Celebrity Brand Content Strategies Aimed at the Teenage Market

Estrategias de contenido con famosos en marcas dirigidas a público adolescente

Dra. Araceli Castelló Martínez
Assistant Professor (Alicante University)

Dra. Cristina del Pino Romero
Visiting Professor (Carlos III de Madrid University)

Dra. Victoria Tur-Viñes
Senior Lecturer (Alicante University)

Abstract

The era of changing communication we live has forced brands to redefine their communication and advertising strategies, especially when it comes to have a presence on digital platforms. This article focuses on branded content and influence marketing, performing an exploratory study based on content analysis. The aim is to identify formats comprising the TransMedia storytelling brand universe, as well as analyse the contribution made by celebrities to the brand communication, derived both by his presence in the contents as well as for the dissemination of messages through its own spaces on social networking. The conclusions reveal different brand strategies distinguishable by the proliferation of content - not always generated only by the brand - and the predominance of some media over others.

Key Words:
Branded Content - Advertising strategies - Celebrities - Teen audience

Resumen

La era de la comunicación en cambio constante que vivimos ha obligado a las marcas a redefinir sus estrategias comunicativas y publicitarias, especialmente cuando se trata de tener presencia en plataformas digitales. En el presente artículo se fusionan branded content y marketing de influencia, realizando un estudio exploratorio basado en el análisis de contenido. El objetivo es identificar los formatos que configuran el universo transmediático de la narración de la marca, así como analizar la contribución realizada por las celebrities a la comunicación de marca, derivada tanto por su presencia en los contenidos propiamente dichos como por la difusión de mensajes a través de sus espacios en redes sociales. Las conclusiones revelan distintas estrategias de marca diferenciables por la proliferación de contenidos -no siempre generados únicamente por la marca- y la predominancia de unos medios sobre otros.

Palabras clave:
Publicidad - Branded Content - Marketing de Influencia - Adolescentes - Comunicación - Redes Sociales

1. Introduction

1.1. Branded content: Storytelling in Relation to New Brands

The classic advertising models are experiencing disruptive tensions that have driven brands to generate content under the branded content formula, inspired by transmedia storytelling theories. This trend is exacerbated in those brands targeted at the teenage market, an especially permeable generation of demanding, digital multitaskers in this new age of communication.

We live in times of constant change with respect to communication. Brands need to tell stories –storytelling- beyond the advantages and benefits of their products and services. They are, therefore, designing strategies based on fictional, audiovisual narratives, looking to present the brand in an accessible and transparent way in order to connect with the target market –engagement-, from a focal point based on transmedia content and virality, thanks to the interaction among media users. (Del Pino & Castelló, 2015: 114-117). These strategies inspire a great depth of knowledge among the target market and reinforce their relationship with brands -big data-, given the opportunities offered by digital spaces for market research. (Valerio et al., 2015: 118).

In this new era, communication is understood to be a product of consumerism, leisure as a market and brands as suppliers of experiences (Martín, 2014: 1). Storytelling has evolved from *storydoing*, the discourse of demonstration, the economy of knowledge to the economy of affection (Soto, 2011), and the influential consumer as an active critic of brand strategies.

The lines between information, entertainment and advertising have become blurred by a participative culture made possible by social networks. Advertisers are looking to design new formulae, mutli-channel stories which allow brands to construct a better emotional link with the media *prosumer* (Castelló & Del Pino, 2014a: 146), by means of interesting content and contributions to the reinforcement of corporate values and positioning.

All this without forgetting the obligatory nature of optimizing resources and delivering the message in a more targeted, effective and profitable way, which connects emotionally with the target market (Castelló & Del Pino, 2014b: 169).

The activities of *advertainment*, as entertainment spaces at the service of the brand (Aguado, 2008), draw the market in an attractive and seductive way (Ramos & Pineda, 2009: 729). There are renewed forms of persuasion (Bermejo, 2013:158), which generate conversations and which reflect the transformations of the advertising industry (Garrido, Fernández & Baños, 2014: 93) (Fernández, Alameda & Martín, 2011: 119).

Through branded content, brands create their own content to share with users, claiming already, not so much reliance on advertising as on interaction and the sharing of experiences (Del Pino, Castelló & Ramos-Soler, 2013: 20). Furthermore, these activities not only allow the effective communication of brands, but also represent an economic support to emerging audiovisual projects (Tur & Segarra, 2014: 134).

The synergy between brands and content allows the branded content to agree with the post-advertising era that we live in, and for advertisers to crave the creation of relationships with people by speaking their language (Solana, 2010). In this sense, branded content allows the advertiser to generate and deliver memorable and relevant content, and also to present the brand in a less aggressive and more durable way than would be the norm in traditional advertising; moreover, the narrative axis communicates the brands' attributes in such a way that the content is attractive, practical and non-intrusive from the point of view of the public.

The first edition of the Spanish study on branded content, ContentScope[1], considers this, in the long term, to be a new discipline, focused away from advertising, that has the sale as its sole purpose; based on emotion, closeness, bonding between the brand and the consumer, and when it is and is not a priority; in other words, the visualization of the brand itself. Horrigan (2009: 51) defines it as:

a fusion of advertising and entertainment in the same communication product, serving the marketing sector, which is integrated into the overall strategy of an

organization's brand, and which is intended to be distributed as entertainment with high quality content.

The knowledge society, the hypermedia applications of the theory of interactive digital communication (Scolari, 2008), and the passage of the paradigm of the transmission of participation in the "post-modern dialogue with audiences" (Pérez, 2003: 322), force the practice of participatory, experiential, interactive and empathetic communication, in response to the "interactive user dimension" (Marshall, 2004: 51), a multitasker member of the public who consumes multi-platform contents simultaneously.

1.2. Marketing of Influence: Prescribers in the Digital Age

The figure of the prescriber is not new, but the power of recommendation of products and brands has been extended to any individual, as long as they interact, share and talk about their consumption experiences through new social networks. Blogs, Twitter and Instagram have motivated the emergence of new suppliers, trend setters who are multiplying the range of their communication media.

The opinions of individuals themselves, spread by word of mouth, today remain the most reliable and effective source of information and recommendations among consumers and shoppers[2]. Internet has become one of the channels that most influences the buying decisions by means of the views that users publish on digital platforms; We are all influencers thanks to social networks[3].

In this way, companies are looking to forge a digital reputation which is in the hands of the consumer (Del Pino, Castelló & Ramos-Soler, 2013: 184) and to manage conversations taking place, with regard to their brands, in collaborative environments with proximity, transparency and immediacy, responding to criticism in order to maintain the confidence of their current customers and not to lose potential new customers.

Brands seek to generate trust, empathy, credibility, and memory among the public through celebrities, who are selected for their influence over prescribers,

and who can improve attitudes towards organizations and even increase the likelihood of sales (Agrawal & Kamakura, 1995: 56).

The association of a product or a brand with a famous person is based on an aspirational dimension of the public, and its mechanisms of identification with the celebrity which help the formation of an ideal self-image. The famous person presents him or herself as a representative of the inclinations of the target market; their tastes and preferences having been previously identified in the research of that particular niche, as well as the qualities of the product, avoiding the 'cannibalization' of the same.

In line with the "Augure Report about the Status of Marketing Influencers"[4], brands are continuing to employ this technique and more and more including it in their planning strategies. For marketing and communication professionals, the role played by influencers is strategic for companies, especially in the promotion and distribution of content (57%), organization of events / webinars (50%), product launches (76%), and crisis management (44%).

The teenage market is particularly sensitive to these recommendations; they are heavy users of social networks where they can follow and interact with their idols. According to a survey published by the Global Web Index (GWI)[5] in 2015, young people between the ages of 16 and 24 use social networks mainly to follow the famous, view unmissable events and to search for content. The basis for all these networks is the essence of communication, "communicate, always communicate', as pointed out by Pintado and Sánchez (2012: 34). It is the transfer of the power of sellers, always finding buyers in the current era, (González, Salutregui & Sánchez, 2004), thanks to the recommendation factor.

1.3. Transmedia Stories

The convergence of media makes the flow of content through multiple channels inevitable, although conceived and produced in an integrated manner (Scolari, 2013: 23-26). It is the transmedia nature of the service which must also be applied to all activities within the concept of *advertisement* which concerns us, along with branded content.

The concept of transmedia storytelling is attributed to Jenkins (2003), who highlighted how the convergence of media has led to the inevitable flow of content through multiple channels (Scolari, 2013: 23). However, it was Kinder (1991: 40) who introduced the term *transmedia* in communication studies, referring to *transmedia intertextuality* to refer principally to the relationships between television, cinema, videogames and toys, "as much as components with which individuals can participate to create an entertainment super-system of the masses".

In Jenkins' formulation (2003), the concept of transmedia storytelling "suggests that each medium or platform participating in the construction of a universal narrative has to make a valuable and, ideally, exclusive contribution to that narrative" (Tur & Rodríguez, 2014: 128). In transmedia narratives, "the story is put together from the sum of the tales which appear in distinct media spaces, either simultaneously or successively, breaking the usual linearity" (Tur & Rodríguez, 2014: 117).

In the opinion of Buckner and Rutledge (2011), obtaining a more persuasive effect, better connecting and empathizing with the target –engagement-, increasing the effective target and obtaining greater profitability are the fundamental reasons for which any media product should reoccur in transmedia narration.

With regard to engagement, Tur (2015) highlights:

Engagement depends on the type of reinforcement of the brand in the context in which it is involved, whenever this context encourages the consumer to have personalized experiences that allow him or her to co-construct personalized meaning, and enable ownership of the brand. Surely transmedia strategies contribute directly to developing, strengthening and maintaining optimal engagement.

To achieve the status of transmedia storytelling, it is necessary to expand the universal narrative, in a coordinated way, through different media and other platforms, to build up and deepen the story, and to stimulate amateur contributions (Rodríguez, Ortiz & Sáez, 2014: 74).

Expanded access to content and the necessity of new communicative contexts (Cabrera, 2010: 174-175), involves allowing consumers to access content when, where and how they want to; and letting them be at the centre of social interactions (Askwith, 2007: 57). In this way, each medium conveys a text that offers something new and, narratively speaking, enriches the story; although each entry should have enough autonomy to allow independent consumption (Jenkins, 2003: 3).

The contents must be adapted, both in order to elaborate the narrative languages of the various formats, and the different receptive devices and screens, equipped with interactive added value and supplemented by contributions from the audience (Cabrera, 2010: 175).

In the opinion of Rodríguez (2014: 20), it is possible to indicate some basic principles of transmedia narratives:

1) the dissemination of multi-media and platforms in the narrative universe; 2) the need for each one to do the best for that narrative, without becoming redundant, but expanding and deepening at the same time ; 3) the calculated balance between accounts that are held in one medium, that is not incomprehensible for an occasional public, and stories that are fragments of a greater, more comprehensive, whole able which is able to attract a more involved transmedia public, 4) the need for centralized creative control, sometimes even unipersonal, but well timed, 5) the inevitable dispersion of the narrative from non-canonical stories, a product of the unfettered creativity of the user.

Askwith (2007: 49) suggests four ways for public engagement with transmedia narratives: consumption of all types of media content related to products, participation in activities related to the content or interacting with its activities, identification with the content or desires and motivations that drive consumption participation and identification.

From this perspective, engagement is the combination of commitment, active involvement, adhesion and attraction which can be stimulated in the viewer by means of audiovisual communication. The current conversation enables commu-

nication, interaction and co-creation, and relies on mechanisms to interact and share, provided by technological development (Tur & Rodríguez, 2014: 117-118).

According to Askwith (2007: 53), all media content presents a series of *touch-points*, contact points with the media universe, references to "any content, activity or strategic offering that allows the user the means to commit to a television ' brand', somehow different to the simple look at the contents of the central programme in either real or delayed time". Below, we will outline the contact points proposed by Askwith (2007: 98) , and see that they are adaptable to the formal variety that can take textual content extensions, such as television fiction, thanks to the graduation of narrative innovation and contribution obtained by the involvement of the viewer (Tur & Rodríguez, 2014: 126). These are: the formal properties of the program, expanded access adapted content, expanded content, branded products, related activities, social interaction and interactivity (Askwith, 2007: 98).

1.4. Teenagers and Social Networks

With 90% of Internet surfers as users, and two out of three following brands through these platforms -four out of ten of them actively- social networks play a leading role nowadays in marketing strategies, communication and advertising. These spaces are especially strategic when the advertisements target market is made up of teenagers, given that 90% of under-thirty-year-olds have a smart phone which they use to access social networks on a daily basis[6].

The teenage market's level of media literacy has made the Generation Z or iGen a very attractive market for brands; the brands are then obliged to carry out more thorough market research, based on the big data offered by digital platforms to understand the new habits of media consumption.

According to the "Social Networks Study VI IAB Spain"[7], 97% of teenagers between the ages of 14 and 17 access social networks: Facebook (35%), Twitter (19%) and Instagram (18%) are the preferred social networks for this group, while the most commonly used are Facebook (78 %), YouTube (70%) and Twitter (61%).
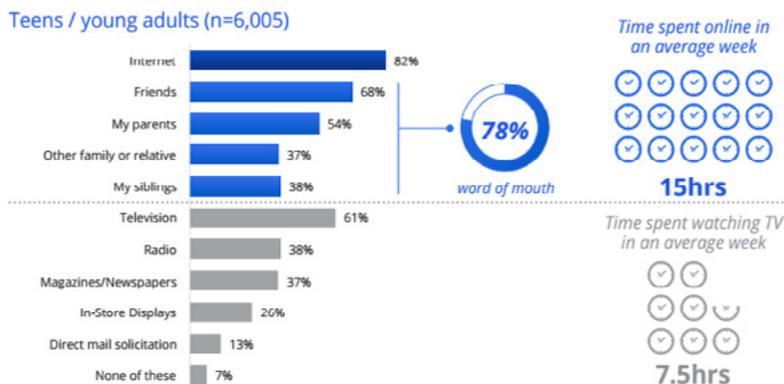
Figure 1. *Young People and Internet Access. Source: "2012 Teens & Twenty-Somethings Research Study" by Ipsos/Google[8] (2012)*

For the Ipsos/Google study, the digital video platforms are crucial in order to reach the teenage market (nine out of ten teenagers watch videos online, furthermore, as many as two out of five dedicate more time to watching videos on the web than watching television).

Figure 2. *Teenagers' Internet Consumption Exceeds their Television Consumption. Source: Ipsos/Google (2012)*

In fact, many are spending more time watching online videos than TV – **YouTube is most used**
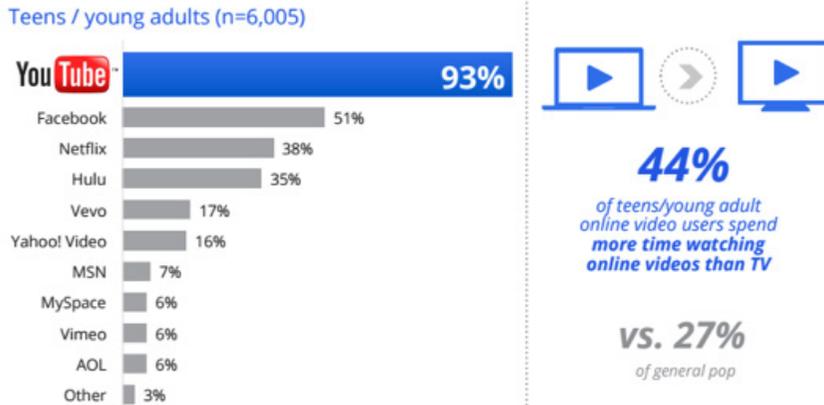
Online video websites used

Teens / young adults (n=6,005)

You Tube — 93%
Facebook — 51%
Netflix — 38%
Hulu — 35%
Vevo — 17%
Yahoo! Video — 16%
MSN — 7%
MySpace — 6%
Vimeo — 6%
AOL — 6%
Other — 3%

44%
of teens/young adult
online video users spend
**more time watching
online videos than TV**

vs. 27%
of general pop

Figure 3. *Web Channels for Teenage Viewing of Videos.*
Source: Ipsos/Google (2012)

Most appealing type of advertising

Entertaining, exciting, surprising and interactive are types of advertising
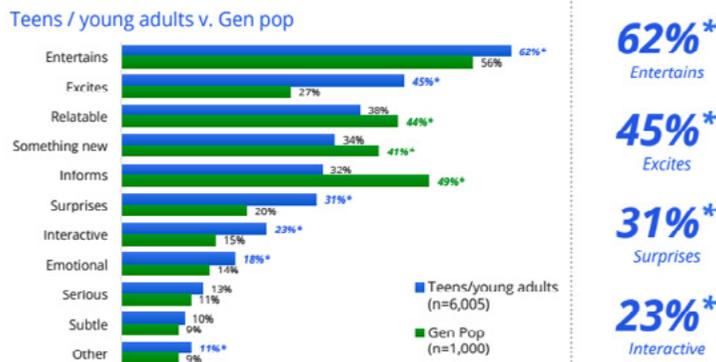more appealing to teens and young adults than the general population

Teens / young adults v. Gen pop

Entertains — 62%* / 56%
Excites — 45%* / 27%
Relatable — 38% / 44%*
Something new — 34% / 41%*
Informs — 32% / 49%*
Surprises — 31%* / 20%
Interactive — 23%* / 15%
Emotional — 18%* / 14%
Serious — 13% / 11%
Subtle — 10% / 9%
Other — 11%* / 9%

■ Teens/young adults (n=6,005)
■ Gen Pop (n=1,000)

62%*
Entertains

45%*
Excites

31%*
Surprises

23%*
Interactive

Figure 4. *Types of Advertising Most Attractive to Teenagers.*
Source: Ipsos/Google (2012)

With respect to following brands through social networks, according to the

study by The Cocktail Analysis and Arena, two out of three social network users follow brands on these platforms. Of these, four out of ten do so actively, interacting with them. However, the user is becoming ever more selective: 56% of social network users have, on an occasion, stopped following a brand which only published advertising content. For users, the presence of brands on social networks provides certain attributes: Facebook and Twitter foster an image of transparency, while Instagram and Pinterest provide an enjoyable experience. Considering the different types of activities on social networks, the dissemination of non-commercial content attributes is conducive to construction, innovation and quality, while responding openly to comments conveys confidence, closeness, commitment, transparency and honesty.

2. Materials and Methodology

The main objective of this study is to identify the elements that characterize brand communication activities based on content -branded content- aimed at a teenage market and featuring famous people –celebrities-. Apart from the main goal, the following are secondary:

- Identify the main channel used to disseminate the contents of the nuclear brand.

- Describe what transmedia formats make up the universe of communication activities based on brand storytelling, especially in the use of digital channels to diffuse satellite broadcasting contents, according to the classifications proposed by Scolari (2009) and Rodríguez, Ortiz and Sáez (2014).

- Analyze the presence, and assess the integration, of brand communication in activities based on storytelling branding.

- Identify the contribution made by celebrities to brand communication, derived both from its presence in the contents themselves, and for the dissemination of messages through social networking spaces.

There are three fundamental aspects to the hypothesis:

- Brand communication activities based on celebrity content, mostly difused on YouTube.

- The prevalence of the brand and the length of the content is characterized by being occasional and transmedia in nature.

- The celebrity or influencer contributes to brand communication, not only by means of his or her starring role in the content, but also by broadcasting messages through personal spaces on social networks.

To achieve the objectives and contrast the hypotheses, the methodology is based on an exploratory study featuring ten cases, taken from a convenient sample of brand communication activities that meet the following criteria:

a. corporate activities and / or broadcast advertising communication in the Spanish market;

b. they are based on branded content, that is, carried out in the format of branded content;

c. they contain the presence of celebrities;

d. they target a teenage market (14-17), given the brand 's sector and the market on which it is focused.

The ten communication activities were temporarily analyzed between September 2012 and December 2014. In each of the cases studied, the following variables were identified:

- Thematic context and values, based on the classification proposed by Schwartz (1994): power, achievement, hedonism, stimulation, self-direction, universalism, benevolence, tradition, conformity and security.

- Brand: the appearance of the brand within the content, the presence of both communicative activities on social networks and highlighted activities.

- Transmedia universe: transmedia formats used from Rodríguez, Ortiz and Sáez (2014) and broadcast type -offline/online-. Offline refers to that content which is broadcast by television, film and radio, while online refers to dissemination by any of Internet digital platforms.

- Type of creative strategy, from Scolari (2009). This author considers the creation of micro-stories, the creation of parallel stories and creating other peripheral stories that can be considered more or less distant, or macro-story satellites, and finally the creation of platforms for content created or generated by the consumer –UGC-[9].

- Celebrity: the inclusion of famous people in social networking spaces.

These variables will allow us to identify the elements that make up the communication activities which are based on branded content and the presence of celebrities. Furthermore, by studying the activities of the sample from the transmedia universe, and the type of creative strategy proposed by Rodríguez, Ortiz and Sáez (2014) and Scolari (2009) respectively, the main channels and formats that make up the universe can be described. Finally, brand and celebrity variables are fundamental in order to determine the degree of brand presence in the content, on the one hand, and the level of involvement of the celebrity in brand communication, on the other. The study sample is included in Table 1.

The field work was carried out between January and June 2015, supplemented by desk research to establish the theoretical framework of the subjects of the study: branded content strategies, branded content, marketing influence, transmedia narratives and access to digital platforms by young people.

	Title	Sector of activity (InfoAdex)	Advertiser	Brand	Release date
1	#XQEsperar	Food	Risi	Risi	May 2013
2	Dreamland	Drinks	The Coca-Cola Company	Coca-Cola	April 2014
3	Un lugar llamado mundo	Drinks	Cervecera Independiente, S.A.	San Miguel	June 2013
4	Vodafone Yu. No te pierdas nada	Telecommunications & Internet	Vodafone España	Vodafone	September 2012
5	Are you app	Telecommunications & Internet	Telefónica	Movistar	November 2012
6	#RedLipsTodosLosDías	Beauty & hygiene	L´Oréal	L´Oréal Paris España	November 2014
7	La huida	Telecommunications & Internet	Energy Sistem Soyntec S.A.	Energy System	November 2012
8	Mis cinco de Chenoa	Beauty & hygiene	Avon Products, Inc.	Avon	July 2014
9	La otra película	Culture, education & mass media	Sony Pictures Entertainment, Inc.	Sony Pictures España	December 2014
10	Coca-Cola Music Experience	Drinks	The Coca-Cola Company	Coca-Cola	August 2013

Table 1. *Study Sample. Source: the writers*

3. Results

The main results of the field work are presented in tables 2 and 3:

Identification		Thematic context & values			Transmedia universe	
Title	**Brand**	**Content type**	**Thematic**	**Values (Schwartz, 1994: 19-45)**	**Media**	**Transmedia formats (Rodríguez, Ortiz & Sáez, 2014)**
#XQEsperar	Risi	Web serie, song, videoclip	Music	2. Achievement. 3. Hedonism. 4. Stimulation	Television, Internet	Web access, outtakes (Bloopers), soundtrack, second screen, social networks
Dreamland	Coca-Cola	television serie, song videoclips, musical tour	Music	2. Achievement. 3. Hedonism. 4. Stimulation	Television, Internet	Web access, TV programme, news, chapters promos, new season or premiere promo, photos, social networks, serie promo, web exclusive sequences, inverse product placement, contests, meetings with viewers, better moments, making of, Twitter figures profile, app
Un lugar llamado mundo	San Miguel	Song, videoclip, radio programme, television programa, musical tour	Music	3. Hedonism	Radio, Television, Internet	Web access, TV programme, photos, social networks, meetings with viewers, making of, webisodes
Vodafone Yu. No te pierdas nada	Vodafone	Television programme, radio programme	Music	3. Hedonism	Radio, Internet	Web access, news, photos, meetings with viewers, social networks, app
Are you app	Movistar	Web serie	Technology. Social Networks. Music	4. Stimulation	Internet	Web access, social networks, serie promo, making of

Identification		Thematic context & values			Transmedia universe	
Title	Brand	Content type	Thematic	Values (Schwartz, 1994: 19-45)	Media	Transmedia formats (Rodríguez, Ortiz & Sáez, 2014)
#RedLipsTo-dosLosDías	L´Oréal	Video tutorial	Beauty advices	1. Power. 2. Achievement. 3. Hedonism. 4. Stimulation. 10. Security	Internet	Web access, interviews cast&crew, creative works, opinion and expression platforms, photos, social networks
La huida	Energy System	Short cuts	Thriller	1. Power	Internet, cinema	Web access, interviews, social networks
Mis cinco de Chenoa	Avon	Video tutorial	Ways of life, advices	2. Achie-vement. 3. Hedonism. 4. Stimulation. 10. Security	Internet	Web access, outtakes, mobile access, photos, social networks, mee-tings with viewers
La otra película	Sony Pictures	Web serie, short cuts	Cinema	1. Power. 2. Achievement. 3. Stimula-tion. 4. Self-direction. 5. Universalism. 6. Benevolen-ce. 7. Security	Internet	Web access, outtakes, special episodes, making of, inverse product pla-cement, social networks
Coca-Cola Music Experience	Coca-Cola	Television programme, radio program-ma, videoclip, musical tour	Music	2. Achie-vement. 4. Stimulation	Televi-sion, Internet	Web access, interviews cast&crew; creative works, mobile access, special episodes, special programmes, social networks, inverse pro-duct placement, official forums, merchandising, relevant information, meetings with viewers

Table 2. *Study Results: thematic context, values and transmedia universe. Source: the writers*

Identification		Brand		Celebrity	
Title	Brand	Brand presence	Presence on social netwoks	Famous figures	Social networks on which celebrity mentions the BC action
#XQEsperar	Risi	Occasional	Youtube, Facebook, Instagram, Pinterest	Lucía Gil, Adrián Rodríguez, Angy Fernández, Abraham Mateo	Twitter, Instagram
Dreamland	Coca-Cola	Omnipresent	Twitter, Facebook	Christian Sánchez, María Hinojosa (main actors)	Twitter, Facebook
Un lugar llamado mundo	San Miguel	Omnipresent	-	Mika, Javier Limón	Twitter
Vodafone Yu. No te pierdas nada	Vodafone	Omnipresent	Facebook, Twitter, Instagram, Youtube	Dani Mateo	Twitter, Instagram
Are you app	Movistar	Occasional	Facebook, Twitter, Youtube	Jimmy Barnatán & Aída Folch (main actors)	Twitter
#RedLipsTodosLosDías	L´Oréal	Omnipresent	Twitter, Instagram, Youtube	María Valverde	Twitter
La huida	Energy System	Occasional	Youtube, Facebook	Cristina Pedroche	Twitter
Mis cinco de Chenoa	Avon	Occasional	Youtube	Chenoa	Twitter, Youtube
La otra película	Sony Pictures	Occasional	Twitter, Youtube	Rubius, Mangel	-
Coca-Cola Music Experience	Coca-Cola	Omnipresent	Twitter, Youtube, Facebook, Tuenti	Pablo Alborán, Auryn (main artists)	Twitter, Facebook

Table 3. *Study Results: brand and celebrity. Source: the writers*

As for the type of content, four activities only have one type and two activities, both from Coca-Cola, combine four types: *Dreamland* includes a television series, music videos and a musical tour, and the *Coca-Cola Music Experience* program has TV, radio, video and a musical tour. *#XQEsperar* Risi is based on a web series, a song and video clips, while San Miguel's *Un lugar llamado mundo* is the activity which contained most forms of content, with five: song, video, radio , television and a musical tour .

In total, twenty four content types have been identified for the ten activities, with an average of 2.4 (fashion was included in one of the content types). The most popular content type is the video clip (in four cases), followed by web series, songs, television programmes, radio programmes and musical tours, each of which appear in three cases.

Music is present as a theme in six of the ten activities, while the rest are based on advice clips (*#RedLipsTodosLosDías* and *Mis cinco de Chenoa*) and cinema by means of short cuts (*La huída* and *La otra película*).

In the ten communication activities, twenty eight values have been identified, apart from those of the Schwartz classification (1994), hedonism -the importance of pleasure, personal gratification and the enjoyment of life- and stimulation -the importance of innovation and challenge- being the most popular; they both appear in seven cases. Achievement -the search for personal success- appears as a value in six activities.

Apart from these results relating to thematic context and values, it can be affirmed that communication activities featuring music as a theme are the ones which combine the most with other content types, and which transmit values based on hedonism and stimulation.

All the communication activities analyzed have presence on the Internet; four of the ten exclusively, while the remainder also include in their media mix television (four cases), radio in two cases -*Vodafone yu*. *No te pierdas nada* and *Un lugar llamado mundo*- and cinema in the case of *La huída*. In five activities, the combi-

nation of two media is used -three of them with Internet and television- and only *Un lugar llamado mundo* appears in three media (Internet, radio and television).

If we look at the transmedia formats proposed by Rodríguez, Ortiz and Sáez (2014), we find that there are seventy one formats used by ten activities, with an average of 7.1. Dreamland and *Coca-Cola Music Experience* are activities which bring together more transmedia formats, with sixteen and twelve respectively.

All the activities feature web access and social networks as transmedia formats (even *Un lugar llamado mundo*, which doesn't have its own spaces, uses the brands' spaces to share content related to the activity); photos (5); meetings with viewers (5), making of (4), product placement (3) and interviews (3) are the most popular formats.

With respect to the presence of the brand in the contents, in five cases, they can be categorized as omnipresent given that they appear in more than 75% of the content. In the remaining activities, the presence is occasional; no more than 25% of the duration.

Nine of the ten communication activities, have their own spaces on social networks (*Un lugar llamado mundo* is linked to brand spaces), the average being 2.8 given that we can count on a total of twenty five spaces on social networks. Three activities have presence on four social networks: *#XQEsperar*, *Vodafone Yu., No te pierdas* nada and *Coca-Cola Music Experience.*

YouTube is the most popular social network among the communication activities, given that eight have their own video channel. Facebook and Twitter appear in six cases and three activities are present on Instagram.

In relation to the publication of content on social networks by celebrities, in nine out of ten cases, the content contains information; only in the cases of Sony Pictures' *La otra película* and the youtubers Rubius y Mangel is there no published content. Twitter is the social network most used by celebrities, given that nine of the ten use this platform; in four cases, this is the only network used and in five,

it is used in combination with another social network: Instagram being the choice of Abraham Mateo and Dani Mateo, the stars of *Dreamland*, and Pablo Alborán for the *Coca-Cola Music Experience* tour, broadcast on Facebook; Chenoa with Avon's *Mis cinco de Chenoa* is the only celebrity to use their YouTube channel to disseminate brand contents.

Celebrities such as Abraham Mateo, Angy Fernández, Dani Mateo, Pablo Alborán and Auryn frequently publish messages with references to brands (@risipop, @vodafoneyu, @CocaCola_es) and or include tags and links to the activities (*#XQEsperar*, *#CocaColaMusicExperience*). Other celebrities like Mika, the singer of San Miguel's *Un lugar llamado mundo*, Aída Folch, the star of Movistar's *Are you app* and Cristina Pedroche, the protagonist of Energy Sistem's *La huída*, only publish one message.

Figure 5. *Publication Relating to #XQEsperar by Abraham Mateo.*
Source: Instagram

Figure 6. *Dani Mateo's Publication: Vodafone Yu. No te pierdas nada. Source: Instagram*

Avon is the brand which uses celebrity promotion the most in its promotions, given that Chenoa regularly promotes its contents by means of the hashtag *#Mis5*.
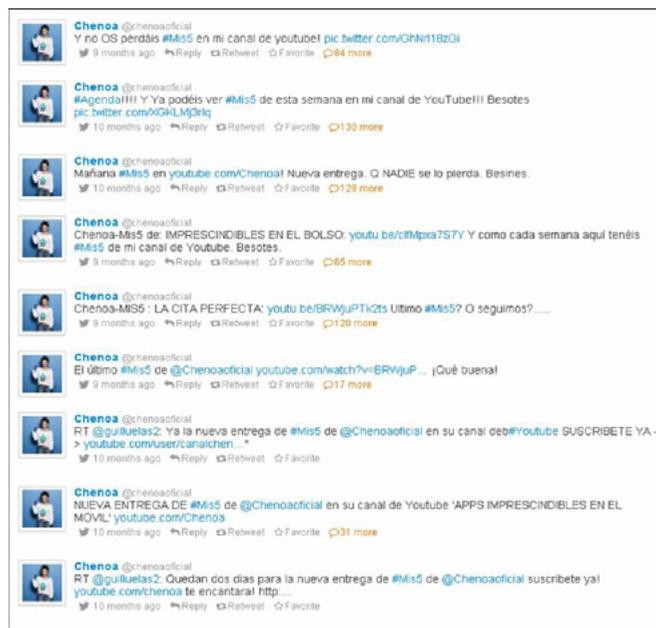

Figure 7. *Publications by Chenoa using the hashtag #Mis5. Source: Topsy*

In terms of creative strategy type, according to Scolari (2009), in seven of the ten cases, UGC platforms have been created; in five cases, there are parallel and peripheral stories and there are four activities which include interspersed micro-stories. Only in the case Coca-Cola's *Dreamland* can we find four creative strategies, while Avon's *Mis cinco de Chenoa* and the *Coca-Cola Music Experience* present three creative strategies.

#XQEsperar by Risi, Coca-Cola's Dreamland and the *Coca-Cola Music Experience*, standout as having been created by these communicative activities.

In the first case, the brand has site products (Risketos and Triskys). In addition, interaction is encouraged by throwing a question to the audience during the last fifteen seconds of each episode in the second season, inviting users to respond using the hashtag #xqesperar2. In the first twenty seconds of each episode a summary of the comments received is shown and heard at the same time, and even incorporated into the development of the plot. On television, in addition to the ten episodes issued by Neox, promos were launched in all of the group's channels, and the programme was ranked as the second most viewed option among young people aged between 12 and 16, with a 12.7% audience share[10].

In the case of *Dreamland*, in spite of viewing figures not fulfilling expectations, the activity was innovative for its integration of the brand the branded content activity as well as for the transmedia formats employed. In the series, set between fiction and reality, the actors were singers and dancers playing themselves, they interpreted stories which very close to their own lives and had similar aspirations to those of their characters

From September 2013, until the premiere of the series on 28th March 2014, content related to the series was published on *Dreamland's* digital spaces: videos of the actors, auditions, rehearsals and visits by popular artists and so on. Actors and singers like Pablo Alborán, Shakira and Ricky Martin participated in the development of *Dreamland* and a group of actors from the series created the ensemble *Dreamland - Coca-Cola* thanks to an agreement with Sony Music and RLM. The songs composed by artists from the series were used by Coca-Cola in their

advertising campaigns, and the soft drink brand's advertising sites appeared in the development of the plot. *Dreamland* had a strong presence on the Coca-Cola website, given that within its own *Music Experience* section, several videos about the show and blog entries were included. For the series website, Coca-Cola appears with several references, since in almost all of the videos that can be viewed on the web, the protagonists appear consuming the product, or in a scene where references to the brand are made (logo, corporate color and so on). It also includes the video #ComparteCocaColaCon and information about the agreement with Mediaset, which is also the location for the filming of the series. In addition, the website has a customized background which promotes the *Coca-Cola World Smile* application, where more can be learned about the series.
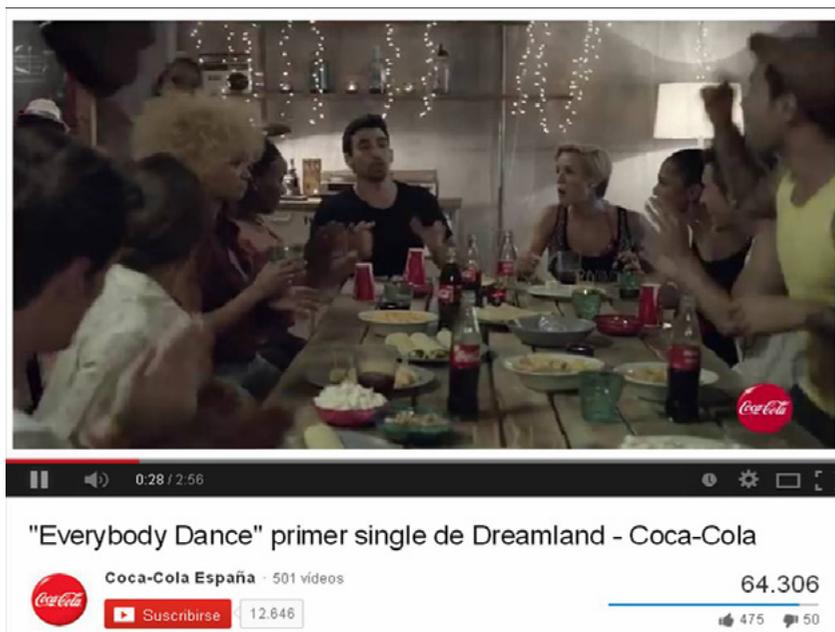
Figure 8. *Videoclip of Dreamland – Coca-Cola.*
Source: YouTube

Figure 9. *Presentation of the Series, Dreamland at the FesTVal de Vitoria in 2013.*
Source: Google

Figure 10. *Coca-Cola Product Placement in the Series Dreamland.*
Source: Cuatro (Mediaset)

As for the *Coca-Cola Music Experience*, among other content, the programme broadcasts music, news, interviews with artists and features surprises for its followers; furthermore, the tag #CocaColaMusicExperience appears superimposed onto the screen in order to encourage interaction.

Similarly, in the YouTube channel, related content and street marketing activities with street artists such as Pablo Alborán are broadcast; they became viral videos that contributed to the promotion of the branded content. The band Auryn interacts through their CocaCola_es accounts with Twitter and Instagram, and they regularly publish information about the content. Furthermore, the activity was complemented by the space in which the songwriter and DJ, Carlos Jean appeared in the Antena 3 TV series *El Hormiguero*.

Two of the ten cases analyzed have radio as their principal media: San Miguel's *Un lugar llamado mundo* and Vodafone Yu.'s *No te pierdas nada*. In the first case, the activity began with the 2013 *canción del verano* (song of the summer) featuring Mika; it then went on to became a radio and television programme. However, this activity does not have its own space on social networks; it uses the brands' spaces which have direct links to the social network website of the activity. The tag # lacancióndeSanMiguel presented a high level of activity on networks between June and October 2013, and the video for Mika's song has exceeded three million views. For its part, the *Vodafone Yu*. programme *No te pierdas nada*, can be highlighted for its publication of images through Twitter and Instagram, with a high level of involvement from its presenter, Dani Mateo.

The activities *Are you app* from Movistar, *#RedLipsTodosLosDías* from L'Oréal and Energy Sistem's *La huída* stand out for the mechanisms used to create interaction with the users. In the first case, viewers can get involved by recounting their experiences with new technologies and can even participate in the web series' soundtrack, costumes and scenery.

L'Oréal has promoted the participation of users by encouraging them to send pictures of their lips, wearing lip gloss. Despite the low participation Maria Valverde achieved through this activity's spaces on social networks, the two pub-

lished tweets received 1,232,344 retweets and favorites. In the case of *La huída*, users were able to suggest alternative endings through Twitter with the hashtag #EsMiHuída.

Avon's *Mis Cinco de Chenoa* has a high involvement from the star, who broadcasts and promotes the eleven video tutorials through channels like Twitter and YouTube. On Facebook, the singer performed what can be considered a continuation of the activity's branded content; the hashtag #HappyDingDong shows a different product every day, which can be ordered through the brand's distributor.

Finally, the four short cuts from Sony Picture's, *La otra película* have been reproduced millions of times on YouTube, largely down to the fact that its protagonists, Rubius and Mangel, are two well-known youtubers, although the activity had a particular promotional purpose for the cinema release of the feature film, *Fury*, so its presence on social networks was timely .

More than one hundred images of the results of the case analyses can be viewed at this link: http://bit.ly/1MG9lEl.

4. Discussion

The results demonstrate the suitability of the web series innovation as a communicative space in which to explore strategies based on interactivity and co-construction of the story, thanks to the involvement of the viewer. Moreover, the analysis of the study sample allows us to reach the following conclusions.

Firstly, we have found a variety of brand strategies differentiated by the proliferation of content -not always generated solely by the brand- and the predominance of some media over others. The fusion of content and the concept of celebrity through multimedia communication strategies are also noteworthy.

Secondly, the transmedia stories of brand communication activities which have been analyzed are a clear example of the peculiarities of the current cultural industries, in which the consumer stands as an active and participatory agent, and

the changing communication paradigms brought about by new technologies. This is evidence of the changing times, in terms of communication, which we live in.

Looking again at the hypotheses of this study, we can see a lack of global vision and a comprehensive strategy for the presence of the celebrity, which, as we have seen, is important for increased virality and harnessing the power of recommendation. In this regard, we are able to state that there is still a long way to go in order to obtain maximum benefit from such activities in terms of trade and communication.

As for the media used by most advertisers, there seems to be a consensus on the use of YouTube as the most popular social network for broadcasting related content, therefore, we can say that the hypothesis is proved by our work. Not so with the second hypothesis, which is refuted: we started with the premise of finding an occasional and transmedia brand presence in these branded content activities, but the study in fact shows a high, and sometimes forced presence, impeding the natural development of the narrative discourse. There is a need for greater professionalism and for the advertiser to understand the philosophy of these spaces, in which the presence of the residual brand must be for the benefit of the content. Finally, the third hypothesis demonstrated certain nuances: celebrities are not regular when it comes to broadcasting and publishing on their brand communication network social spaces; communications are carried out without taking full advantage of the possibilities of interaction offered by networks, such as tags, brand mentions and so on. In general, the monitoring of messages by the prescribers of communication activities is missing.

Apart from the hypotheses, in general, we can affirm how the use of music proves to be common when it comes to teenage audiences connecting with branded content activities. It is, therefore, a resource where we can locate the common denominator of all the cases studied.

Another aspect that is demonstrated is how aware of this process of constant change, professionals from the communication and advertising industry are; hence the effort to design communication solutions under narrative formulas that allow multiplatform distribution, encouraging interaction between prosumer and brand.

In the era of post-interruption, characterized, among other things, by the fragmentation of audiences due to the multiplicity of channels, advertainment activities are based on hypermedia and multi-platform content; stories that seek to offer a value proposition and complement the purchasing experience and the consumption of the user.

In short, branded content is presented as a stream of endless possibilities, considering the communication and creativity of the brand in response to new forms of relationships which the multiscreen consumer demands; and that the advertising industry professionals offer their customers the solution of transmedia storytelling.

Notes

[1] Disponible en http://bit.ly/1FWEwtJ. Consultado el 12/05/2015.

[2] Según Nielsen, el 92% de las personas se fían y valoran positivamente las recomendaciones de su entorno directo, realizado a través de un canal no 2.0. Extraído de http://bit.ly/1FqAyZs. Consultado el 11/03/2015.

[3] Pueden contrastarse: 1. "El fenómeno de las redes sociales. Percepción, usos y publicidad". Disponible en http://bit.ly/1bc5iCl. Consultado el 11/03/2015. 2. "Estudio sobre uso, interés, conocimiento y percepción de la blogosfera española". Disponible en http://bit.ly/18T2sAv. Consultado el 11/03/2015.

[4] Disponible en http://bit.ly/1FNq6vN. Consultado el 12/03/2015.

[5] Extraído de http://cnet.co/1Lfmc2q. Consultado el 15/06/2015.

[6] Datos extraídos de la "VI Oleada del Observatorio de Redes Sociales" de The Cocktail Analysis y Arena. Recuperado de http://bit.ly/1E7EvR2. Consultado el 11/03/2015.

[7] Recuperado de http://bit.ly/18tGiW7. Consultado el 17/04/2015.

[8] Recuperado de http://bit.ly/1EjJvPI. Consultado el 11/03/2015.

[9] Creation of interstitial microstories, creation of paralel stories, creation of peripheral stories that can be considered more or less distant satellites of the macrostory, creation of user-generated content platforms.

[10] Fuente: Kantar Media. Pueden verse resultados de la acción, con valoración económica, en https://youtu.be/3vrLWxg0oOw.

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