Assets/Documents/Industries/TMT/uk-tmt-what-television-is-2013.pdf>.
- Feijóo, C., Aguado, J.M., Gómez-Barroso, J.L. & Martínez, I. J. (2013). El audiovisual móvil (I): televisión y vídeo. In J.M. Aguado, C. Feijóo & I.J. Martínez (coord.), *La comunicación móvil. Hacia un nuevo ecosistema digital* (pp. 107-128). Barcelona: Gedisa Editorial.
- Feijóo-González, C., Gómez-Barroso, J.L. & Martínez-Martínez, I. J. (2010). Nuevas vías para la comunicación empresarial: publicidad en el móvil. *El profesional de la información*, 19 (2), 140-148. doi: 103145/epi.2010.mar.04
- Fernández Cavia, J. & Sánchez Blanco, C. (2012). Retos de la profesión publicitaria: aportaciones desde la planificación estratégica. *ZER. Revista de Estudios de Comunicación*, 17 (32), 51-71.

- Fulgoni, G. & Lipsman, A. (2014). Numbers, Please: Digital Game Changers: How Social Media Will Help Usher in the Era of Mobile and Multi-Platform Campaign-Effectiveness Measurement. *Journal of Advertising Research*, 54, 1, 11-16.
- Fundación Telefónica (2014). Informe Sociedad de la Información 2013. Retrieved May 2, 2014, from http://www.fundacion.telefonica.com/es/arte_cultura/publicaciones/sie/sie2013.htm.
- González-Neira, A. & Quintas-Froufe, N. (2014). Audiencia tradicional frente a audiencia social. *Revista Mediterránea de Comunicación*, 5 (1), 105-121. doi: 10.14198/MEDCOM2014.5.1.02.
- Infoadex (2014). *Estudio Infoadex de la inversión publicitaria en España 2013*. Retrieved May 3, 2014, from http://www.infoadex.es/resumen_estudio_2014.pdf.
- IAB (2013). *Estudio sobre la inversión publicitaria en medios digitales*. Retrieved May 20, 2014, from http://www.iabspain.net/wp-content/uploads/downloads/2014/03/Informe-Inversi%C3%B3n-Publicidad-Total-A%C3%B1o-2013_Reducida.pdf.
- IAB (2014).
- Kerr, G., Mortimer, K., Dickinson, S. & Waller, D.S. (2012). Buy, boycott or blog: Exploring online consumer power to share, discuss and distribute controversial advertising messages. *European Journal of Marketing*, 46, 3, 387-405. doi: 10.1108/03090561211202521
- Madinaveitia, E. (2010). La publicidad en medios interactivos. En busca de nuevas estrategias. *Telos*, 82, 43-54.
- Martí, J., Cabrera, Y. & Aldás, J. (2012). La publicidad actual: retos y oportunidades. *Pensar la publicidad*, 6 (2), 327-343. doi: 10.5209/rev_PEPU.2012.v6.n2.41219
- Martín-Guart, R.F. & Fernández Cavia, J. (2014). La publicidad y la agencia de medios frente al cambio en el ecosistema mediático. *Cuadernos.info*, 34, 13-25. doi:10.7764/cdi.34.572.
- Martínez, I.J., Aguado, J.M. & Corredor, P. (2013). Publicidad móvil: claves de un éxito latente. In J.M. Aguado, C. Feijóo & I.J. Martínez (coord.), *La comunicación móvil. Hacia un nuevo ecosistema digital* (pp. 257-285). Barcelona: Gedisa Editorial.

- MMA (2014). First Study on Interaction with Second Screens on Tablets. Retrieved May 3, 2014, from <http://mmaspain.com/investigacion.php>.
- Nicolás, M. A. (2012). Consideraciones sobre comunicación publicitaria y redes sociales: usuarios, características, estrategias y planificación. In M. A. Nicolás & M. M. Grandío (coord.), *Estrategias de comunicación en redes sociales. Usuarios, aplicaciones y contenidos* (pp.13-30). Barcelona: Gedisa Editorial.
- ONTSI (2014). La sociedad en red 2013 (edición 2014). Retrieved 7, May, 2014, from <http://www.ontsi.red.es/ontsi/es/estudios-informes/informe-anual-la-sociedad-en-red-2013-edici%C3%B3n-2014>.
- Olarte-Pascual, M. C., Pelegrín-Borondo, J., Reinares-Lara, E. M. & Sierra-Murillo, M. Y. (2014). La publicidad en el teléfono móvil: tres grupos de clientes, veintisiete recomendaciones de actuación. *Universia Business Review*, 41, 126-144.
- Papí, N. (2014). Los medios online y la ¿crisis? de la planificación de medios publicitarios. *AdComunica. Revista Científica de Estrategias, Tendencias e Innovación en Comunicación*, 7, 29-48. doi: 10.6035/2174-0992.2014.7.3
- Quintas-Froufe, N. & González-Neira, A. (2014). Active Audiences: Social Audience Participation in Television. *Comunicar*, 43, v. XXII, 83-90. doi: 10.3916/C43-2014-08.
- Sanjuán, A., Quintas-Froufe, N., & Martínez-Costa, S. (2013). *Tabvertising: formatos y estrategias publicitarias en tabletas*. Barcelona: UOC.
- Scolari, C. A. (2012). Media ecology: Exploring the metaphor to expand the theory. *Communication Theory*, 22(2), 204-225. doi: 10.1111/j.1468-2885.2012.01404.x
- TapTap (2014). *IV Estudio Mobile Advertising TAPTAP*. Retrieved July 5, 2014, from <http://www.taptapnetworks.com/blog/iv-estudio-mobile-advertising-taptap-el-85-de-anunciantes-y-agencias-opina-que-la-inversion-en>.
- The Cocktail Analsys (2013). *Informe televidente 2.0 (VI Oleada)*. Retrieved April 3, 2014, from <http://tcanalysis.com/blog/posts/televidente-2-0-2012-al-borde-de-un-nuevo-cambio-de-ciclo-en-los-consumos-audiovisuales>.
- The Wit (2013). *10 Trends for Social TV in 2013*. Retrieved April 3, 2014, from http://www.my-mip.com/RM/RM_MIPWORLD/2013/documents/pdf/resource-centre/whitepapers/miptv-mipcom-the-wit-ten-trends-social-tv-2013-whitepaper.pdf?v=634946493438778738

Tuitele (2014). *Audiencia social: ¿Tú también, publicidad?* Retrieved June 5, 2014, from informes.tuitele.tv/emailing/Tuitele_Aedemo2014_Ponencia.pdf.

Twitter (2014). *#Twitter4Brands: guía básica de Twitter para agencias y marcas*. Retrieved June 10, 2014, from http://images.tweet.twitter.com/Web/TwitterInc/%7B26e321fd-d3fc-4cbd-b9c0-2065653133fa%7D_Twitter4Brands_booklet_MAR14.pdf.