



INVESTIGACIÓN/RESEARCH

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CORPORATE STRATEGY IN SPANISH BROADCASTERS THROUGH THEIR SERIES

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This study was developed within the framework of the research project FEM2012-33411 of the Subprogram of Projects on Non-Oriented Fundamental Research, funded by the Ministry of Economy and Competitiveness. It is within the ambit of a piece of research on a wider range of videos taken from YouTube about the Spanish series in 2013, which also includes videos uploaded by unofficial users (both professionals and fans of the series). In particular, a parallel piece of research is being conducted on these amateur contributions, segregated by sex in those cases where it is possible to attribute it to the owner of the channel.

ABSTRACT

YouTube has tripled in recent years its ability to attract advertisers and has become a tough competitor for television. Given this progress, one of the main strategies by traditional television focuses on gaining prominence in the social network, something they do mainly through the content related to their series, but with a not too thorough strategy. This piece of research analyzes a total of 237 relevant YouTube videos on Spanish series produced by the major television networks: Antena 3, Telecinco and TVE, through a both quantitative and qualitative study that delves into issues such as the management of comments and encouragement of participation. The results suggest that broadcasters do not exploit the possibilities of YouTube as a tool of *social media* to generate commitment and loyalty.

KEY WORDS

Television - TV Series - Internet - Social Networks - YouTube - Corporate Communications 2.0 - Community Manager - Fans - Transmedia

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LA ESTRATEGIA CORPORATIVA DE LAS CADENAS DE TELEVISIÓN ESPAÑOLAS A TRAVÉS DE SUS SERIES

RESUMEN

La capacidad de YouTube para captar anunciantes se ha triplicado en los últimos años, convirtiéndose en un duro competidor para la televisión. Ante ese avance, una de las principales estrategias por parte de las televisiones tradicionales se centra en ganar protagonismo en la red social, algo que hacen principalmente a través de contenido relacionado con sus series, aunque sin una estrategia demasiado sólida. La presente investigación analiza un total de 237 vídeos relevantes de YouTube sobre series españolas producidas por las principales cadenas de televisión: Antena 3, Telecinco y TVE, a través de un estudio tanto cuantitativo como cualitativo que profundiza en aspectos como la gestión de los comentarios y el fomento de la participación. Los resultados apuntan a que las cadenas de televisión no aprovechan las posibilidades de YouTube como herramienta de *social media* con la que generar compromiso y fidelización.

PALABRAS CLAVE

Televisión - Series de televisión - Internet - YouTube - Redes sociales - Comunicación corporativa 2.0 - Community Manager - Fans - Transmedia

1. INTRODUCTION

"*You can access the content after the ad.*" This message, which sometimes precedes the video you want to play on YouTube, reminds the impatient viewer that this social network, although being of free access, lives on advertisers. Brands have found an effective showcase on this social network. In fact, in 2012, YouTube entered 50% more advertising, according to Nikesh Arora, vice president and business director of Google, who revealed that its top 25 advertisers spent \$ 150 millions annually on average.

The new machine to make money for Google, as YouTube is known in some reference sites on the web², allowed the famous Korean artist PSY to pocket six million euros with his Gangnam Style, relying predominantly on its huge dissemination on the web. He is estimated to have received over 600,000 euros in 2012 resulting only from the ads that appear in his videos on YouTube, according to *eleconomista.es*³. This infinite viral video has become the most watched on YouTube

² Article published in Forbes at the close of 2014: <http://www.forbes.com.mx/youtube-o-tv-para-la-publicidad-mejor-juntos/> [consulted, January 2015].

³ News published in *eleconomista.es* at the close of 2012: <http://www.eleconomista.es/tecnologia-Internet/noticias/4453066/12/12/Gangnam-Style-la-cancion-de-oro-6-millones-de-beneficio-en-solo-5-meses.html#.Kku8igXuPrwkNsn> [consulted, January 2015].

since its inception in 2005, with more than 2,300 million views⁴.

The largest social network containing video has developed and refined its marketing strategies and has become a juicy advertising alternative to traditional TV channels. Capable of reaching the most coveted demographic sectors, it plans to reserve space for advertisers committing themselves to buying advertising in advance and has agreed to use gauges for audience similar to those used by television, according to expansn.com⁵.

The Study of Advertising Investment in Spain 2014 (Infoadex) notes that television remains the primary media as regards turnover, with a share of 41.7% of all conventional media. Spain Mediaset Group, with an investment of 836 millions, has become the leader in 2014 regarding its absolute figure. Atresmedia followed with a turnover of 784 million advertising. The group of regional TV collected 128.7 millions and the pay channels have been registered in 2014 an advertising investment of 59.3 million euros. Meanwhile, Internet consolidated its second position by volume of investment in conventional media and as a whole has had a growth of 6.7% in 2014, with a volume of advertising investment of 956.5 million euros. The percentage of Internet in total investment in 2014 within the group of the mainstream media is 21.1%.

A recent report from the Association for Research of Media (AIMC, 2014), October 2013-May 2014, ranks YouTube as the website that has more unique visitors over the past 30 days (20,431,000), by above the main web newspapers Marca (5,192,000), El País (4,469,000), As (2.892 million) and the television networks Antena 3 (2,500,000), RTVE.es (1,600,000), lasexta.com (1,663,000).

With the advance of the web, the conquest of television audiences on the Internet has become a field with great potential for business. Something that has not gone unnoticed to television networks. The chains use their series as the main strategy to conquer YouTube, where we can find a lot of material on these productions, whether uploaded by the chain itself or by the producers or created by the fans themselves. As De Lara and Arias show, "corporate communication finds the series to be a niche to exploit and to innovate, both in technological issues and in new narrative languages" (2015, p. 50).

1.1. The conquest of social networks.

The study *Social Media Consumer. The New social consumers in Europe* (Novelli, 2012), produced annually from more than 10,000 interviews in six European countries, points out that Spain is the European country that uses social networks the most, ahead of the UK, Germany, Belgium, France and the Netherlands. Regarding the type of audiences, the work of López et al. (2010) notes that young people choose the Internet as a usual means for entertainment: " 25% of respondents noted their preference for the Web instead of television or cinema" (Lopez et al, 2010, p. 106.).

⁴ PSY – GANGNAM STYLE: <https://www.youtube.com/watch?v=9bZkp7q19f0>[consulted, January 2015].

⁵ News published in expansion.com in March 2014:
<http://www.expansion.com/2014/04/03/empresas/digitech/1396550373.html>[consulted, January 2015].

The Study on Social Networks on the Internet 2011 conducted by the IAB SpainResearch points out that YouTube and Facebook are the networks best valued by users. According to this report, 75% of connected individuals were users of social networks and 13% very often watch TV programs via the Internet. Regarding the advertising impact, 25% of respondents expressed a positive attitude toward advertising in social networks.

YouTube was established in February 2005 and, in just one year of existence, it monopolized over 50% of the market. In November 2006, it was taken over by Google, one of its major acquisitions and, like everything that the giant touches, it has become gold. The YouTube community has grown 504% around the world, according to the study "Video marketing and online video advertising: approach from the user's perspective" (2011). It is the main reference for audiovisual content in the world. In Spain, 13.5 million people use YouTube per month, accounting for 54.25% of the total Internet audience in the country, it is the fourth most visited website and ranks first among entertainment websites. The internet user has many tools to consume television through Internet, including YouTube that is currently the most popular. In addition, the network makes it possible to evaluate contents and classify videos, leave comments and opinions, "characterizing a large model of collective intelligence" (Wash, 2010, p. 136).

Regarding its presence in the advertising market, in 2010 YouTube was already used by 34% of the trademarks in Spain, according to the study by NCA and Associates. Management of television audiences on the Internet is a field that, despite its being in full expansion, demonstrates a significant business potential, "so the media do not want to lose the opportunity to participate in platforms like YouTube in order to not staying behind "(Cabrerera & Lopez, 2009).

1.2. Self-referentiality and transmediality

The tools used by broadcasters to extend their contents are grounded on two concepts that go hand in hand to build a strategy to attract audiences and build continuity: self-reference and transmediality (Lara & Arias, 2015). Two terms on which there has been much research in the last two decades.

The concept *transmedia storytelling* was introduced by Jenkins in 2003. On a basic level, it would be stories told through different means. Scolari (2009, p. 600) redefines the way in which texts tend to flow and speaks about multiple multimedia platforms, so that transmediality not only affects the text, but, as the author explains, also includes changes in production and consumption.

According to Rodriguez Ferrándiz (2014), the term commercial intertextuality belongs to the same semantic field as transmedia narratives, although in our view it reflects a more corporate approach that fits perfectly into the object of study of this piece of research: "*Each of those texts in which it is partially delivered must allow full and autonomous enjoyment. This, of apparent narrative complexity, is certainly a response to a commercial purpose*" (Rodriguez Ferrandiz, 2014, p. 21). The author (2014, p. 24) points toward seeking the participation and involvement of fans, encouraging their integration into collaborative communities.

Self-reference also has an extensive theoretical framework the starting point of which

is the contributions by Raymond Williams in his work *Television. Technology and cultural form*. In the first edition of this work in 1977, the author said that one of the innovative ways of television was television itself and he introduced the concept of "planned flow"⁶. In Spanish magazines, there are outstanding works that address the concept of self-referentiality. For example, the study based on the design of the brand and the corporate image of the chains (Costa, 2005 and Moreno, 2007) or about the war of audiences between Telecinco and Antena 3 precisely conveyed through classical self-advertising formats (Fernández Vázquez, 2011).

As Carretero explains (2012), media self-reference or media story about themselves "is becoming one of the most characteristic phenomena of contemporary cultural landscape, to the point of setting up an autonomous, artificial and oversized media reality" . In fact, as Rodríguez Ferrándiz (2013) explains, an objection to the concept of transmedia narrative is the one that conceives it as a mercantile phenomenon related to fiction but typical of the exploitation of multimedia conglomerates and franchises managed by its rights. Without forgetting, as noted by the author, that "advertising transmediality and narrative fiction find common ground: brand advertising and its products" (Rodríguez Ferrandiz, 2014, p. 34).

Focused on the ability to build transmedia narrative worlds and exploit the potential that they represent in terms of involvement of the audience and fostering of fan communities, the study led by Scolari as to the general situation of transmedia narratives in Catalonia draws a situation that we foresee as extrapolated to the other chains. As the author points out, productions are incipient and limited, especially when compared to those made abroad: "Many products are just adaptations. The construction of cross-media narrative worlds is still considered mostly to be a secondary, non-strategic and unproductive activity" (Scolari et al., 2012).

In this sense, the work carried out by Tur and Rodríguez (2014) about the series *Red Bracelets* on the official Facebook group (Antena 3 Spain) concludes that a great deal of fan-generated comments are aimed at the products of the television chain (blog, web, Atresmedia Conecta); but are not redirected to spontaneous initiatives of spectators where the audience would extend and it would be possible to take advantage of the true potential of the construction of other transmedia narrative worlds. So the authors find "a divorce between institutional transmediality and user-generated content" (Tur & Rodríguez, 2014, p. 126).

1.3. Corporate communication 2.0

The increasingly competitive business environment, together with the evolution of technology and the economic crisis, "is causing companies to look at the need to differentiate themselves, expand their markets and reach more consumers. Given this scenario, brands have seen the Internet to be an important tool to expand business opportunities (Oliva, 2012, p. 6). According to Stein (2010), with the emergence of corporate

⁶ William proposes to replace the obsolete notion of programming arranged by genres and contents and characterized by discontinuity with the notion of planned flow of images and sensations, where continuous references between programs and narratives prevail, thus creating a programmatic whole where self-reference acquires the role of perfect gear.

communication 2.0, aspects such as web positioning in Google, the development of corporate blogs or irruption into social networks like Facebook, Twitter or YouTube come into play.

Once the organization decides to have a space to share with others, their communication possibilities are amplified and multiplied and it is convenient to take into account the enormous potential of the Web: "*Its impact on new the business strategies of companies and its strong influence on their image*" (Becerra, 2009, p. 210). As Nafría (2007, p. 320-321) argues, Web 2.0 has the ability to "*transform the way companies interact with their customers.*"

The study conducted in 2006 by Eva Sanagustín, after analyzing the websites of the main Spanish chains, concludes that national television networks make little approaches to the internet user but they do not yet clearly bet on the Internet (Sanagustín, 2006). The study led by Cabrera repeats the same idea:

Current formulas under which YouTube is related to the media, especially those involving the dissemination of content uploaded by a user to this video platform (...) are produced with a minimum degree of involvement between the individual creating the video and the issuing means (Cabrera & Lopez, 2009, p. 9).

The Report by IAB Spain II 2015 finds that the number of brand-generated contents in social networks has grown by + 420%. Among the major social-network-advertising sectors (supermarkets, telephones, food, motor, tourism ...) the media do not appear, although the TV networks are original generators of audiovisual content. This report highlights the case of YouTube for its ability to get answers and generate content by users. Two valuable qualities both to improve the loyalty strategy and to obtain brand qualities.

2. OBJECTIVES.

No wonder that in the traditional screen the viewer who sits to watch *Red Eagle* and *The Boarding School* experiences a continuous bombardment of self-referential messages in advertising breaks on other productions of the chain. But how does this translate into YouTube? How have the television chains moved advertising of their products to this network?

The object of study of this piece of research is to analyze corporate videos on YouTube uploaded by the chains - with a clear advertising purpose - on the different Spanish television series, particularly those that expand or simply duplicate the narrative of the various productions. Although the most relevant official videos (uploaded by the official producers of the series or transmedia video games) and the videos made by fans themselves (despite not having such an advertising purpose) were also counted in order to establish comparisons.

The starting hypothesis suggests that the strategy of mainstream television does not go much beyond creating an official channel - except, as we shall see, the case of Telecinco - where the corporate videos of their series are inserted, mostly fragments of already broadcast chapters, rather than content specifically created for the web. We ventured that chains do not take into account the real possibilities of this social network, which results in a very limited use of its specific resources.

The consulted literature also suggests that television, despite the advantages afforded by format, does not come to finally take advantage of their online contents following a communication strategy. Therefore, this piece of research also aims to study the use of the characteristics proper to the web by the Spanish television, putting the focus on the material generated around 21 productions. Relevant aspects such as the role of the contents of the chains in a privileged position in the network, encouragement of participation, management of comments and interaction with the audience are analyzed.

3. METHODOLOGY

The methodology consisted of a quantitative and qualitative analysis of the videos that YouTube platform considers relevant related to television series of domestic production broadcast in chains of DTT. The requirement added to match the sample was that, regardless of their time being broadcast on TV, they had a season broadcast in 2013 nationwide. SoloTVE1, Antena 3 and Telecinco produced and programmed series that year and the study resulted in 21 series (see Table 1).

Name SERIES Season issued in 2013 and if you have completed that year.	Start year	TV channel	Studio	Media audience
Luna, el misterio de Calenda (2ª) FINISHED	2012	A3	Globomedia	2.645.000
El Barco (3ª) FINISHED	2011	A3	Globomedia	2.602.000
Gran Hotel (3ª) FINISHED	2011	A3	Bambú Producciones	2.948.000
Bandolera (2ª) FINISHED	2011	A3	Diagonal TV	1.270.000
Amar es para siempre (1ª y 2ª)	2013	A3	Diagonal TV	1.643.000
Fenómenos (1ª) FINISHED	2012	A3	Aparte Producciones	2.339.000
Vive Cantando (1º)	2013	A3	Zoblefilo Producciones	2.635.000
Con el culo al aire (2ª)	2012	A3	Notro Films	2.417.000
El tiempo entre costuras (1ª) FINISHED	2013	A3	Boomerang TV	5.500.000
El secreto de Puente Viejo (2ª y 3ª)	2011	A3	Boomerang TV	1.726.500
La que se avecina (6ª y 7ª)	2007	T5	MiramónMendi	3.047.167
Aída (10ª)	2005	T5	Globomedia	4.283.000

FINISHED				
El don de Alba (1ª) FINISHED	2013	T5	Disney Media Distribution	1.642.000
Frágiles (2ª) FINISHED	2012	T5	Isla Producciones	1.527.000
Familia (1ª) FINISHED	2013	T5	DLO Producciones, Kubelik Producciones	2.326.000
Tierra de Lobos (3ª) FINISHED	2010	T5	Multipark Ficción, Boomerang TV	2.618.000
Águila Roja (5ª)	2009	TVE1	Globomedia	5.268.000
Gran Reserva (3ª)	2010	TVE1	Bambú Producciones	3.346.000
Gran Reserva: El origen (1ª) FINISHED	2013	TVE1	Bambú Producciones	882.000
Isabel (2ª)	2012	TVE1	Diagonal TV	2.795.000
Cuéntame (14ª)	2001	TVE1	Grupo Ganga	3.758.000

Table 1. Analyzed series.

Source: The authors from data from IMDB and FormulaTV

In order to collect the sample of videos on YouTube, a search on the terms of the series title (eg "*The Boat*", "*Tell Me*") has been made, discarding those that do not belong to the series by adding the term "series". The only search filter has been duration, not exceeding 4 min since the function of YouTube we are interested in studying is not the support of whole chapters, but as a platform to generate and disseminate transmedia content around the *mothership* (Jenkins, 2008, 2009, 2011).

For the sample to be homogeneous and comparable, it was taken during the same period: July 15-27 2014. Although initially four samples were collected, for this study we excluded those containing videos published exclusively by unofficial sources: amateurs or fans. So we focused on two samples:

- Ranking A: The absolute sample of the 10 most relevant videos of each series for YouTube, which results in 210 videos.

- Ranking B: A sample collecting only the first 5 official videos that appear offering new material, that is, not previously broadcast on TV, which adds other 27 videos to the previous ones. In our study of the transmedia universe, official channels were considered, in addition to those of television chains, those channels of producers and distributors of the same series and also all those who are part of the transmedia universe of the series, for example, those that have developed the official video games. However, in order to analyze the corporate strategy of the chains on

YouTube, we focused only on the official videos posted on their own channels on that network.

First, to properly understand the results of the searches on YouTube, some questions about how YouTube classifies search results in order of relevance should be considered:

- YouTube interprets a user is different each time you access from a different IP address; but also when accessed from the same IP but the session is different (it interprets a different session once 24 hours have elapsed).
- Automatic broadcasts of videos that occur in accessing them when they are configured with Autoplay are not counted as broadcasts by YouTube, since the platform found that this method was used by users to "falsify" the number of reproductions.
- Arrangement of YouTube in terms of what is considered important is not based solely on the number of broadcasts but also takes into account factors such as user participation by number of comments or number of likes, time of the broadcast video and if the piece has been uploaded from a channel with authority or high reliability. This depends on factors such as the age of the owner of the channel, the number of views of all videos of the channel and the number of subscribers⁷.

4. RESULTS AND DISCUSSION

4.1. Positioning of the corporate videos of the series among the most relevant on YouTube

Generally speaking, the videos of the analyzed chains are underrepresented among the most relevant on YouTube.

In the case of TVE, Table 2 shows that 3 corporate videos of the series *Grand Reservation* have been found among the top 10, while the other series of this chain have only ranked one or none among the top positions.

TVE1 series	Number of corporate videos on (the 10 most relevant) Ranking A	Absolute Position	% of total
Águila Roja	1	absolute position	10%
Cuéntame		absolute position	0%

⁷ For better understanding of the working of YouTube search engine, you can consult: Video Search Ranking Factors: A Closer Look <http://www.seochat.com/c/a/search-engine-optimization-help/youtube-video-search-ranking-factors-a-closer-look/> [consulted, January 2015].

Gran Reserva	3	absolute position	30%
Gran Reserva: El origen	1	absolute position	10%
Isabel		absolute position	0%

Table 2. Positioning of corporate videos of the series of BBC1 among the most relevant 10.

Source: The authors

Even scarier is the representation of BBC1 if we consider the videos featuring unreleased material, as shown in Table 3. Among the 5 most relevant videos for YouTube of each series with unreleased material, there is only one of the series *Tell Me* and two of the series *Grand Reservation*. Such iconic series such as *Red Eagle* and *Isabel* have no representation.

TVE1 Series	Number of corporate videos with unreleased material (rank B)	Absolute position	% of total
Águila Roja			0%
Cuéntame	1	31 ^a	20%
Gran Reserva	2	6 ^a , 23 ^a	40%
Gran Reserva: El origen			0%
Isabel			0%

Table 3. Positioning of corporate videos with unreleased material from the series of BBC1 among the most relevant 5

Source: The Authors

Meanwhile, Antena 3 regularly positions its videos among the most relevant (see Table 4), and the results are even better when seen with official videos featuring unreleased material, with which the chain manages to take 90% of posts in 2 series: *The Secret of Old Bridge* and *Live Singing* (see Table 5). However, as shown in Table 4,

the almost complete absence of videos from the series *Bandolier* and *Phenomena* among the most important 10 shows that there is no coherent global strategy by Antena 3 in relation to its series on YouTube.

Television A3	Number of corporate videos on the Ranking A	Position	% of total
Amar es para siempre	3	1 ^a , 4 ^a , 6 ^a	30%
Con el culo al aire	7	1 ^o , 2 ^a , 5 ^a , 6 ^a , 7 ^a , 8 ^a , 10 ^a	70%
El Barco	3	1 ^a , 4 ^a , 7 ^a	30%
El secreto de Puente Viejo	9	1 ^o , 2 ^a , 3 ^a , 5 ^a , 6 ^a , 7 ^a , 8 ^a , 9 ^a , 10 ^a	90%
El tiempo entre costuras	3	3, 7, 10 ^a	30%
Fenómenos	1	7 ^a	10%
Gran Hotel	3	2 ^a , 7 ^a , 8 ^a	30%
Luna, el misterio de Calenda	5	1 ^a , 3 ^a , 4 ^a , 5 ^a , 6 ^a	50%
Vive Cantando	9	1 ^o , 2 ^a , 3 ^a , 4 ^o , 5 ^a , 6 ^a , 7 ^a , 9 ^a , 10 ^a	90%
Bandolera			0%

Table 4. Positioning of corporate videos featuring unreleased material from the series of BBC1 among the most relevant 10

Source: The Authors

Similarly, as shown in Table 5 corresponding to the videos featuring unreleased material, although there are corporate videos in the top five posts, there are series such as *Love is Forever*, *The Secret of Old Bridge*, *Phenomena*, *Moon*, *The Mystery of Calenda* and *Bandolier* that do not position a single video among the most important. This disproportion between series shows that Antena 3 does not have a comprehensive and coherent corporate strategy on its official YouTube channel.

Television A3 Series	Number of corporate videos with unreleased material (rank B)	Absolute position	% of total
Amar es para siempre			0%
Con el culo al aire	5	8 ^a , 16 ^a , 43 ^a , 52 ^a , 125 ^a	100%
El Barco	5	1 ^a , 4 ^a , 12 ^a , 13 ^a , 15 ^a	100%
El secreto de Puente Viejo			0%
El tiempo entre costuras	5	10 ^a , 12 ^a , 30 ^a , 46 ^a , 48 ^a	100%
Fenómenos			0%
Gran Hotel	5	2 ^a , 7 ^a , 8 ^a , 27 ^a , 29 ^a	100%
Luna, el misterio de Calenda			0%
Vive Cantando	2	5 ^a , 136 ^a	40%
Bandolera			0%

Table 5. Positioning of corporate videos featuring unreleased material from the series of BBC1 among the most relevant 5.

Source: The Authors

Regarding Telecinco, it should be noted that it is established as a special case in the study. The chain has chosen a policy of confrontation with the platform. In 2008, Telecinco sued YouTube for allowing users to upload videos featuring material from the television channel and, therefore, its intellectual property rights were being violated. So they sued Google for not carrying out a pre-filter to avoid the publication of its contents. However, despite a defeat in the courts in 2008, Google appealed and eventually won the case in 2010: "The judgment recognizes that, legally, YouTube is merely an intermediary of content hosting services and therefore cannot be obliged to check in advance the videos uploaded by users" (Martin, 2010). However, the Mediaset group continued its private crusade against YouTube in January 2014 and filed a new appeal to the Supreme Court

Telecinco maintains complete corporate separation from the largest video network on the Internet and it has not opened its own channel to upload its audiovisual content. Such absurd situations may result, for example, in the fact of having a fake Telecinco channel on YouTube⁸. Of course, the contents of the chain remain being viral by

⁸ It's possible to access this channel via the following link: <https://www.youtube.com/user/tele5>, date of consultation: January 2015

network users. Telecinco's strategy is to denounce and block videos that are posted with its contents. An example is the case of a user who creates a channel with the name of Aida Telecinco⁹, in which the videos taken from the series have been blocked by the chain.

It is not the only network to denounce and block publication of content on YouTube. In our study, we have seen how a channel featuring content from the series *The Boat* has been canceled after being denounced for infringing copyright¹⁰. However, in the case of Antena 3 – the chain to which this series belongs – and unlike Telecinco, this does not prevent the chain from being present on YouTube and using the network in its corporate strategy.

4.2. Comparison between chains.

The use that BBC1 and Antenna make of YouTube regarding the series they present is very similar; both have specific playlists for each series, with the exception of *Grand Reservation: Dawn* on BBC1, which has none.

The data allow us to note that the age of the production is not related to the number of videos from that series recorded in the official channels of YouTube. In fact, as shown in Figure 1, the three senior series of this study (*Tell me*, *Red Eagle* and *Grand Reservation*) started in 2010 with a total of less videos than those presented by more recent series such as *The Secret of Old Bridge* (2011) and *Love Is Forever* (2013).

⁹ It is possible to access this channel via the following link: <https://www.youtube.com/user/Aida5Tele>, date of consultation: January 2015

¹⁰ Link through which the cancellation of the channel is verified:
<https://www.youtube.com/watch?v=IX182YZctEk> date of consultation: January 2015

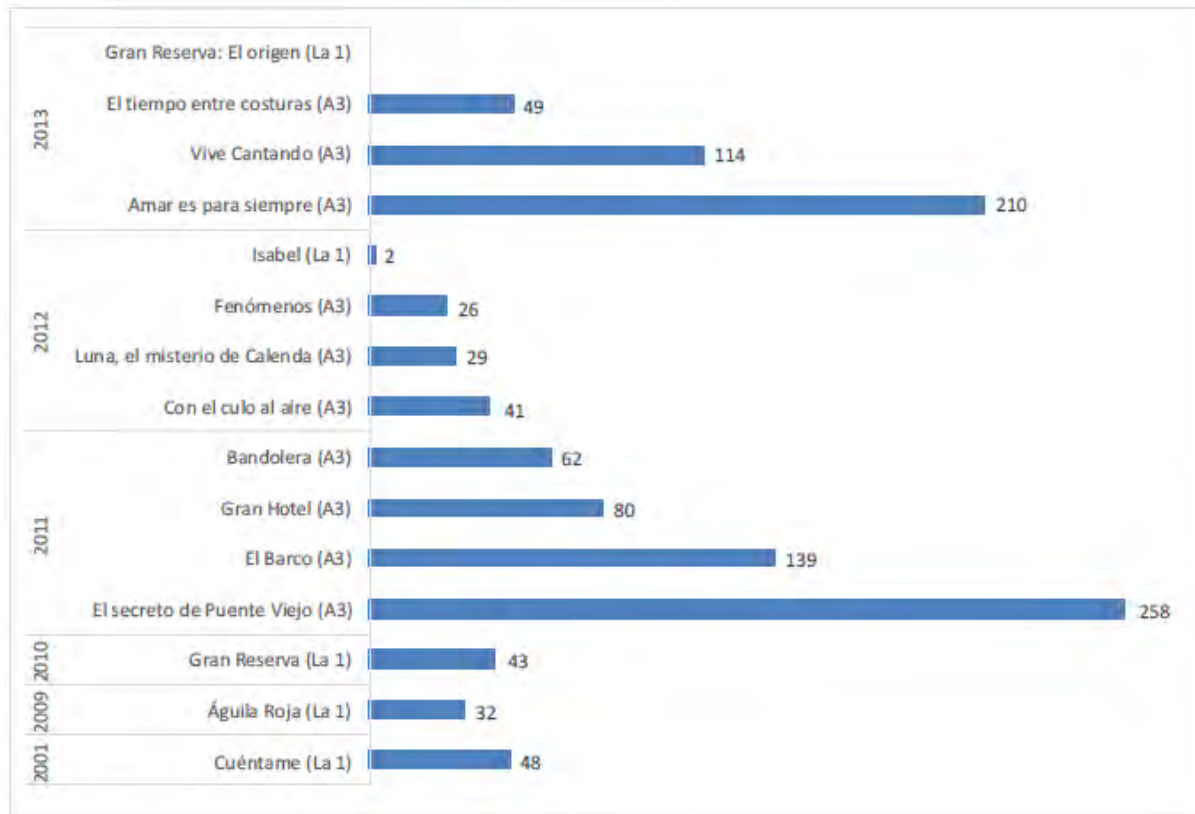


Figure 1. Number of videos uploaded to their playlists on official channels of Antena 3 and RTVE by series indicating the date of release.

Source: The Authors

The five series that stand out in terms of the total number of released videos, regardless of the year of birth, are: *The Secret of Old Bridge* (258 recorded videos); *Love is Forever* (210); *The Boat* (139); *Live Singing* (114) and *Grand Hotel* (80). The rest are below the 62 videos. The series recording fewer videos is *Isabel* (only 2), since, as mentioned above, in the case of *Grand Reservation: Dawn*, there is no channel of its own. It seems logical that those series that present episodes five days a week and have a greater number of chapters have uploaded more videos to YouTube. However, this is not so. An example is one single data, the series *Tell me*, which only broadcasts a weekly episode, and because of his seniority in antenna has exceeded 200 episodes. However, RTVE has only 48 videos uploaded to its official YouTube channel. On the contrary, the series *Live Singing*, which was already closed in 2014, has 25 episodes in total; but Antena 3 has uploaded 114 videos to its YouTube channel. This comparison demonstrates the different corporate strategy of both chains.

Next, both chains are compared by Figures 2 and 3 through the ratio of videos by number of subscribers, in the context of their respective series. The aim is to compare the effectiveness of their videos (viral among users of YouTube) in relation to the number of subscribers of each channel. For comparison, it is calculated on a ratio of 1,000 subscribers per channel (No. Videos / No Subscriber * 1000).

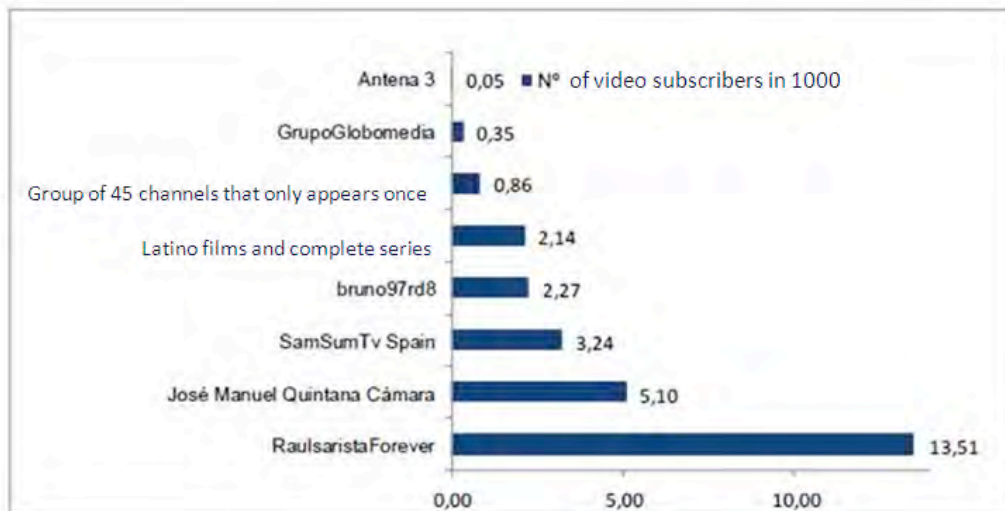


Figure 2. Effectiveness of the official channel Antena 3 in relation to the other unofficial channels that share content related to their 10 TV series.
Source: The Authors.

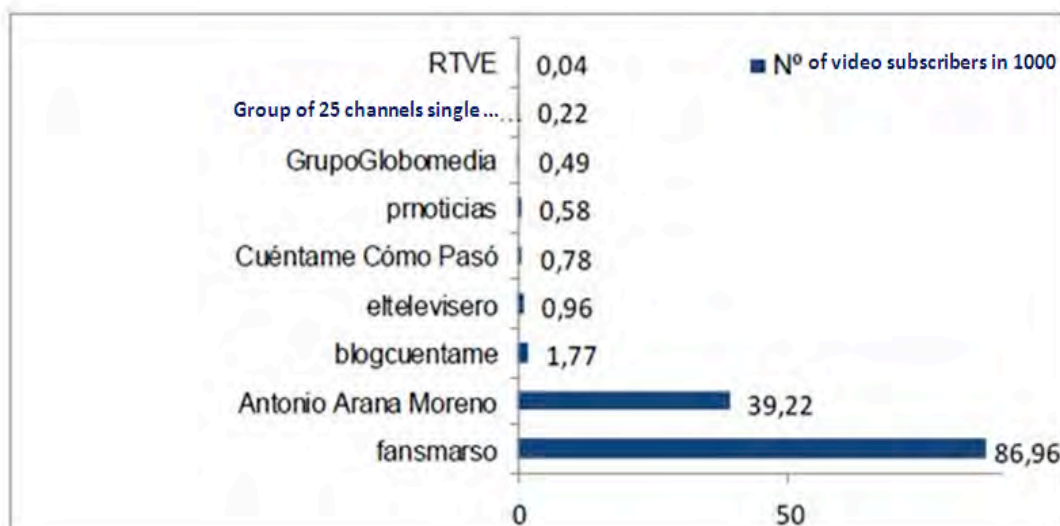


Figure 3. Effectiveness of the official channel RTVE in relation to the other unofficial channels that share content related to their 5 TV series.
Source: The Authors

The comparison allows us to observe that both chains have similar levels of effectiveness and in both cases it is very meager compared to other unofficial channels that share content related to their television series. As for Antenna 3, the ratio does not exceed the number of 0.05 videos per 1,000 subscribers, while as regards BBC1, the figure is lower: 0.04 videos per 1,000 subscribers. These are data that contrast with the ratios obtained by other unofficial channels, such as the channel called "RaulsaristaForever", with a percentage of 13.51 in the case of the series of Antena 3 or the case of the channel of fans entitled "fansmarso" which has a

ratio of 86.96 compared to the series of BBC1. These results demonstrate that, despite the enormous potential of official television channels on YouTube for their large number of subscribers, they are not able to make relevant videos on the network like much more modest channels.

4.3. Study of typology of content: reused or created specifically for the web.

It is convenient to observe the nature of video images to analyze if the contents of "Non-Exclusive" (rescued from the methodology, with this term we mean images of the series presented without manipulation or fragments, as reproduced on TV) type predominate over the "Exclusive" (those parts that relate to a series, but whose content was created specifically for the Web) type.

In general terms and as predicted, reused television material predominates over those videos produced exclusively for the Web. As shown in Graph No. 4, the only cases in which there are more videos produced by the chain or fans specifically for the web with new material are in the series: *The Boat* (Antena 3) *Red Eagle* (BBC1) and *The Time between Seams* (Antena 3).

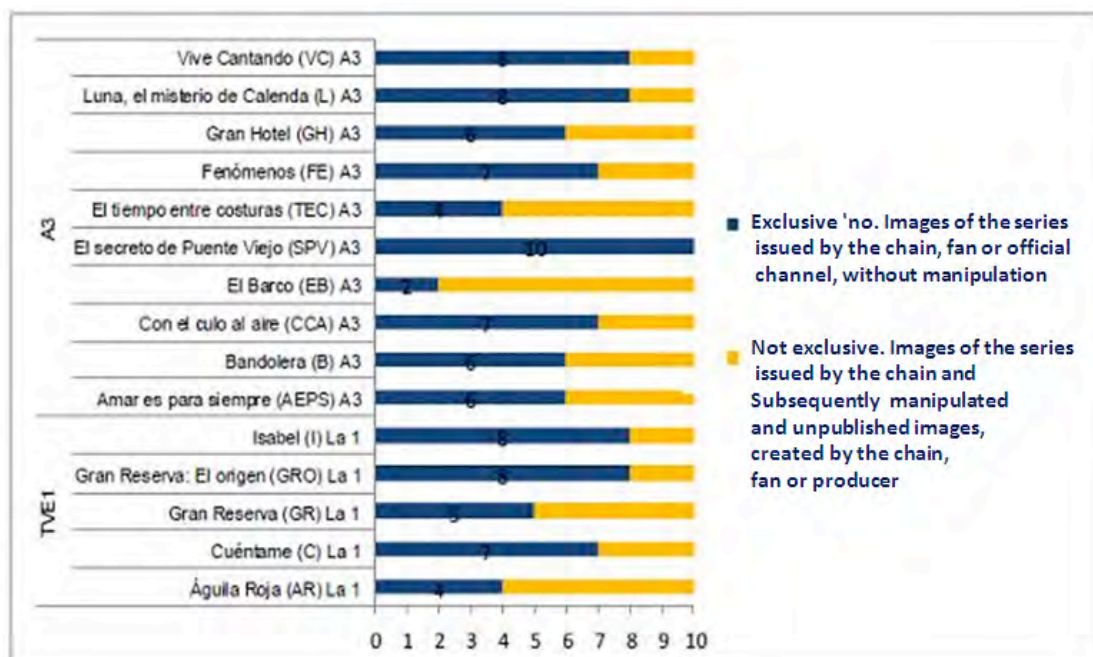


Figure 4. Composition of Ranking A (the most relevant 10 videos on YouTube) taking into account the nature of the images.

Source: The Authors

Moreover, it is observed that when it comes to the series *The Secret of Old Bridge*, it has not recorded any video containing exclusive material even though, as we have seen in the data recorded in Figure 1 about total videos posted on the platform, this series is precisely the one that has more videos posted on its official channel (258) out of the 21 analyzed productions. Precisely this fact comes to show that generating

original material is not an indispensable prerequisite to achieve relevance in the social network.

4.4. Comments generated by corporate videos and managed by the chain.

The comments made by YouTube users are a key factor to check if the chains are using the platform to promote their series and retain their audience.

Through Figure 5, we see that the series receiving a greater number of comments is the production of Antena 3 *The Boat* (38.2 comments per 100,000 viewers), followed by *Live Singing* from the same chain (27.21 per 100,000). The rest have fairly remote figures. While those series receiving fewer comments (less than 5 per 100,000 users) are: *Grand Reseroation* and *Grand Reseroation: Dawn* (1.85 and 3.63 respectively); *Phenomena* (2.69) and *Love is Forever* (4.75).

The comparison allows us to point out that there is no relationship between the audience in a television series and the number of comments on it in the most relevant YouTube videos. Series with maximum audience such as *Tell Me, Red Eagle* and *The time between Seams* received less than half of comments than series with less spectators such as *The Boat* or *Live Singing* (see Figure 5).

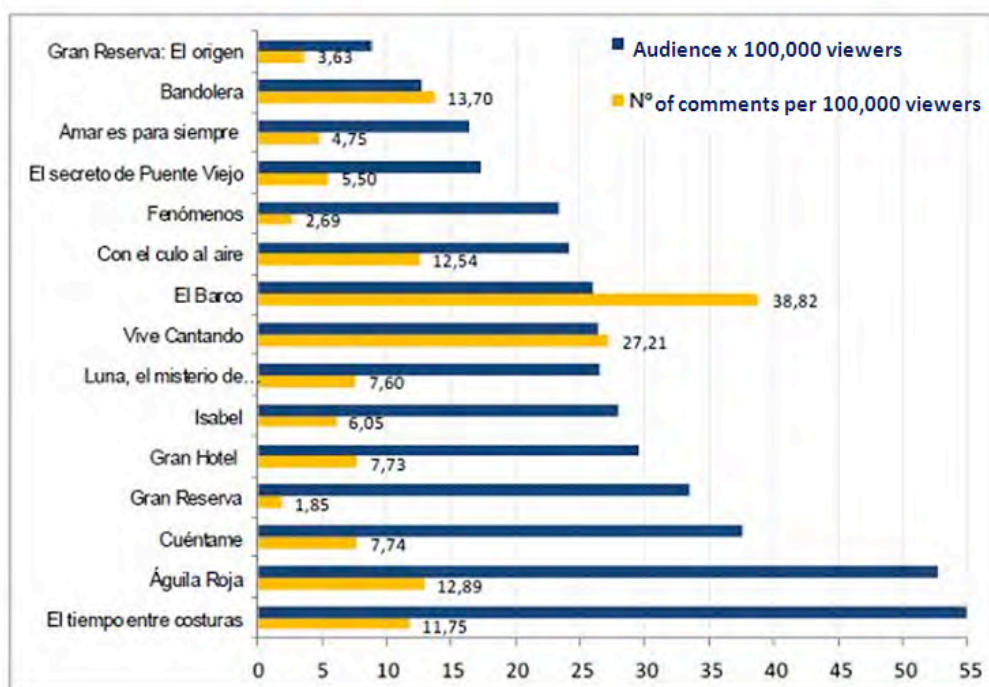


Figure 5. Relationship between number of comments in the most important 10 videos of each series and their audience.

Source: The Authors

Although the causes of greater or lesser number of comments on videos are not the focus of research in this study, we believe that knowledge is essential to observe the performance of official channels in their interaction with the audience. In Figure 6,

the set of all user activity in videos posted on the official channels is shown.

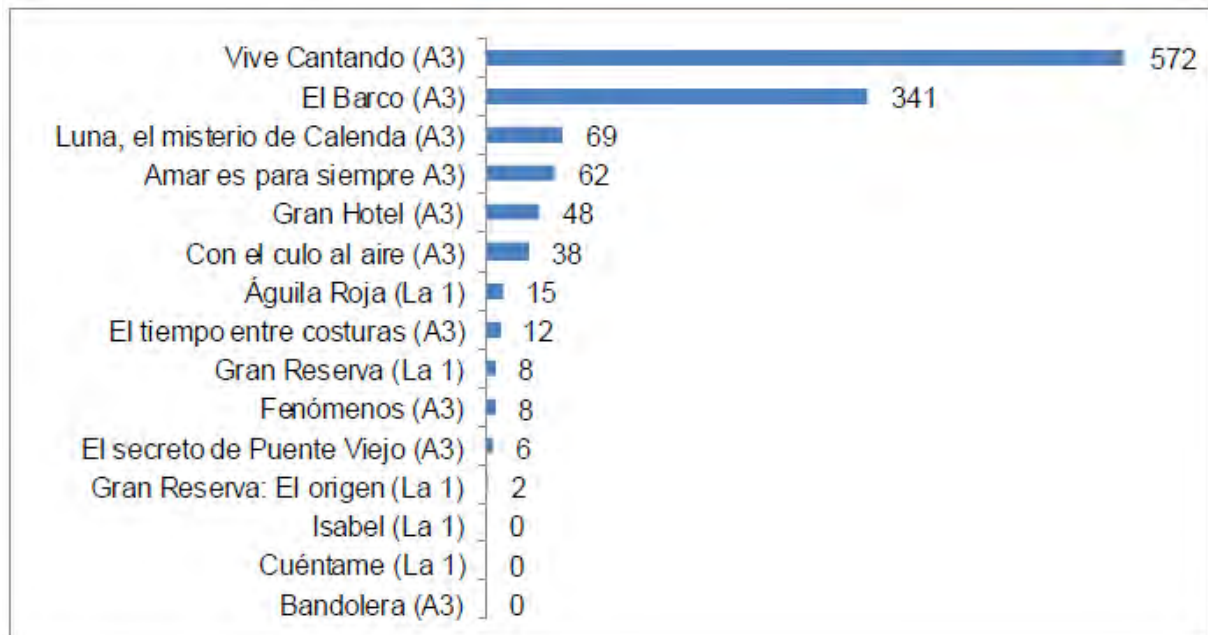


Figure 6. Total number of comments made in the official channels of Antena 3 and RTVE according to their various productions.

Source: The Authors

The total is 1,181 comments that users have made in the official channels of Antena 3 (1156) and TVE (25) until the time of analysis. With a substantial preponderance of comments on the channel of Antena3 over TVE. The official channel collecting more comments is that of the series *Live Singing* (572), followed by *The Boat* (341). These are the same two series that also received more comments in general terms. The third, fourth and fifth place, quite distant from the first as regards figures, are occupied by *Moon*, *The Mystery of Calenda* (69); *Love is Forever* (62) and *Grand Hotel*. (48) It should also be noted that in the channels of the series *Isabel*, *Tell Me* and *Bandolier* there has been no comment.

It should be noted that, in the recorded comments, there are frequent questions about the soundtrack or the date of release of new chapters. Issues that are only answered by the fans themselves, since there has been no response or comment made by those responsible for the corporate channel. The only answers found from official channels were two made by the producer Globomedia in its channel.

If the productions of the television series are able not only to generate strong audiences on television but also to promote an intense activity in the network, it is logical to assume that the chains try to convey this advertising traffic to their own channels on YouTube. However, if we look at Figure 6 in relation to Figure 7, we see that, as regards the series of BBC1, virtually all of the comments are made in channels other than its own channel.

It is easily verifiable that there is an audience of fans on the internet claiming for the material of their favorite series and when the chain itself does not offer it through official channels, users create alternative channels that generate traffic and

considerable interaction. Therefore, in many cases, they use the same official audiovisual materials without manipulating or simply publishing material collected from other sources. A typical case is the series *Tell Me*, since there are two channels on YouTube (blogcuentame and MrCuentamecomopaso) capitalizing material from the chain and getting relevance, views and comments on their videos. By contrast, in the case of Antena 3, except in the series *The Time between Seams* and *Bandolier*, it does get to collect most of comments in its own official channel.

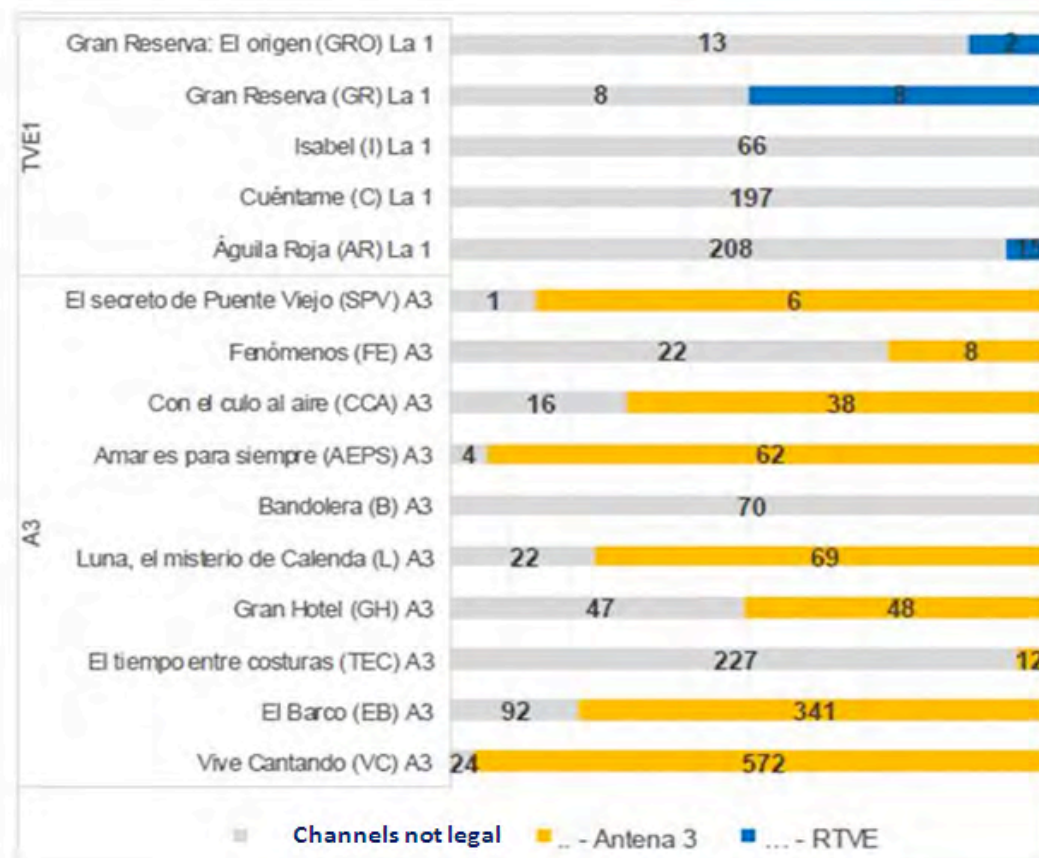


Figure 7. Ratio between number of comments made by fans in official and unofficial channels

Source: The Authors

5. Conclusions.

The analysis in this study shows a main idea: the limited use by television networks of the possibilities of YouTube as a tool of communication with their audiences. While Telecinco is an extreme case as it omits any corporate use of the platform, it is also true that both RTVE and Antena 3 do not take advantage of the wide range of possibilities that the network offers to generate engagement among their audience. It is not so much about seeking direct income from advertising impacts, since in reality the greatest benefit would derive from a better corporate strategy in the network, interacting with the audience, making the audience loyal, knowing their preferences, directing them towards their platforms and social networks.

Only using the audiovisual content of the series they present, the chains would have enough material for interaction with communities of fans, who already have their YouTube channels. On the contrary, we have seen that the chains fail to make their videos take the leading positions in the social network, which indicates that they are not the most relevant to the community of fans.

However, it is worth noting that Antena 3 provides new material on YouTube from at least half of the series that this chain aired in 2013 and, in four of them: *Grand Hotel*, *Time between Seams*, *The Boat* and *With the Ass Uncovered*, the chain succeeds in taking the most relevant positions in this relative ranking. In addition, in the case of the series *The Secret of Old Bridge* and *Live Singing*, with videos that are only material taken from their series, the chain accounts for almost 100% of the most important videos in the ranking we studied. This shows that a studied strategy to disseminate contents and a careful relation with its public on YouTube are a suitable tandem to create loyalty.

Chains, in addition to owning the original audiovisual material and its exploitation rights, have all the professional media for editing them and generate new high quality transmedia content. In other words, they have all the means to make YouTube a powerful tool for engagement with their audience and fans. However, they channel most of their promotional materials through their own corporate sites, ignoring the transmedia, promotional and branding opportunities offered by this online platform.

Among the comments that are posted on the analyzed corporate videos, it is common to find questions about aspects related to the course of the series, these issues are systematically neglected by those responsible for the channel. Meeting the characters and story lines that generate more expectation, improving the overall programming strategy or even benefitting more from product-placing management, according to the tastes expressed by users, are just some of the many possibilities of exploitation of comments in terms of corporate communications. It is astonishing to find how little attention is devoted to responding to requests from fans and why it would be necessary to contrast why this fundamental social network of online video is systematically neglected by the community managers of television corporations.

The temporal dimension of this study does not pose any obstacle to demonstrate that, through the analysis of the strategy deployed by broadcasters in the social network YouTube, the possibilities offered by YouTube to improve the relationship with its public are manifestly wasted. In this context and assuming the limitations of research, we propose to conduct complementary studies to expand the sample to international productions, with the aim of establishing benchmarks allowing us to propose improvements to make the audience more loyal, whether through management of comments or through other promotional formulas.

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