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Marketing in the Digital Era: the rise of the Second Screen

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ABSTRACT

The main aim of the following dissertation is to provide a thorough representation and analysis of the current media environment and give an in depth look at its very revolutionary impact on the advertising and marketing techniques of businesses, both from an international and an Italian perspective. This all-new media environment has, without a doubt, triggered the need to create and subsequently adapt to all-new advertising mediums and techniques, above all the so called "second screen", which is namely the use of a computing device (usually mobile, as smartphones and tablets) in order to provide an enhanced viewing experience for content on another device (usually television); this responds to the new customers' needs and expectations of a more integrated and interactive, and simply more full experience, and has proved to be a business opportunity not to be missed for companies, both in the media environment and in other business fields. Failure to do so, might end up bringing about strategic issues for companies. In order to comply with this objective, many real-world case studies and examples are presented, altogether with a proper analysis of the underlying changes in the narrative techniques that are used in the new advertising environment, above all, mixed-media storytelling. Accordingly, the first chapter presents an introduction to those all-new narrative techniques which were born and exploded in the digital age and are increasingly used in brands' communication strategies, altogether with a snapshot of the new cultural and media paradigms of the Digital Era; all this to provide a better overall understanding of the digital customers' needs, habits and expectations. The second chapter moves on with a global analysis of the new strategies involving those narrative techniques, with a particular focus on the integration between

television and the now ever-present mobile devices: the second screen; in order to do so, the analysis begins with real-world data analysis on the usage of such mobile devices during television viewing, showing a clear tendency towards second-screening, both in terms of social television (namely, the use of mobile devices to follow up conversations on social media regarding what is being watched) and in terms of experience enrichment (which is namely the introduction of additional content and features on the mobile device, both via browsers and dedicated apps). The chapter proceeds further with an overview of the main second screen tools and techniques, altogether with a selection of examples of successful second screen campaigns that have been carried all over the world. In particular, as for the third chapter concerning the Italian media and marketing panorama, a case study has been built, providing real-world data analysis and a snapshot of its current state, altogether with a particular focus on the De' Longhi/Kenwood case of an actual second screen campaign that was carried out in the past year, as a companion to the television shows "Bake Off Italia" and "Molto Bene".

CHAPTER I – THE RISE OF NEW CULTURAL PARADIGMS

INTRODUCTION – THE MEDIA ENVIRONMENT: NEW FACTS

Can You Recall The Last Time Your Phone Was *Not* Within Ear Shot?

63% of smartphone owners keep their phone with them for all but an hour of their waking day. 79% keep it with them for all but two hours of their day.

1 out of 4 of all respondents didn't recall a time in their day when their phone was not within reach or in the same room.

Whether it is a weekday or weekend, the amount of time away from one's phone didn't vary—it is a *critical tool* for connecting with friends, family and colleagues every day.



1

Technology has changed quite a lot in the past 30 years—most definitely even in the past year. Today's consumer is more connected than ever, thanks to the proliferation of digital devices and platforms. Content that used to be available only through specific channels, such as print and broadcast television, can today be delivered to consumers through their multiple connected devices, which they always keep by their side.

These changes are driving a proper media revolution and blurring traditional media definitions. In fact, for instance, each American owns on average four digital devices, and the average U.S. consumer spends 60 hours a week consuming content across devices²; smartphone

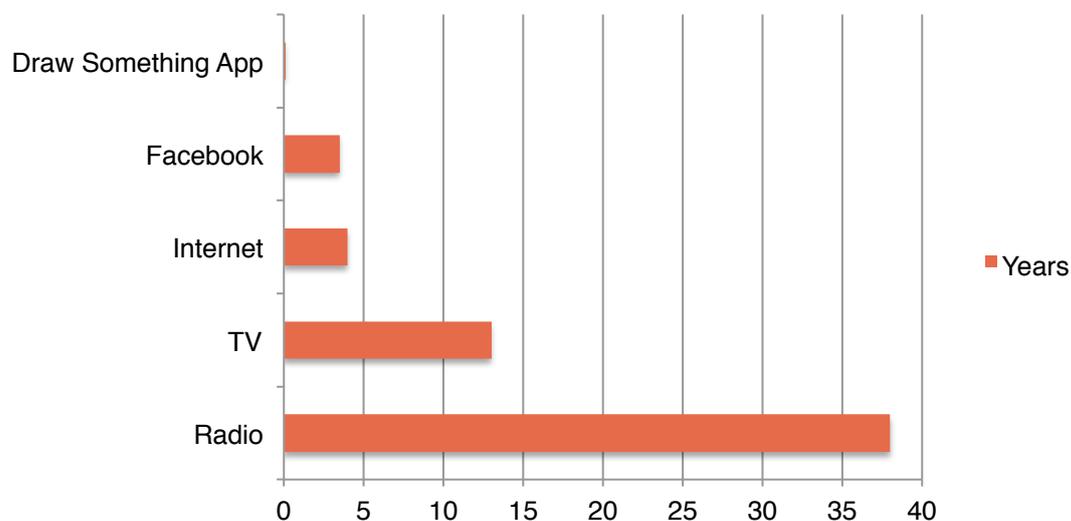
¹ www.fastcompany.com (2013)

² Nielsen (2013)

adoption has increased by 20% in the past three years, so we shall be expecting some even more revolutionary changes in media in the near future.

Data at hand, it is very evident how different and more dramatic the changes we are undergoing are, compared to other groundbreaking technological revolutions past generations have gone through.

Time to reach 50m users



3

The chart above shows how long (in years) the most important and radical technological innovations have reached the 50 million users mark.

Anyone would say the radio, which was invented and started diffusing towards the beginning of the 1900s, has been the first mass media revolution in people's everyday lives, after the boom of the newspaper: the radio, at that time, became an all-new means of expression and communication for people all over the world, radio shows slowly started becoming more and more popular, making their way into people's homes and daily lives, slowly but surely.

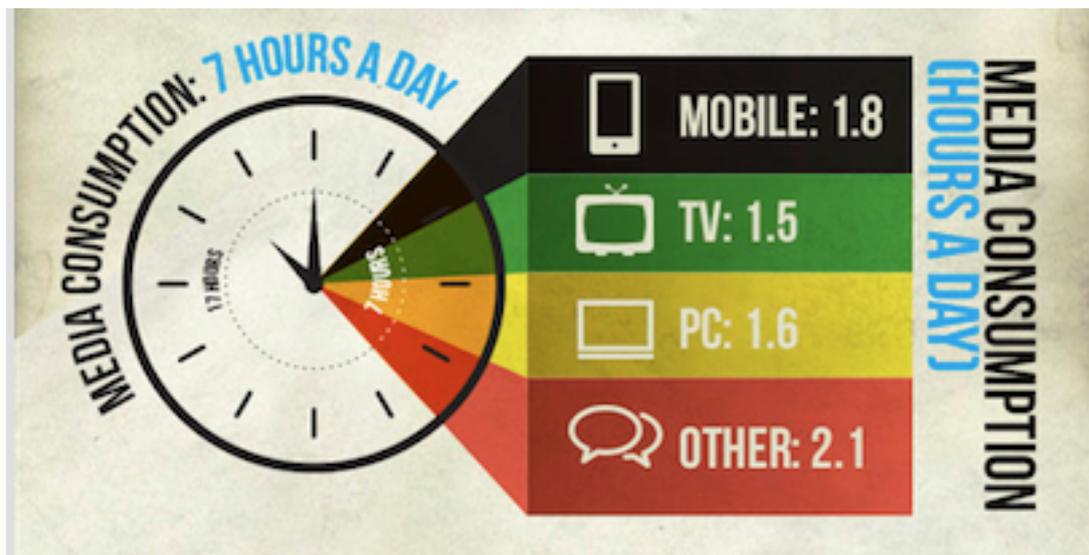
³ SuperMonitoring (www.supermonitoring.com), (2013)

Why was the radio so revolutionary back then, you may wonder? The main reason resides in the fact that radio messages can be very easily diffused and can serve multiple functions, spanning from information, to entertainment, and possibly even more, thanks to their global appeal. Speaking of revolutionary media technology, the television is worth mentioning as well; it is now one of our world's most important means of communication, and has been influencing our lives since it was developed over 80 years ago, in the 1930s. Since its introduction, the TV took about 13 years to reach 50 million users. Television was the first truly globally appealing mass media: thanks to their own audiovisual characteristic, television messages can overcome social and cultural barriers, while the ease of transmission allows them to cross national borders and large geographical distances. Looking at the chart, however, shows some kind of a trend: the Internet, which was, to me, the biggest media revolution we have ever undergone, has only taken 4 years to reach the 50 million mark. Let alone Facebook, which took 3 and a half years and (I realize it is kind of an extreme example) the Draw Something app only 50 days, which is quite unbelievable, considered it is not a life-changing technological revolution.

Obviously, I am not comparing the relevance of the mass media innovations above with that of a smartphone game, but I am pointing it out in order to show how fast the adoption rate of media has become: we live indeed in a fast-paced media environment.

Nowadays, each technological innovation is quickly replaced by new and improved ones, and that has absolutely transformed the way we live our culture, our traditions and simply the way we interact with each other and with technology. Everything is mobile, interactive, interconnected and no one seems to be willing to give that up.

Mobile web adoption is growing eight times faster than web adoption did in the 1990s and early 2000s, so much that mobile web traffic accounts for over 15% of total web traffic: 1.2 billion users are now accessing the web through their mobile devices, and there seems to be no end to this trend; over 50% of all mobile web users now make use of mobile as the primary means of going online.



The table above shows quite clearly how our media consumption (which is, on average, 7 hours a day) has indeed gone towards the interactivity of mobile devices: we spend the biggest amount of 'media' time on our mobile phones (or tablets, for that matter) and PCs, making the TV, the traditional mass media, go into the back burner, or, at least, TV as we have always seen it is not appealing anymore for the new consumers.

1. CONVERGENCE CULTURE: NEW MEDIA PARADIGMS

In today's increasingly digitally integrated and interactive world, where there is no doubt how simply 'telling a story' is not sufficient for the all-experiencing consumer, we have seen the utter rise of digital media,

⁴ Source: www.supermonitoring.com (2013)

which now contaminate every single part of our everyday lives. In the times we live in, the so-called Information Age, we are experiencing an ever increasingly shattering shift towards the digitalization of life, making it necessary for academics to review techniques and theories which are no longer suitable for the world we now live in.

Accordingly, in the past few years we have seen the rise and steady growth of a number of theories which emerged in media, film, television, narrative and game studies that better and more formally define the rise of what has been described as transmedia, cross-media and distributed phenomena. Basically, they all involve the employment of multiple media platforms for expressing a fictional world.

Today's media landscape, thus, is a mix of emerging technologies and subsequent all-new cultural practices; such features cut across many different media types and cultural communities and can be summarized in eight main points (H. Jenkins, 2006). The media landscape we are now living in is thus:

- *Innovative* – the times we are living in are characterized by a deep and profound technological change; our culture is in the ongoing process of absorbing, adapting to and adopting the new media that keep being created and that are dispersed. There have certainly been other revolutions in communication in the past: the shift towards literacy from orality, the rise of print culture, the emergence of modern-day mass media in early 1900s, to name a few. Those revolutionary changes have usually been followed by a period of very slow adjustment. When it comes to the technological revolution that we are in, however, it is actually not showing any sign of a slowdown; technology turnover is very rapid and the subsequent cultural impact cannot be foreseen. Nowadays, the introduction of new media technologies leads to social

and aesthetic experimentation (the so-called 'cultural plenitude'); this happens because our cultural conditions are ready for a change, new media technologies have managed to lower entry barriers into the cultural marketplace and institutions which would traditionally lead the innovation processes are beginning to see a decline in their influence. All this has resulted in an increasing diversification of cultural production, broadening thus the means of expression, both of the single person and the collectivity, allowing for the spawning of different uses of technology, the rise of new aesthetic responses and the possibility to reach many different user communities.

- *Convergent* – now, then, every idea, image, sound, story, brand, relationship and so on will be played and distributed across the widest possible range of media channels. There are two opposite forces that come into play when it comes to the new media environment. The top-down force shaping media convergence is embodied in the decisions taken by traditional massive media conglomerates who have interest in exerting control over each and every possible media system and, as a consequence, in having their content to circulate globally. It is pretty straightforward how it is in such conglomerates' economic interest to move media content that is successful across delivery systems in order to both maximize their profit and broaden their market potential. At the very same time, however, there is another force shaping convergence: it is consumers' bottom-up participatory impulse; consumers now want to be able to control and shape media content flow in their lives. Their motto is now 'I want the media I want, when and where I want it'. As a consequence, media content is pulled into new spaces illegally if it is not available for purchase in the formats consumers want; consumers now take advantage of the all-new media technologies in order to respond to, remix and repurpose existing

content.

Web is made use of by consumers to talk back to media producers or even step in and tell a story of their own about fictional characters and fictional worlds.

- *Everyday* – the technologization of most aspects our lives is without a doubt an ongoing process: media technology is by now fully integrated into our everyday social interactions and have managed to enable greater connection among people that are geographically dispersed, allowing for the possibility to take out media with us wherever we go. There is one main risk, however, with such increasingly intense technologization: technology may end up becoming so familiar that that part of our everyday routines could become invisible to us; we may risk not even seeing the media layer surrounding us any longer.

- *Appropriative* – as mentioned above, all this new technology makes it extremely easy to sample and repurpose media content: sounds, images, videos, ... can be easily quoted and recontextualized, pretty much as easily as we can quote words.

“Our culture communicates through snippets of borrowed media content”

5

People now express themselves by creating collages of images, webpages serve as what old commonplace books were for, namely, a mix of personal expression and borrowed material. Artists have always borrowed from and built upon previously made works, but, thanks to those new technologies, there has been a huge expansion in the amount of people that can get around to expressing

⁵ H. Jenkins (2006)

themselves through media, giving quite a boost to the practice of creative rewriting of previous works. The only issue here can be identified in the (semi-) absolute lack of an ethics of appropriation. Another aspect of the new appropriative media culture can be seen in the fact that we do not simply consume media anymore, we want and feel the need to make them happen: new means of entertainment, as videogames and the computer, are extremely dependent on our engagement. The link between consumers and producers is becoming increasingly blurred, consumers want to be involved in the media experiences that matter to them, they want to be able to create and share their own media with others. Amateur production is finally visible again, after being quite displaced by mass media culture in the 19th century (which pushed amateur production into the underground), and this is (all?!) thanks to the web; the web has sort of provided an infrastructure for amateurs to share their production with others. Such all-new sharing ability has widely motivated media production, on all levels, resulting in quite a boom of media expression.

- *Networked* – one of the main features of media technologies nowadays is that they are interconnected: messages can easily flow across people and places. The traditional “one sender-many receivers” model is slowly but surely moving towards an all-new one, a “many-to-many” model, where each participant can easily make his/her work circulate in a much larger community. Such interconnectedness of new media has been so groundbreaking and is now so deeply rooted in our culture and lives that it has also become a social and professional skill.

- *Global* – another very relevant aspect of new media is that it can flow very fluidly and easily across national borders, transforming thus the way each and every one of us interacts with the world; new communications networks make content accessible and sharable from

pretty much every single part of the world, allowing very different (from any point of view) people to get in touch with each other, providing new opportunities, both to people and to businesses.

- *Generational* – traditional cultures would pass on their traditions from one generation to another; throughout the 20th century, however, this was quite turned around: younger generations, nowadays, have indeed adopted cultural styles, habits and values which are opposite to those of their parents' generation, adapting thus very quickly to the new rate of technological and cultural change. Younger people and adults pretty much live in media environments which are at odds: they use communications in very different ways and thus will interpret the same experience in contradicting ways. This is definitely something that needs to be accounted for both in the creation of cultural products and in the way they are marketed to different audience segments.

- *Unequal* – the media environment we live in has been defined as “elective” in some instances, namely meaning that it is possible for people to opt in or out of different levels and degrees of participation.

When talking about such cultural changes and the subsequently emerging culture (and its studies), Henry Jenkins' '*Convergence Culture*', it is necessary to shed light on three fundamental concepts before going any further into the impact of such changes on narrative and storytelling: media convergence, participatory culture and collective intelligence.

1.1 Media convergence

By media convergence, we usually mean the merging of both old and new media and can be seen as a product, a system or a process; up until the 1990s, people were expecting a digital revolution, which they

believed would completely shatter old media and substitute them for new media, since they were experiencing the increasing substitution of traditional broadcasting in favor of new media (namely, the Internet, websites, computer multimedia, video games, augmented reality, CD-ROMS, and DVDs). However, the outcome was slightly different: new media have not substituted traditional media, but new and old media are now interacting according to completely new (and quite complex) rules; herein, the rise of the convergence paradigm.

Media convergence is, thus, nothing but content flow across multiple media platforms, altogether with the cooperative behavior of multiple media industries and the migratory behavior of the audience, who will go almost anywhere to get the entertainment and the content they want. The point here is that, through the interaction of the elements mentioned above, every story is told, every brand is sold and every consumer gets counted. It is an absolutely shattering revolution compared to the traditional behavior of consumers, who tended to be predominantly passive; now, however, circulation of content across national borders, media systems and media economies depends very heavily on consumer participation.

At this point, it is necessary to clarify that such consumer participation, which is now stronger than ever, is due not only to technological progress, which has given billions of people quick access to the latest digital technologies, but also, and possibly even more, to a cultural shift: consumers are now very keen on seeking out information and making connections between content which is dispersed across media.

1.2 Participatory Culture

Another radical change that has transformed cultural paradigms in the past few years is the shift towards an ever-increasing participatory culture, where private persons (the audience) do not act as consumers only, but also as contributors or producers (the so-called prosumers). This has broken away from what was called 'media spectatorship', which meant that media producers and consumers had completely separate roles: spectators now play a completely different role in the media system, a very active and influential one; media producers and consumers now interact with each other according to a new set of rules, which are, for obvious reasons, still in the making.

This trend is strongly supported by data. For instance, according to a recent study from the Pew Internet & American Life project (2012), more than 50% of all teens have created media content, and roughly 30% of teens who use the Internet have shared the content they produced. In many cases, these teens are actively involved in what is defined as participatory cultures. A participatory culture is, thus, a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing creations, and some type of informal mentorship where experienced participants pass along knowledge to novices.

Obviously, though, not all participants are equal yet: corporations will still retain more power than the aggregate of consumers, let alone the individual consumer.

The main features of participatory culture, the new Web 2.0 cultural paradigms, are, according to Henry Jenkins et al (2009), thus:

- a. Relatively low barriers to artistic expression and civic engagement;

- b. Strong support for creating and sharing one's creations with others;
- c. Some type of informal mentorship whereby what is known by the most experienced is passed along to novices;
- d. Members believe and begin to acknowledge that their contributions matter;
- e. Members feel some degree of social connection with one another: they care what other people think about what they have created, at a minimum.

As technology keeps enabling new means for communication, collaboration, and circulation of ideas, it has given rise to new opportunities for consumers to create their own content the same time. Barriers like time and money are becoming much less significant to large groups of consumers. For instance, movie creation used to require large and very expensive equipment, but now, thanks to technological advances, it can be made with equipment that is much more affordable to a growing number of people. As a consequence, the ease with which consumers can create new material has also grown. Computer programming knowledge is no longer necessary to be able to create content on the Internet. Media sharing over the Internet now works as a platform to invite users to participate and create communities that share similar interests through duplicated sources, original content, and repurposed material. A great example of such are websites like Flickr, Wikipedia, and Facebook, and more generally, social media, which encourage people to submit content to the Internet: information can be submitted and shared effortlessly, and with the need for an Internet browser alone.

Another very suitable example of participatory culture is the rise of the smartphone, which fully embodies its main features, namely interactivity,

identity, and mobility; smartphones' mobility demonstrates once again that media is no longer bound by time and space and can be used and accessed in any context.

On the same note, David Gauntlett, in his *Making is Connecting* (2011), has identified some kind of pattern in our increasingly participatory culture: through making things, people engage with the world and create connections with each other. Both online and offline, people want to make their mark on the world and to make connections. During the previous century, the production of culture was dominated by professional elite producers. But today, a vast array of people are making and sharing their own ideas, videos and other creative material online, as well as engaging in real-world crafts, art projects and hands-on experiences.

Gauntlett argues that we are seeing a shift from a 'sit-back-and-be-told culture' to a 'making-and-doing culture'. People are rejecting traditional teaching and television, and making their own learning and entertainment instead. This all-new set rules calls for new tools. People want to express themselves and to participate directly and proactively in the product development process.

1.3 Collective Intelligence

Convergence happens both in the brains of the consumers and through the social interactions between them.

Each person generates their own personal mythology from all the information bits coming from media flow, but, since the amount of information on any topic is much larger than anyone could process, it is evident how this gives rise to the incentive for us to talk about media to other people. This is exactly how the buzz that now strongly

characterizes the media industry is generated. Collective intelligence is thus nothing but today's consumption process, which is an increasingly collective one: none of us can know everything, we can only know something; the pieces can only be put together through day-to-day interactions.

Pierre Lévy (2007) defines collective intelligence as, "a form of universally distributed intelligence, constantly enhanced, coordinated in real time, and resulting in the effective mobilization of skills. I'll add the following indispensable characteristic to this definition: The basis and goal of collective intelligence is mutual recognition and enrichment of individuals rather than the cult of fetishized or hypostatized communities."

According to him, then, it refers to capacity of networked information communication technologies to enhance the collective pool of social knowledge by expanding the extent of human interactions at the same time.

Collective intelligence is very important for a democratization process, since it is interlinked with knowledge-based culture, which is sustained by collective idea sharing, and thus contributes to a better understanding of diverse societies among different actors.

New media are usually associated with the promotion and enhancement of collective intelligence. The ability of new media to easily store and retrieve information, predominantly through the use of the Internet, allows for it to be shared without difficulty. Thus, through interaction with new media, knowledge easily passes between sources resulting in a form of collective intelligence. The use of interactive new media, particularly the Internet, promotes online interaction and this distribution of knowledge between users.

Another key aspect of collective intelligence has become the now very fundamental role of lead users, who, according to Von Hippel (1986), are users who *“innovate to solve their own needs at private expense and then freely reveal their innovations”*. Companies that are competing in this era, as a consequence, need to account for the existence of tribes made up of fans and amateur experts, who, by their own characteristic are impassioned, united and expert. Technology has absolutely lead to a re-balancing of the power relations between companies and consumers, as it has in media and the arts, on a very large scale, and it does not seem to be stopping, if anything it is going to become increasingly stronger.

Tribes are slowly becoming collective actors in the marketplace and their marketing competencies are proving to be able to rival those of companies themselves. A suitable early example of such may be found, for instance, in Napster (1999), the first ever peer-to-peer music sharing system; what it did was nothing more than index music files stored on a user's computer and share such information with other users in the same network. Its importance, however, is remarkable: not only it absolutely changed the way digital artifacts are distributed, but it actually managed to represent a truly effective concept of global distribution of artifacts that were not developed or controlled by the industries that have built their business models and economical power on the control of distribution; we can tell, then, that Napster represented the very first expression of collective intelligence produced by the interaction between the Internet and computer technology and it was a subversive one, representing some sort of tug-of-war between consumers and producers. Peer-to-peer distribution was soon recognized as subverting the established cultural industries, and created the 'myth' (now quite fully realized) of enthusiast amateurs

producing artifacts of such good quality that they could meet or even beat industrial products.

New media have become for sure enabling technologies that could turn the former consumer of corporate media content from dupe into hero, mastering the new means of production and actively taking part in the creation and distribution of artifacts (mostly in digital format, but lately, with the ever-increasing rise of the 'maker' movement, more and more physical products are being created and distributed by users themselves – see 3D printers). And indeed, the new technologies have led to an emerging media practice where users participate on a significant note in the production and distribution of the cultural industry's goods.

This is the environment that has favored the rise of the concept of lead users; as I said above, Von Hippel defines them as consumers facing needs that will become general in a given marketplace, but are actually facing them months or years before the whole of the marketplace encounters them, and are in a place where they will benefit significantly by obtaining a solution to their needs. As a consequence, because they do trigger innovation, they are considered to be one example or type of the creative consumers phenomenon, that is, those "customers who adapt, modify, or transform a proprietary offering" (Berthon et al, 2007). The importance of such lead users on innovation processes has proved quite critical nowadays.

The importance of online communities wants and their acquired knowledge through the actual use of products make them an essential external resource for new product development; some customers are not only knowledgeable about the products, they are able to and will develop their own new products: they have and exchange knowledge

concerning specific product fields and online communities perfectly represent virtual meeting places for innovative users to discuss opportunities for new products and ideas for product improvement.

A good example of the importance of online communities in product development (which is indeed something companies need to start accounting for, in order to both be able to adapt to this new situation and be able to take advantage of it) is “alt.coffee”, a Usenet newsgroup dedicated to everything coffee, where the members of the community share their ideas and thoughts about how coffee machines and roasters can be improved in order to enjoy the optimal coffee pleasure. The group realizes everyone has to start somewhere in their journeys through the world of coffee, with the expectation that every member will perform some research, reading and/or experimentation on their own time. In the end, it results in a free flowing forum of coffee information for home roasters a place where people with diverse backgrounds and various levels of expertise can join in on the same discussions: not all members have a dedicated website or want to enter the coffee business; many contributors are just coffee lovers looking to improve their knowledge and skills.

Another interesting example of online community-led innovation is the niketalk.com website, which was born in 1999 and made up of devoted basketball players and sneaker enthusiasts. On NikeTalk.com, new shoes are entirely developed by users: new designs are discussed, evaluated and improved within the community. It has been also used and is still used to this day by brands as a tool to perform free research; for instance, Nike has reproduced very niche shoes because members were begging for a reissue (the Air Pillar case).

Shah and Franke (2003) also identified in the open source software development yet another example of a user-community in which information, assistance, and innovations are freely shared; development projects are carried out by volunteers coming from many different locations, organizations and backgrounds: they develop and share code to create and improve programs. The result is software that may precede, displace, or serve as a substitute for commercially produced software (see the Oracle OpenOffice case, for instance).

One remark that needs to be made is on the matter of users who might be willing to guard any innovation-related information that they believe is valuable; Harhoff et al. (2003), however, found out (with strong empirical data support) that it may be more beneficial for an innovator to reveal such information, providing also four theoretical reasons for sharing innovation information:

- may trigger extra improvements by others;
- may help achieve an advantageous standard;
- there may be lower rivalry conditions;
- may entail expectations of reciprocity and reputation effects.

2. TRANSMEDIA STORYTELLING

Transmedia is not a new phenomenon, born of the digital age, however. The term may be new, but the strategy of expanding a narrative into other media is as old as media themselves—a very fitting example may be that of paintings dramatizing biblical scenes or iconic 19th century characters like Frankenstein or Sherlock Holmes whose narrative scope goes beyond any single medium (there are even many TV shows on air right now related to them). Early television also made use of transmedia strategies; one of TV's very first hits, *Dragnet* (an American police drama, following the cases of a dedicated Los Angeles police detective and his partners) spanned multiple media: starting as a radio show, the more popular television series spawned a number of books, a feature film, a TV movie, tie-in toys like a board game, police badge and whistle, and even a television reboot of the 1950s original in the late-1960s.

The theory of *transmedia practice*, thus, examines a creative practice that involves the employment of multiple distinct media and environments for expression.

What does one mean by distinct media anyway? A TV show is no longer only a TV show, there may be other elements, as, for instance, books and feature movies specifically crafted for it (as, in David Lynch's *Twin Peaks*, 1990); a movie's website does not only give basic information any longer, it might also include updates on the characters' lives after the end of the plot, or a different perspective (as for *Donnie Darko*, 2001); the setting and ideology of an album can go far beyond the music in itself, spanning across fictional websites and anarchic live events, as Nine Inch Nails' Trent Reznor showed with his *Year Zero*

concept album, accompanied by an alternate reality game, aimed at providing the audience with a more complete and full experience.

NINE INCH NAILS' YEAR ZERO – a transmedia concept album

The idea behind Nine Inch Nails' *Year Zero* was that of a futuristic fiction where Trent Reznor, the band's lead singer, envisioned a society (mirroring the society he lived in, in 2007) plagued by losses of freedom and where art and the expressions of art became the only way to fight back against tyranny. Through meetings and discussions, they devised a strategy for an Alternate Reality Game (ARG) that would bring the concept album's themes to life, and give the audience a role in uncovering both the experience and the music as a whole. The goal of the project was, thus, to immerse fans in an experience linked to the universe of the album.

By means of unique engagement and game mechanics, puzzles, physical objects, online content, street art, and finally live events, they created a huge interwoven set of media that would eventually lead to the release of the album and launch it into the world. As for online content, the first online launch of the album's transmedia storyworld was the website iamtryingtobelieve.com, making it a huge example of crossing media borders. On February 12, 2007, after a show in Lisbon, Portugal, the fans noticed something very peculiar in the tour's t-shirts: some letters were highlighted, making up the word 'iamtryingtobelieve', which, if adding a '.com', lead to an active website; the very same words were found in a song's lyrics and on a sign in the album's video trailer. This went viral in less than 15 hours, followed by a very mysterious rollout of the story, with the appearance of dozens of strange websites that users were self-discovering and contributing to very quickly. What the band was counting on, and proved to be right and make the difference, was the respect for their audience, their intelligence, their ability to organize and decipher.

What followed was even more intense and intriguing; the team planted five unmarked USB drives at a concert in Portugal, counting on at least one being found. This actually happened in the men's restroom. When plugging it in a computer, the lucky guy found it contained a never-heard-before Nine Inch Nails' song along with white noise that seemed to contain hidden messages. This was indeed a key tipping point in the awareness of the alternate reality game. Within minutes of discovering the music, the fan had shared this crucial clue with the growing community intrigued with the mysterious messages being collected all over the Internet. Fans even used spectrograph analysis of the white noise which was found in the USB drives, ending up unveiling further clues in the form of audio visualizations that matched previously established icons of the game along with totally new clues like phone numbers.

The whole campaign was a true success. During *Year Zero*, hundreds of elements were developed, including music videos that were more like short films, advanced viral distribution of new tracks of original Nine Inch Nails music, posters and phone messages, heat sensitive CDs, survival kits, tattoos, street art, and eventually a surprise private concert for 100 die-hard players. But it was

not a one-way process: the true success can be found in the engagement of the audience, organizing into Art is Resistance groups, discussing serious issues, and even creating pieces of original art, a graphic novel and other unique ways to spread the Year Zero movement. By all means, the Year Zero experience, is the utter representation of the synergic union between gamer culture and pop music.

Source: www.transmedialab.org (2011)

DONNIE DARKO – cryptic transmedia science fiction

Donnie Darko is a supernatural science-fiction movie which was released in 2001 and starred Jake Gyllenhaal as the main character. The movie has managed to attract a large following, which in turn elevated it to a cult-status indie movie, and ended up being a greatly appreciated one, even more so a few years after the film was released. The story elements that were used in the script were filled with postmodern clues, and because of this it can be considered a very postmodern film in its execution. Transmedia storytelling came into play when the site for the film was released, and further with the release of a feature book and a Director's Cut DVD version.

The Donnie Darko website expanded upon the movie's narrative by using a cryptic puzzle which would reveal different news articles and government documents relating to the film from an exterior perspective to that of the main character, Donnie Darko; the website, right after entering, states: "Pay close attention. You could miss something", hinting at the fact that there is something special to discover; here exist details beyond the film's narrative. This was aimed at engaging the audience further, adding thus an array of new information related to the story, making it more relatable and understandable for a crowd of aficionados (but not only). The site featured creepy and mysterious music and an animated aesthetic that included imagery from the film, as well as short video clips. The live site is not up and working anymore, it is however archived and available at the address <http://archive.hi-res.net/donniedarko/>.

Later, with the appearance of *The Philosophy of Time Travel*, a feature book to go with the movie, the DVD material not only provided detail but also communicated the underlying philosophy, to the understanding of which the director managed to attach great importance in order to intensify the insight over and above that of the mere film experience.

The function of trailers and websites, then, has indeed undergone a pretty radical change in (at least) two main areas. Instead of merely describing the film's story, encouraging us to go and see the film, they contribute to it in different ways. Rather than presenting something ready-made for the passive theatre viewer, they ask the spectator to immerse himself in materials from different media platforms.

Source: <https://georgebillymartinblog.wordpress.com> (2014)

BLAIR WITCH PROJECT – transmedia marketing strategy at the core

The Blair Witch Project (1999) was the first ‘mockumentary’ feature film to be presented as “a true story”; the movie actually ‘presents’ the story of three student filmmakers Heather, Josh and Mike who allegedly disappeared in the forest near Burkittsville while making a documentary on ‘the Blair Witch’, a local mysterious and horrific legend.

The whole marketing campaign behind the movie consisted in the production of the ‘Missing’ posters, and hand-scrawled physical bulletin-board messages with tear-off phone numbers, the ‘hoax’ website, as well as *The Blair Witch Dossier* (a documentary) containing ‘case files’ and (obviously fake) ‘real-life’ interview transcripts relating to the ‘missing persons’ investigation. This managed to present indeed the overall narrative conceit of *The Blair Witch Project* as a very successful hoax movie.

The success of the *Blair Witch*, however, resides almost entirely in the creation of the website www.blairwitch.com, which was developed in parallel to the movie itself; in 1999, upon the launch of the movie at Sundance Festival, there was no poster, no advertisements, nothing but the website, and this is what really created the hype around *Blair Witch*; due to its innovative directing style, people began to wonder whether it was a fictitious story or whether it had actually taken place, so much that the Internet rumors went absolutely viral. To find answers to these questions, one of the audience’s privileged destinations was, as planned, the *Blair Witch* site, where they discovered a series of fake elements of proof echoing the film. Nothing was presented as real proof, but it definitely managed to feed the rumor. There needs to be a remark, however: the website was not a promotional one, but rather the continuation of the narrative universe. The website contained police reports, excerpts from one of the character’s diary or an interview of the mourning parents. New elements kept being added to it on a weekly basis. Expectations were up high, online discussions were going strong and the audience enjoyed working up their imagination.

Even the people who didn’t see the film started hearing about it more and more, word of mouth started spreading. A couple of weeks after the release, the “Blair Witch” phenomenon had taken over the US, coming out on the whole American territory.

Audience reaction was mixed: some said it was genius, others screamed at scandalous marketing. But, overall, the “*Blair Witch Project*” was a real success. The “*Blair Witch*” crew made a real coup in the film industry (65 000\$ production costs for 140 000\$ box office revenue during the summer of 1999), reaching a return on investment level that had never been seen before. In addition to that, other than the mere economic return, the buzz the Blair Witch Project has generated, both online and offline is quite remarkable: doubts, questions, rumors, a strong subject, additional content, renewal of information

(fake information): an ideal ground to prepare the release of a horror film, which will remain without a doubt a very good starting point for future transmedia works.

Source: www.transmedialab.org (2013)

MANITUANA: Wu Ming Foundation's transmedia and open-source novel

Manituana is a novel written and published in 2007 by the WuMing collective, a multimedia artist collective that was born in 2000 in Bologna, Italy.

Manituana is the first episode of trilogy which the authors call "the Atlantic Triptych". All novels are set in the 1770s, all across the Atlantic Ocean (North America, Europe, the West Indies and Africa), before and during the American Revolution; the artists define the trilogy as telling "A story from the wrong side of History, when everything was still possible". *Manituana* is set in North America at the end of the eighteenth century (more precisely, it starts in 1775), during the fight by the rebels against the loyalists of King George III of England.

The first "anomaly" of the book with respect to traditional novels was that the work has been copyleft, meaning that it has been published under the Creative Commons license (CC-BY-NC-SA-2.5-it): this allows anyone to reproduce, distribute, play, represent, set up and modify it without any copyright, as well as without commercial aims, maintaining an equal or equivalent license; to me, that is indeed a great way to encourage the circulation of works and to develop new forms of appropriation by the fans/readers, completely new and innovative ones. This is a great example of open-source literature, which can thus be enriched, extended, modified and transformed across and through of all the diverse media platforms: the different channels and paths contributing to the narration enrich the meaning of the work as a whole and allow the readers to experience a very high degree of autonomy.

The aim of *Manituana*, as stated by the Wu Ming collective themselves, was, then, to start from the novel and then explore a much wider narrative universe that can be accessed from several points: not only from a book-form (which is available for free from the Wu Ming website), but also from comics, videos, music, and a website. *Manituana* was the very first book to be promoted in Italy through a book trailer and a website: in addition to that, is very different from the more traditional ones that we usually see for movies and books, where additional content is created and then provided by the studios and where the fans who are looking for a deeper level of interaction have to find ways to avoid potential copyright issues on the stories and the characters.

The website has two distinct levels. Level 1 presents the novel, a chronological map of the events and even a Google Earth map where readers can find the places mentioned in the book; in addition to that, one section contains a few 'side narratives', which in this case are micro-stories that have been produced for the website but also narratives written by the fans. Those fan stories, then, are integrated into the novel in Level 2, where they actually become part of the

novel itself, enriching thus the overall storyworld. Other sections are the “Sounds” one, where we can find other fan-produced content, as live readings of the chapters, “Mohock Club Suite”, a radio drama produced by a theater company, tracks by famous and indie producers and some sort of a soundtrack to the chapters; the “Visions” section, on the other hand is some kind of a collection of all the other transmedia products inspired by Manituana, as, for instance, a cartoon prologue for the novel or an installation on the spirituality of the story created by the Italian writer Giuseppe Genna, or even a board game.

But the biggest innovation performed in Manituana’s transmedia world can be found at Level 2 of the website, dedicated to those who have already read the novel: it can only be accessed through a plot-related password. The whole environment has been created for those readers who want to get a deeper insight into the story, for instance by learning about the genealogy of characters or the writing method that was used by the Wu Ming collective, as some sort of “workshop”.

In addition to that, Level 2 also has a “Comments” section, which allows the readers and the authors to get in touch and discuss the narrative choices, making it some kind of a collective of authors and their readers, where authorial detachment does not exist. This is taken even further in the “Diramazioni” section, where there are stories which have been created by the readers, interpolating the plot of the novel or narrating other stories related to the characters. As the Wu Ming state: “we would like to transform the website into a participative extension of the novel and of the world that we intend to explore through the stories produced by its readers. The only constraint is dictated by historical coherence”.

With Manituana, production mechanisms are made explicit: they can be seen, commented on and shared, which, in turn, stimulates the birth of fandom and also leads it. With Manituana, thus, transmedia storytelling has been taken to the next level, where consumers become connected and productive publics.

Source: www.wumingfoundation.com (2013)

By transmedia storytelling, thus, one usually refers to a narrative technique which involves telling many stories across multiple media platforms or formats; for its very own multi-platform characteristic feature, it is evident how such technique could not have seen its birth without the employment of today’s more and more advanced and interactive digital technologies. It is thus a necessarily technologically-tied communication technique and even more strongly bound to the

internet, which, for obvious reasons, is transmedia storytelling's most preferred medium.

With transmedia, thus, we no longer only tell one story: we tell many stories that generate a storyworld; Each story is complete in and of itself, but many of them taken together expand our understanding of the larger subject.

2.1 Multimedia, Crossmedia and Transmedia

Before going further into transmedia storytelling, however, one first distinction must be made. What is transmediality? And what makes it different from multimediality and cross-mediality? They actually differ on how they use *media form* and *media channel*, where media form is defined as the language a story uses, and it can include text, photographs, illustrations, motion pictures, audio and many others. These forms are then reproduced in some place, that place being a media channel.

2.1.1 Multimedia: One story, many forms, one channel

Multimedia is a term that defines the mix of media forms possible in the early digital age; in storytelling, it usually refers to one story that is adapted and converted into multiple mediums. This now happens all the time with books and film. For example, the Harry Potter books were each adapted to a film, a video game, and other mediums. However, they all kept the same basic story, taken from the book: there were no actual additions that were made across the multiple media where the story was told. This is a very basic type of storytelling.

With multimedia the many forms in telling the story are all placed on one channel. A good example of this comes from a very complex Web publication like the New York Times' *Snowfall: The Avalanche at Tunnel*

Creek piece from early 2013. This is a clear example of multimedia storytelling at a very advanced state. They made use of text, photographs, video, maps and interaction to tell that story, but it's all on one single website. Though it has its weaknesses, *Snowfall* was extremely groundbreaking and innovative at launch, so much that the Times has continued to pursue the style with publications like *Tomato Can Blues* and *Extra Virgin Suicide*; and there are also other papers like the Seattle Times' *Sea Change* which classify as great examples of multimedia storytelling.

2.1.2 Cross-media: One story, many channels

Where multimedia makes use of the different affordances of media form, cross-media makes use of the different affordances of media channel. Where the use of form in multimedia appeals to the different learning styles or modes of understanding, channel is used in crossmedia to reach a broader audience.

Well, when it comes to cross-media storytelling, what happens is that one single story is diffused through many channels: Internet, video and film, broadcast and cable TV, mobile devices, DVD, print and radio, to name a few. It can be thus defined as an integrated and interactive experience occurring across several different media and with different authors, each of whom has a personal and distinctive style. Being cross-media interactive in itself, audience interactivity is definitely a crucial factor in this technique. Cross-media communication makes it possible to completely transform traditional communication techniques, which tend to be very one-dimensional (from sender to receiver), towards increasingly multi-dimensional ones, making the relationship between the sender and the receiver more mutual and two-way: this allows the audience to perceive the message as more relevant and thus

more powerful. Receivers become senders, and senders become receivers.

BREAKING BAD – cross-media Grammy-awarded TV series

Vince Gillian's *Breaking Bad* is without a doubt considered by the masses the best American television series ever written. Walter White has become a cult character, with his complexity and instability; and it was exactly his being very unpredictable that kept everyone coming back and to be willing to dive into his world, making his character represent one of the series' many strong points and engaging elements.

The series has at its core 62 episodes distributed in five seasons; the producers have been very cautious when it came to producing new content that would expand the narrative storyworld.

They started off by releasing, in 2009, five minisodes (short episodes) with a strong humorous component, aimed at showing the characters' everyday life, but without having much of a relevant impact on the whole of the story: Good Cop / Bad Cop, Wedding Day, TwaüghtHammër, Marie's Confession and The Break-In.

In addition to that, AMC (the producers of the show), during the airing of the first few seasons, have created two websites with the goal of diving into Walter White's world even deeper and achieved it by expanding the boundaries of the storyworld even further.

The first one was www.bettercallsaul.com, a fictitious promotional website for Saul Goodman's law firm which serves as a parody of lawyers who do not always play by the rules and cheesy website design; the website is also aimed at presenting the upcoming 'Better Call Saul' TV series, which will expand the Breaking Bad universe by going more in depth in another character's life, that of lawyer Saul Goodman.

The other website created by AMC was www.savewalterwhite.com, which is the very same website Walter White's son had made in the series to help raise money for his father's cancer treatment, without realizing Walter and Saul Goodman had been using it to launder drug money.

Other crowd-engaging elements that AMC put into play were a dedicated Breaking Bad website containing extra content of various kind (pictures, interviews, recaps, competitions, etc.) and a trivia-style game, the 'Ultimate Fan Game, where players can challenge other fans from all over the world simply by logging in through their Facebook account.

What is more, there have been a few mobile and web apps, wallpapers and other goodies that were officially released. The two web and mobile mini games, in particular, "The Interrogation" (on the DEA, playing as Hank Schrader) and "The cost of doing business" (playing as Jesse Pinkman), allow viewers to 'spend' some time with the characters without encouraging much attention to the plot of the story by downplaying the plot itself.

Breaking Bad can be considered as a very clever expression of cross media storytelling extensions focusing on character (compared with most series which generally focus on plot or setting) development, emphasizing that of secondary characters and shedding a comic light on the show's often dramatic tones. It can be classified as cross media and not, for instance, as transmedia since content produced for Breaking Bad does not generally expand the narrative storyworld, but only improves the overall story, provides comments and insights and, if anything, makes for a very interesting different entry point.

All those elements draw the audience even further into the core television series and provide additional depth, rather than expanding the storyworld's scope and breadth, playing on the strengths of the series itself and establishing even deeper connections with the characters.

Source: www.claudiogentili.it (2013)

2.1.3 Transmedia: One storyworld, many stories, many forms, many channels

That being said, transmedia storytelling actually represents a process where the different elements that make up a story are dispersed across the multiple media through which the story is delivered, creating thus an experience which is both coordinated and unified. Each medium now gives its own contribution, which is unique and different from the others, to the whole of the story.

This can definitely be seen in The Matrix franchise, for example, where information bits are delivered through multiple media, each of which tells a different part of the story: three action movies, animated shorts (the Animatrix series), comic book stories, video games, ... There is no single source where one can gain all the information at once: we need to turn to all the different channels to get a 360-degree vision of the storyworld.

A transmedia story, then, is established on a complex fictional world (*the storyworld*) and not on individual characters; such world usually contains many characters and their interrelated stories. Both consumers

of the story and its producers, thus, are driven by some kind of an encyclopedic impulse: both want to know more and more about a world, and this does involve a great amount of research; it is evident how different this is from classically constructed narratives: in the case of a movie, for instance, we will not expect to leave the movie theater knowing everything that we need to fully make sense of the story.

Such extensions, or different media channels, can be used for many different purposes; they might provide insight into characters and their own lives (e.g.: the websites created alongside Dawson's Creek and Veronica Mars which represented journals of the feature characters, giving thus a different point of view and additional information about them), they may add features and integrate what happens in the fictional world (e.g.: the online version of the *Daily Planet*, 'reporting' events happening across DC Comics' superhero universe on a weekly basis, created to go along the airing of its series), they may bridge between events that occurred along a series of sequels (e.g.: The Clone Wars, which was aired on the Cartoon Network in the time lapse between Star Wars II and Star Wars III); they may also provide the audience with a much greater sense of realism to the story as a whole (e.g.: the fake documents and letters that were created for the website to go along The Blair Witch Project, or, differently, the documentaries produced by James Cameron to give the Titanic some historical context).

Each individual contribution, or episode, needs to be accessible on its own even though the contribution it gives is unique and ... to the narrative system as a whole; each piece of additional information that is provided through each entry point forces us to revise our previous understanding of the full story. This is what was called "additive comprehension" by game designer Neil Young.

A very fitting example of that was, for instance, the addition of the picture of an origami unicorn to *Bladerunner's* director's cut, which gave rise to a huge debate over whether the main character might be a replicant.

There is one thing, however, that needs to be accounted for when creating a transmedia storyworld and telling thus a transmedia story: the balance between the creation of stories that make sense for first-time viewers and the building in of elements addressed towards the enhancement of the experience for people going across different media is extremely delicate and very hard to achieve.

Another very peculiar aspect, and a very valuable one for businesses, of transmedia is that it can serve as a means of creating different entry points for different audience segments; this is indeed very useful for properties and companies to expand their potential market, by addressing different audiences on different channels. This has been exploited, for instance, by Marvel in their Spiderman franchise, where the company has created different sets of comic books telling the Spiderman story in ways that could be particularly appealing to female readers (e.g.: *Mary Jane Loves Spiderman*), or younger ones (through the creation of coloring books or picture books). Such strategy, however, may also be used to encourage viewers who are comfortable with one type of medium to experiment with other media (e.g.: *Desperate Housewives'* feature game, targeted towards older female consumers, giving them the chance to take up gaming).

2.2 Transmedia: a business opportunity not to be missed

Transmedia is definitely an opportunity not to be missed for businesses, since it provides dynamic marketing in the form of interactive websites, viral campaigns of many different sorts, the possibility to take advantage

of all the diverse media at once and in different ways, the possibility to exploit fandom and creating networked communities of people who are genuinely interested in a business' brands or products, to name a few.

The use of transmedia storytelling was probably never intended for marketing in the first place. It was born to be a framework for telling narrative stories (both fiction and non-fiction) across devices in the digital age. But as marketers have to continue to adopt and adapt to the role of the “storytellers” in a world where users are increasingly engaging with content across different devices and channels, transmedia storytelling might be the best solution to the organization of such content into a cohesive story that is actually appealing to this new generation of consumers.

An increasing amount of brands have been turning to narrative formulas to build and communicate their business identity, by adding their mission and corporate theme within a story, so as to kind of step away from the cold business logic and make some room for meaningful and emotional messages. Each brand now elaborates a symbolic universe, introduces its own vision and expresses itself with an ethics and aesthetics of its own. But then, this only becomes meaningful when the brand's values are conveyed in a story, mixing and matching and re-elaborating different images and fragments of other stories which are deeply radicated in the collective imaginary. As Semprini (1996) noted, brands are never too direct in expressing their values, but they actually put them in more or less structured narrative contexts, within which such values can be fully put into action. Ultimately, each brand tells a story.

Marketers as storytellers are doing quite radically different than traditional ones: their focus is on the establishment of a connection

between customer and message in the first place, leading to selling the product in a second phase; the product of service becomes an element of the story: the product only serves as a role, whereas the story is primary here. Once the content is “sold,” (once the consumer has made the connection with the story via its actions, characters, or resolutions), the product is “sold” as well.

Why transmedia, then? In order to appeal to the broadest set of customers, marketers must craft stories that take advantage of the largest number of their mediums.

The most easily transmedia-prone field is that of the entertainment industry, where transmedia-infused projects can manage to provide saleable consumer or leisure products (for instance video games, theme park rides, comics, graphic novels, books, ancillary DVDs etc.) that will finally provide the company both with income and with further marketing opportunities. It is a way for entertainment businesses to continue to make profit from spectators beyond the initial film or TV show, exploiting different media for different purposes, allowing them to maximize gains on their most successful franchises.

The use of transmedia in a business marketing strategy can also manage to increase the number of touchpoints with consumers, in the hopes, mostly successfully, to be able to expand audience engagement and promote brand awareness in less conventional ways, in ways which more closely meet the consumers’ habits and demands: this, in turn, can effectively maintain and increase consumer loyalty and trust towards a brand. At the very same time, consumer engagement is promoted in turn by the rise of knowledge communities and the fandom phenomenon (usually not even promoted by the brand itself): this responds to consumers’ increasing need for complex content, giving

them the possibility to discuss about the products they are passionate about (both in the case of a TV show and in that of any other good or service) and share content that is own-produced. This whole process has been extremely facilitated by the ease of content sharing we have reached on any media channel.

In any case, with the ever-growing usage of social media, it is very evident how a storytelling approach to building a brand is critical. Stories can now transform the way connections are built between company and consumer. Bear in mind that transmedia does not change storytelling, which has been used in marketing for quite some time now; transmedia simply provides new ways for a story to be experienced. Transmedia storytelling allows both the medium and the message of the story to influence the consumer experience in order to create a genuine connection with the audience.

Brands are increasingly learning how to make use of ads to pull consumers into branded transmedia storyworlds, which are aimed at retaining people's interest over the long term, and convert them first into passionate fans and then into purchasing customers, in the very same way as what happens with movie trailers in entertainment franchises. Some brands have brought their mascots to life through the use of ads, web videos, video games and social network profiles: Burger King's The King has made real-life appearances, as well as on TV shows and video games and P&G's Old Spice Old Spice Man campaign has produced almost 200 video responses, making it one of the most successful marketing campaigns of recent times and a great example of entertainment franchise.

Other companies have exploited transmedia opportunities through the creation of Alternate Reality Games, usually to showcase the brand

purpose, engage consumers and build excitement around brand-related events.

In 2012, for instance, Intel and Toshiba created an innovative immersive storytelling experience with The Beauty Inside campaign – a six-episode web series in which the audience played the lead role of shape shifter Alex. 26 people participated in the scripted web series alongside Hollywood stars, and 50 people shared their own stories on The Beauty Inside Facebook page via photos and videos. The web series went absolutely viral, receiving over 5.2 million views on YouTube. On one side, the whole social film experience gave the viewers a great sense of belonging and intimacy, but at the same time it proved a great way to sell Toshiba's new ultrabook and to get people engaged around the product: overall, this was a great way to get target users involved in the message they wanted to send out and to display the versatility and utility of their product.

2.3 The evolution of transmedia storytelling: the second screen experience

Despite all the different media channels we are continuously introduced to on a daily basis, television is still a huge part of our lives and still plays a very big role in how we spend our leisure time.

All the above things considered, then, in order to take the transmedia marketing strategy even further and providing thus a fuller and more immersive storytelling experience, brands have to take advantage of a natural behavior from their audience, which increasingly makes use of mobile devices in parallel to the viewing experience: the key is thus to work towards the expansion of this relationship between TVs and mobile devices in order to create a more integrated and interactive experience across all the different media channels that are now

available. Thus, the goal is to extend this transmedia experience further by uniting the “main” programming consumption (on TV) and the interactive features that exist in tools created for mobile devices, integrated at the level of TV content: this is also known as second screen, which I will be discussing further in the next chapters.

CHAPTER II – RESPONDING TO THE NEW CULTURAL PARADIGMS: SECOND SCREEN, CROSS-PLATFORM BEHAVIOR AND ALL-NEW MARKETING STRATEGIES

1. DIGITAL DEVICES AND MEDIA CONSUMPTION: AN OVERVIEW

As seen in the first chapter, the new media environment we now live in is characterized by some very revolutionary technological changes, which have in turn triggered changes in our culture and our relationship with media, digital devices and the way we consume and interact with them. Accordingly, the new media consumer of the digital era is thus one that seeks for interactivity and content that can be consumed across all the digital devices he owns and is constantly surrounded with.

Despite all this, as we can see from the Nielsen Digital Consumer Report (2013), which I will be discussing more in depth further on, we may see slight shifts between screens and devices but one thing remains constant, we continue to experience slight increases in the amount of traditional TV and digital content consumption. Consumers still manage to find the time to view content that appeals to them: this is definitely something that needs to be accounted for.

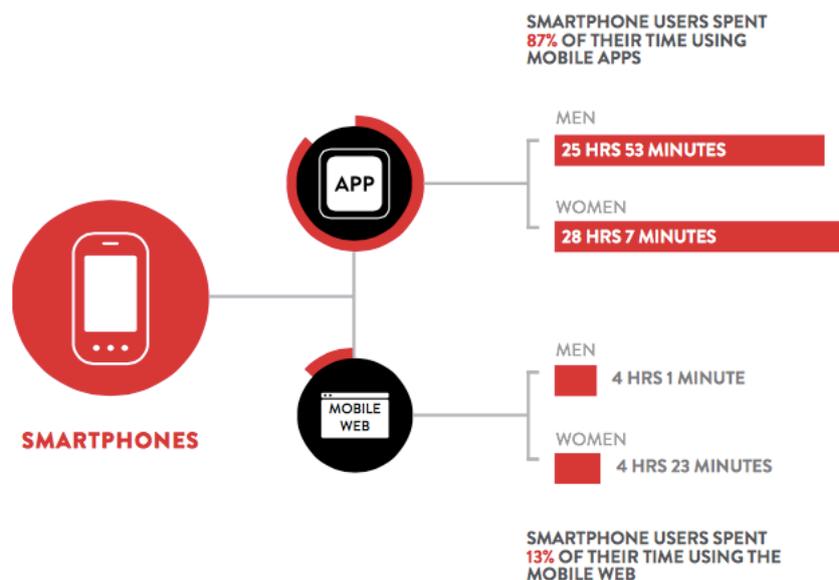
An all-new piece of the viewing ecosystem, is, then, the mobile consumer: smartphones and tablets manage to offer content mobility, namely video content as well as extremely easy, at-our-fingertips

access to news, information, sports scores, social networking and shopping. Speaking of growing media, there is no doubt that the adoption of mobile devices and the subsequent consumption of content need being included: smartphones and tablets have lead to a real revolution, characterized by the ability to be connected with each other all the time, but also to pretty much any piece of content we are interested in at that particular time, with almost no type of restriction.

Consumers have reached a point in time where it seems like they can “have it all”, they have a very high degree of freedom to move from place to place and still be able to bring content and information with them anywhere they want; they can now, for instance, walk out the door in the morning, smartphone at hand, then commute to work consuming content on their larger-screen tablets, get home and comfortably watch TV or even watch TV or TV-like content on tablets, laptops and even their smartphones. This is indeed very different from how it used to be not so long ago: everything is portable, even content.

Data at hand, it all becomes very clear.

MARCH 2013 MONTHLY USAGE OF APP AND MOBILE WEB



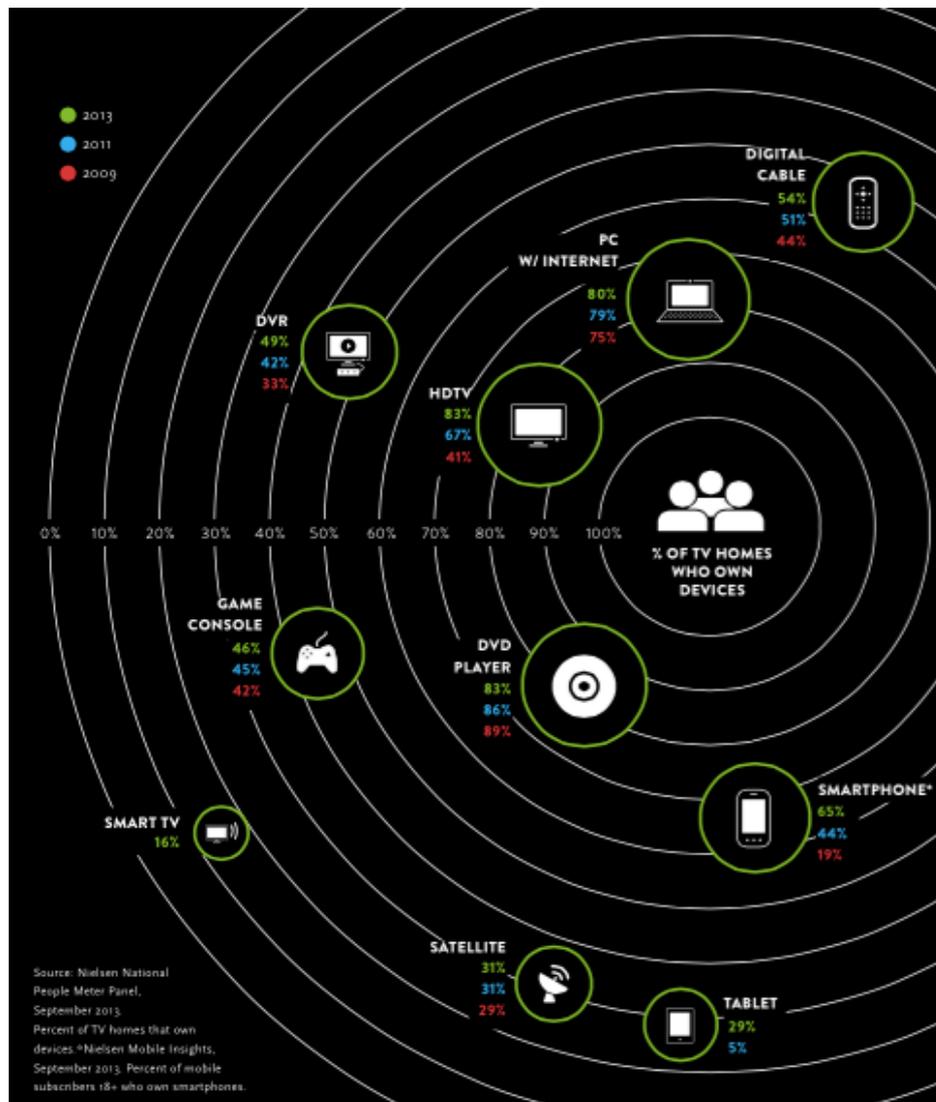
According to a recent research conducted by Millward Brown (2014) the average media user spends around 7 hours in front of a screen per day. Such media time is then distributed across all the different devices, starting from smartphones, accounting for up to 2.5 hours of the total amount of media time, followed by the TV, hitting the second place with about 2 hours, and then by the PC, which is just below the 2-hour mark, and tablets, with a little under 1 hour. It is very evident how media consumption occurring through mobile devices, namely smartphones and tablets, has grown a lot over the past few years and has now gotten to the point where it is a phenomenon that cannot be ignored: smartphones and tablets now take up 47% of screen time, on average.

For most consumers, thus, everyday life and digital life are now fully intertwined: today's consumers are more connected than they have ever been, they have and want deeper engagement both with content and with brands; content that used to be only available through very specific (and usually independent) delivery methods, as print, radio and traditional TV, is now easily sourced and delivered to consumers by means of their interconnected digital devices. A proper media revolution, which is blurring all traditional media definitions.

The vast majority of consumers now own many different digital devices, spanning from HDTV (High-Definition Television) sets, to Internet-connected smartphones, computers and even gaming consoles, and spend around 60 hours a week consuming content across different screens and channels; Americans own on average four digital devices each, so much that ownership of most digital devices has reached critical mass. Looking at the average American household, HDTVs (83%), Internet-connected computers (80%) and smartphones (65%)

belong in the majority of them, with a near majority of digital video recorders (49%) and gaming consoles of all kinds (46%).

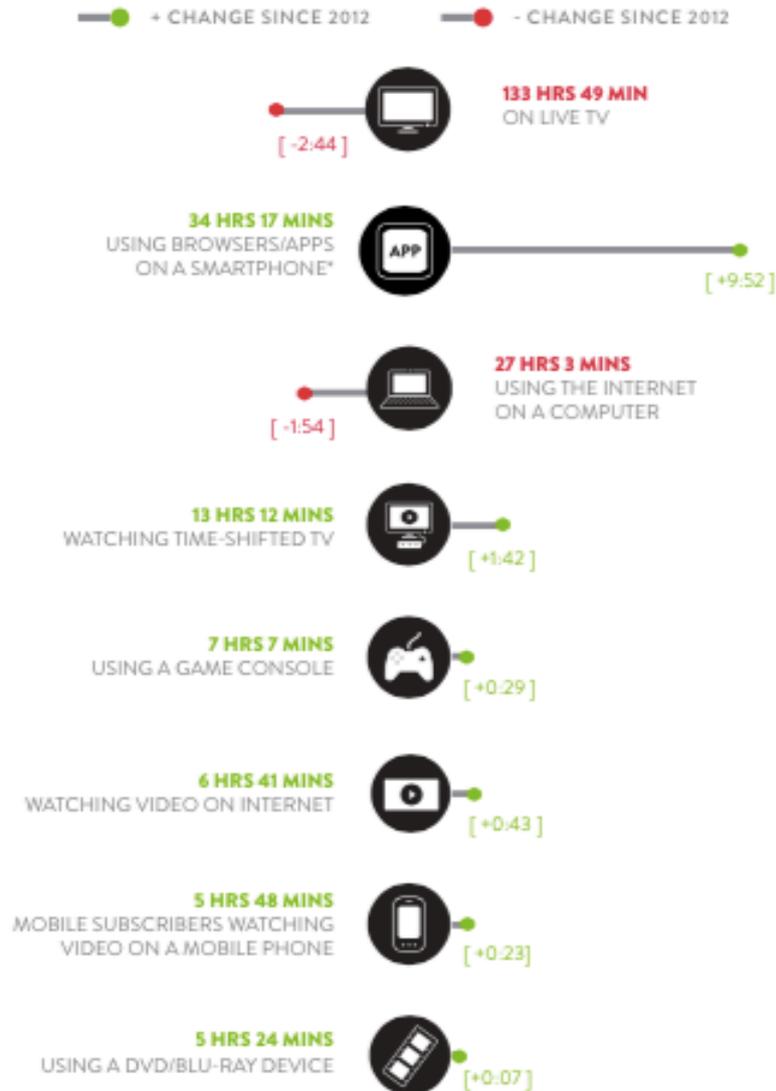
In addition to that, besides having access to more devices, they also have more choice on how and when they want to access content on such devices, for instance through broadband-only delivery of programming and time-shifted viewing systems. TV is thus still at the center of consumer media consumption, but such increased in time-shifted viewing and streaming video through PCs or smartphones represent the ultimate proof that consumers are increasingly comfortable accessing content whenever and wherever they want.



Looking at the figures on how consumers actually spend their media time across all the different devices they own, we can see that they seem to spend much less time watching traditional live television, but increasing TV content consumption as well, mainly by means of time-shifted television systems. Another very interesting trend with respect to the past years is the massive increase in the use of mobile browsers and apps, proving once again that the smartphone 'phenomenon' is persistent and is only due to grow bigger and bigger over the next few years.

The video game consoles are worth a mention, too. There is a slight increase in the use of consoles to watch videos, instead of the more traditional systems. In particular, we are beginning to see the growth of a small but consistent group of consumers who are opting for broadband connections and connected devices as the primary source for home video watching; such group is mainly made up of younger demographics, aged 18-34. These are the so-called 'broadband-only households'. Such homes are much twice as likely to own tablets (47%) and game consoles (80%) with respect to traditional households. They only account for a small group, only one out of 20 households, but have more than doubled up in the past few years, making them proper early adopters of how living rooms will look like in the near future.

HOW CONSUMERS SPEND MEDIA TIME (HH:MM) EACH MONTH



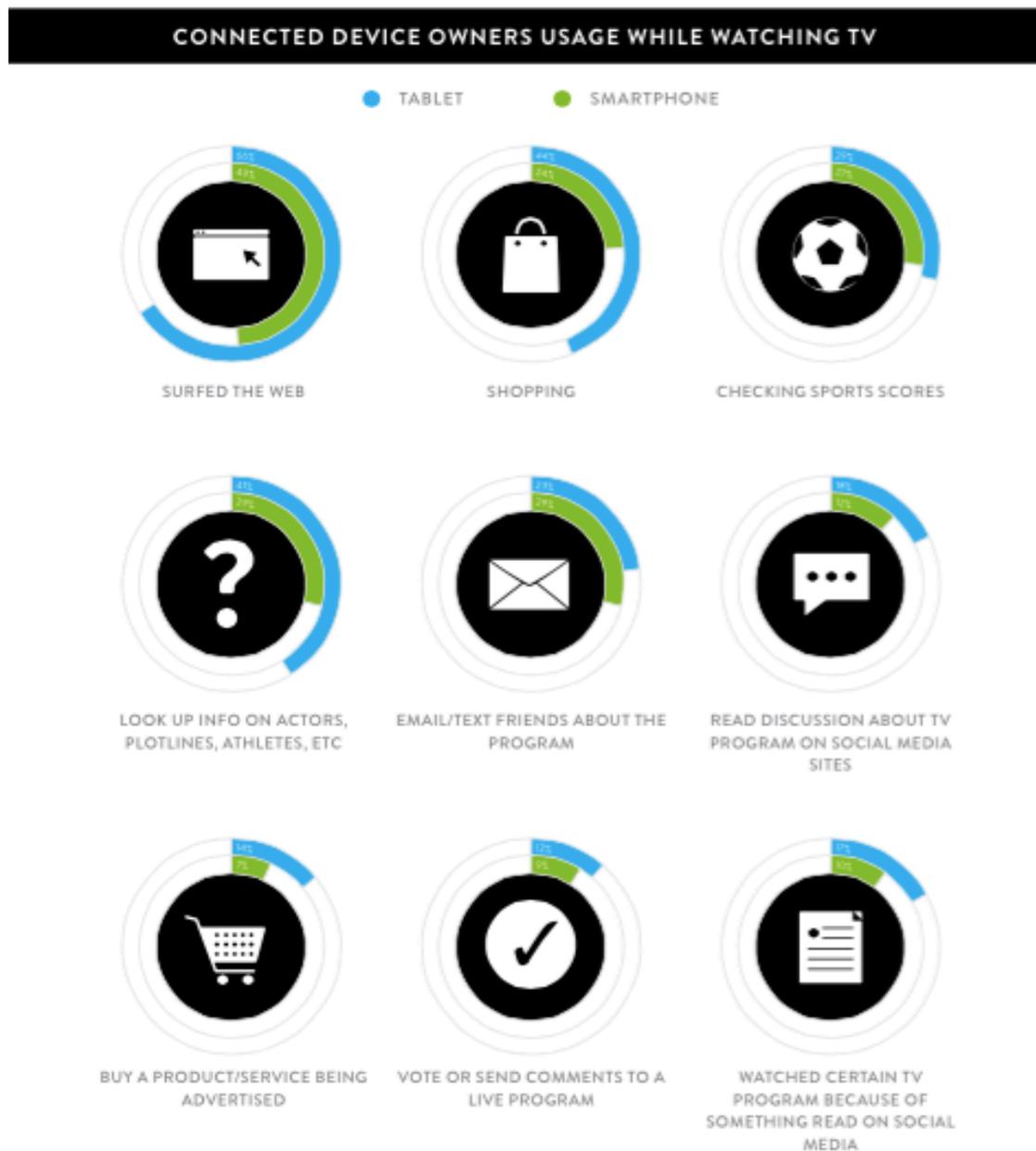
Sources: Nielsen Cross Platform Report, Table 3 - Monthly Time Spent by Medium, Q3 2013.

*Nielsen, Mobile NetView 3.0, Q3 2013. Average of total minutes per person each month using apps and mobile web on smartphones.

It is safe to say, at this point, that devices as smartphones and tablets are now stable companions to consumers, both on the go and at home. Up to 84% of smartphone and tablet owners have stated they use their devices as second-screens while they are watching television at the same time. This establishes totally new rules of the game when trying to engage an audience: the simultaneous use of connected devices triggers a whole new series of opportunities for the engagement of

consumers on a deeper level with the content on the primary screen. This establishes a new crucial point in the current media environment: the existence of a minimum of two screens.

Consumers are much more likely to reach for a tablet rather than a mobile phone as the second screen, with an exception for reading or writing e-mails or texting friends about the show they are watching.



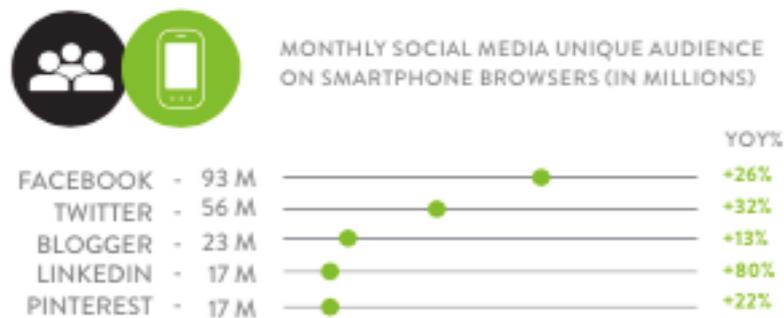
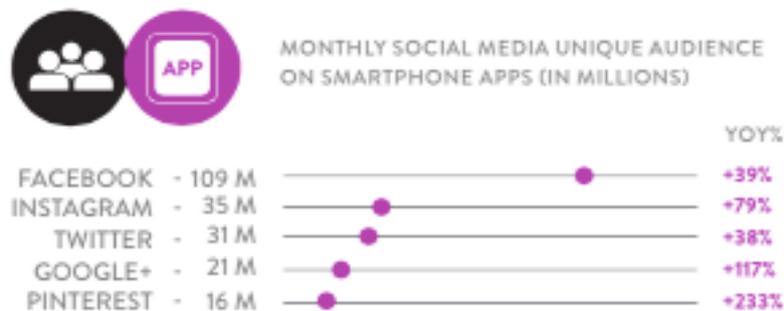
Source: Nielsen Connected Devices Report, Q3 2013.

As shown in the table above, over 66% of users reach for their tablets, rather than their smartphones (44%) to surf the web, either to shop or browse online stores (44% using tablets and 24% choosing smartphones) or to look for program-related information, as information regarding the actors, the plot, the characters, etc. (41% preferring their tablets to 29% preferring smartphones). The only figure showing a diversion to this trend is that of e-mailing or texting friends about the show, where 29% of users would choose their smartphones over their tablets.

The percentage of users actually engaging with the first screen in a more direct way is still quite low, but it has been growing very steadily over the years. A good 18% of users (12% for smartphones) makes use of their devices to read discussion about the TV program on the different social media, whereas only 14% of them are reaching for the device to buy a product or service while it is being advertised.

17% of device owners have watched a certain TV program because they had read something about it on social media websites. This shows, once again, how strong the influence of social media has become on our everyday lives: it is now a fully integrated part of our daily routines, so much that social media users (namely, people who own at least one account on any social media site) logging in every day from their computer account for up to 64% of the total. However, there exists an increasing trend where consumers are reaching for their smartphones rather than their computers to access social networks: almost half of all smartphone owners, a good 47%, have visited social networks on a daily basis in the past year from their devices, increasing the unique audience for social media smartphone apps by 37 percent. The new digital consumers, thus, are finding their own personal mix

both of devices and platforms they use to access and engage with social media, slowly building connections and profiles on several different social media as well. Facebook is still leading both in the Web and on mobile devices, but other platforms are beginning to grow as well, as LinkedIn, with a 37 percent increase in its user base, Pinterest, tripling its unique users in mobile apps, and Instagram, seeing its users more than double in one year.



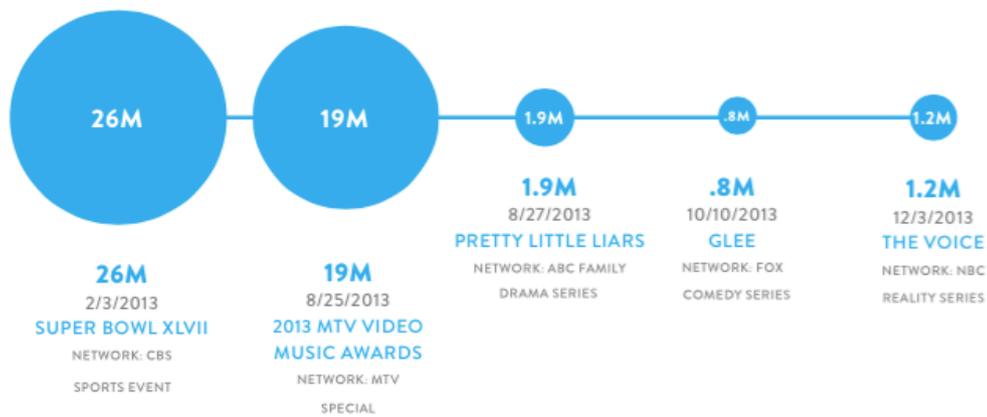
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No matter what the platform of choice might be, social media has truly become part of our lives and routines, even when we are watching

⁶ Nielsen (2013)

television. On average, one million Americans turn to their Twitter accounts to discuss television-related content, those tweets are read in turn by over 11 million unique Twitter users. The most tweeted TV series are of the likes of Breaking Bad (which I have discussed in the previous chapter regarding its cross-media storytelling implications), gaining the first place thanks to over 9.1 million users seeing one or more of the 1.2 million tweets about its series finale, AMC’s The Walking Dead, American Horror Story, The X Factor, etc. Even more than for TV series, which are by definition very Twitter-friendly (dedicated hashtags, discussion on the plot and characters and even fan-fiction spin-offs), the biggest Twitter hype is created by sports events, for instance, the NFL’s Super Bowl, generating over 26 million unique tweets. The social TV phenomenon is more alive and stronger than ever, and it is only bound to become stronger and stronger.

TOP TWEETED EPISODES / EVENTS BY PROGRAM TYPE (TOTAL TWEETS)



Source: Nielsen SocialGuide, 2013.

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⁷ Nielsen (2013)

Other than revolutionizing content and its consumption per se, digital devices have created a shift in the shopping experience: people now rely more and more on mobile devices to search for potential purchases and product information or even to compare prices of the goods they want to buy; as users keep on taking advantage of the convenience of their mobile devices, which allow them to browse and shop anytime and anywhere, the opportunity for retailers and brands is going to become increasingly persistent and should definitely be taken. Four out of five smartphone and tablet users (namely, 87% of total owners) have used their devices for shopping activities.

Mobile shopping provides marketers with the opportunity to reach out to consumers throughout their whole shopping experience and purchasing journey from the very start to the very finish. Consumer activities on mobile devices span from searching for more information on products, to real-time price comparisons, to shopping directly on their device both at home and on the go, to sharing reviews and their experiences on social media and forums; all this is a win-win situation both for consumers, who feel they are being empowered, and brands, which are provided with new multiple consumer touchpoints.

The data presented above clearly shows that what is known as 'second screen', namely the use of digital devices in parallel to the television-viewing experience, is no longer just a trend: it has now become an integral aspect of the current (and most likely, future) media environment and experiences. Brands now have to take account of these all-new rules and consumer habits: users are now constantly hopping between their smartphones, laptops and tablets on one side, and their television on the other, making the introduction of a second

screen a necessary step in the strive to increase brand engagement and advertising reach, as well as being a huge opportunity for marketers to gather deeper contextual insight into customers: such second screen experiences are extremely fit for keeping viewers engaged and making them want to come back for more.

As these statistics indicate, there is a huge amount of people watching TV with second screens in their hands, and they are actually using them for purposes other than calling or texting. It is not surprising that the prevalence of these viewing habits is even higher among younger audiences; but demographics are beginning to change: more and more older demographics are beginning to use digital devices in an increasingly interactive way, showing a clear trend towards a real boom of the second screen.

1.1 Focus: the mobile revolution and its implications for businesses

As seen earlier, the world we live in is increasingly impacted by mobile technology, where mobile actually drives crucial changes both in the business landscape and in consumer behaviors and expectations. People spend more and more time on mobile screens: for instance, Facebook has already more mobile-only than desktop-only users. Thus, as those devices become even more integrated in our everyday lives, the border between the real and the virtual worlds will become increasingly blurred. The challenge for marketers here is to be able to transition from focusing on the mobile platform in itself towards a more holistic approach, thinking about the ways mobile affects and interacts with everything else.

We are in the very middle of a revolution which is way bigger than the TV or the PC and each and every business, of all types, will be challenged on how to deal with it: mobile is an absolute game changer. The revolution that has been brought about by the smartphones is, in some ways, similar to the early days of the Web when business models were rattled by a disruptive technology. There are over five billion people using smartphones worldwide, almost five times more than there are personal computers. What makes mobile different though, is that, despite being enabled by technology, it is much more about behavioral changes.

The first screen, the TV (and the PC as well, to some extent), allowed the company to be connected to users, but in a completely passive way for the latter, where the connection would be completely driven by the company. With the PC, such connection became more interactive, but still company-driven, giving birth to participatory marketing: consumers finally had a say.

But with the rise of mobile devices, the customer is no longer positioned to receive the message on the company's terms: mobile users are always on the go, and brands will have to find out how and where customer aggregate in the new digital landscape in order to be able to reach them. The technology driving such revolution is available here and now, and is creating dramatic changes in consumer behavior.

The new type of consumer, the 'unethered consumer'⁸, is absolutely freed from the constraints of awaiting broadcast messages, but also from any traditional form of online communication from a company. Unethered consumers are mobile, on the move and ready to use their always-available technology to act and interact on the spot. They are

⁸ C. Martin (2011)

revolutionizing the whole buying process, from product research to transaction, usually based on location. In addition to that, it has been transforming the entire selling process, in particular in the when and where: mobile marketing is much deeper than providing coupons and discount codes, it is about interacting with customers where and when they want.

Two intertwined aspects have driven such dramatic changes: a technological and a behavioral aspect.

The turning point in mobile has been the introduction of the first iPhone by Apple, in 2007, which, for the first time, managed to show the full potential of mobile handheld devices. Other companies, as Google with its Android operating system, RIM's Blackberry, etc. have kept introducing new devices that pushed technological capabilities forward, making customers catch on and gravitate towards new features and applications.

Smartphones today are doing what personal computers could do four years ago and, in addition to that, the introduction of the 3G technology allowed for higher speed networking, which, in turn, increased Web surfing and audio/video transmission. Now with the even faster 4G networks (fourth generation networks), an even more significant amount of interactive data and video are beginning to move in the marketplace. 4G networks combined with faster processors are speeding up smartphones even more at a very high pace and soon smartphone sales will exceed those of personal computers.

Smartphones are obviously much more evolved with respect to PCs and traditional mobile phones, and their all-new features should be leveraged in developing marketing strategies. The main features of such mobile devices are summarized below:

- *Networking*: Connected to the network all the time, by cell carrier or Wi-Fi, depending on location.
- *Location*: Can determine where the phone is located at any time.
- *Camera*: Photo and video resolution nearing or matching those of high-end cameras.
- Can *stream video* live to the Web, to contacts and friends, or save it to its internal memory.
- *Computing power*: It is a small-sized but powerful computer.
- *Video*: Can watch video in very high quality.
- *Motion*: Can tell which way the phone is pointed, if it is shaken, and how the person is moving it.
- *Touch screen*: Sensitive to movement and gestures.
- *Portable*: Can be taken with the owner pretty much everywhere they go.
- *Voice*: besides all the apps and interactive features, smartphones can be still used to talk.

Such features make it so that consumers are now kind of ahead of companies, using their devices in different ways every day.

From a behavioral perspective, on the other hand, unethered consumers will constantly consume content no matter when and where they are: they might watch movie trailers while waiting for the train, read their e-mails at red light, read books on their phones or tablets, download an app their friend has just texted them to download. Their boundaries are limitless, and interaction can occur at each person's time frame, everything is connected to everything and accessible from anywhere in the new world gone mobile.

When consumers love or hate something, they will make sure to let others know in real time on social media, or by writing reviews on forums and websites, and, by doing so, they will instantly contribute to the collective view of products and services. Purchasing via mobile will soon become commonplace on a global scale, as it already has in some countries.

2. TAKING INTEGRATION EVEN FURTHER: THE RISE OF THE “SECOND SCREEN”

Digital distribution channels are transforming the media sector, changing the traditional content landscape once and for all. The huge availability of on-demand content via mobile devices and over the Web has increased the consumers' appetite for content and their expectations as to immediacy. It has also brought many new players into the market. Consumers have been given a taste of such new possibilities and they seem to really like what they see, which is in turn creating great demand for innovation and quicker response.

With the availability of content over multiple channels, consumer attention is being pulled in every direction. Adapting in this new environment is indeed very challenging for the advertising environment. As digital multi-tasking becomes more and more prevalent, the advertising industry needs to rethink its traditional models both in terms of pricing and of delivery.

Video content is without a doubt the type of Internet content that is experiencing the steadiest growth, providing huge opportunities for advertising and marketing. Accenture (2013) have found out that such evolution we are experiencing has five distinctive features: a) increasingly sophisticated

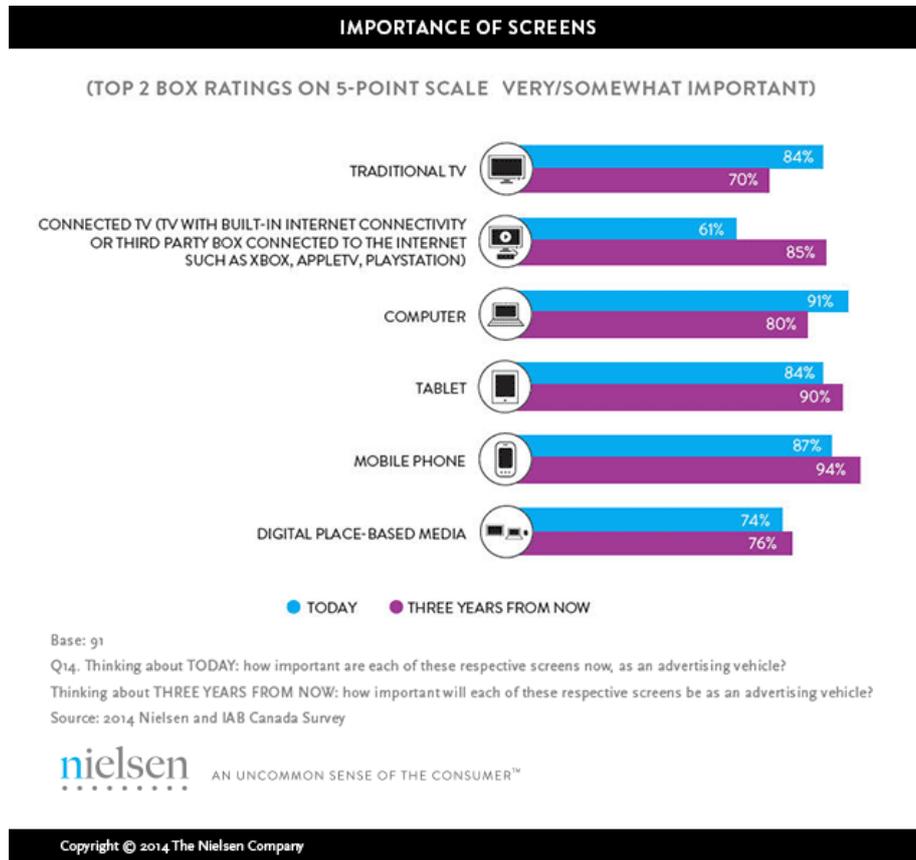
video viewing habits, b) multi-tasking, which is what second screen in itself simplicistically is, in full bloom, mainly thanks to the spread of mobile devices (as we have seen before, mainly tablets), c) stable appeal of subscriptions and decrease in pay-per-view options, d) persistent confusion on how to access video on the Internet, e) partial comeback of local content with respect to content provided by international companies as Youtube and Netflix. In addition to that, we are starting to see the emergence of a connection between the type of video that is being watched and the type of device on which it is being watched on.

Second screen is defined as the use of a computing device (mostly, mobile devices as smartphones and tablets) to provide an enhanced viewing experience of content on another device, the primary screen, which is most often a television. In particular, it is usually referred to the use of such devices to provide interactive features during more “linear” content, as a TV in for instance, which are usually given through a specifically developed app, real-time video highlights on social networks as Facebook and Twitter (mostly Twitter, though, as we will see further on), etc. With particular reference to today’s landscape, thus, the term has come to describe the customers’ multi-screen habits and cross-screen journeys.

Second screen is an electronic device (or software on that device) that is made use of by television viewers to establish some sort of connection to the show they are watching, allowing then to interact with the show in a different and more active way and making smartphones and tablets companion devices for television viewing.

The first screen is thus the TV, which has been (and to some extent still is) the centerpiece of our living rooms; the second screen could be

many different devices, which need to satisfy three basic criteria to actually become one: a) connectivity, b) app functionality, c) must have a screen (quite trivial, but still a mandatory feature). Laptops, tablets, smartphones, and handheld gaming units can all be used as a second screen, though tablets currently seem to be the most popular option.



This trend, termed as second screen programming, occurs when any Internet-connected visual media device is used in conjunction with traditional broadcast television, or first screen. With the rapid development of mobile media technologies, there has been an increase in concurrent media consumption practices.

What is known as second screen, then, can be a double-ended sword: it can prove to be a threat on one side, where TV content that has been envisioned for a 'passive' consumption does not have much perspective for the future, whereas it can be a great opportunity for companies to

develop new engagement options for users as well as chances for advertising, direct marketing and so on. For broadcasters and content programmers, then, it has become quite crucial to be able to 'follow' and target users across the different devices they own by providing them with user experience which is optimized in different ways each time and on each device, but which are at the same time still coherent no matter which device is being used.

One remark has to be made, however. Out of the whole amount of time screens are being used, simultaneous use of a second screen together with TV takes place around a third of the time⁹; with screen consumption being of around 7 hours a day, thus, around 110 minutes are spent on simultaneous consumption of TV and a digital device. Such simultaneous consumption can be broken down further into two main components:

- Meshing (around 40% of the time) – media meshing is defined as conducting activities or communicating via other devices while watching TV; these activities are usually related to the TV show that is being watched: as a consequence, such activities enrich the viewing experience. 'Meshers' are more likely to be looking for additional information on the show, or chatting about it on social media websites.
- Stacking (around 60% of the time) – media stacking, on the other hand, is still defined as the conduction of activities or communications via other devices while watching television, but those activities are completely unrelated to the content being watched. Users who stack do so in order to fill time during ad breaks or because they are not paying enough attention when watching television; actually, general Web searches and Web browsing (both around the 70% mark) are still among the most popular second screen activities.

⁹ Millward Brown (2014)

In addition to that, depending on the type of activities that are carried out on secondary screens, they can become distractors if they pull users away from the primary screen (e.g. answering to calls or texts while watching a show, or checking e-mail), or else they are defined as attractors if they actually provide support and relevant information as remote control apps, as Dijit Universal Remote for iPhones, Xbox SmartScreen or Nintendo Tvii, or social networks, companion content and third-party devised second-screen apps; attractors help maintain engagement with the primary screen.

Television is usually the primary point of engagement for users, with mobile devices usually holding secondary or 'companion' roles. Interactive television has finally arrived, where interactivity is provided by the 'second screens' and is increasingly fueled by the ever-growing social media networks. Social has become the call-to-action for many traditional advertisements—hashtags have started appearing in print and on television for quite a while now, company websites are being replaced by Facebook pages in ads, and that was only the beginning. Business models and delivery methods are indeed still in the making, with much experimentation taking place on all levels; failure to comply with such will entail the loss of a meaningful role in the new converged television and business landscape of the near future.

Audiences today are looking for an experience that transcends the original program. As audience involvement becomes a greater need, interactive television is very quickly becoming the way to go. This new form in which television is consumed is now vital to the survival and thriving of programs today.

2.1 Second screen: social television

One of the main aspects of today's second screen environment, and one which has been the most popular in the past years, is the so-called 'Social TV'.

By social television, one means nothing but the union of social media and television. Social TV is one of the top second screen activities in which users engage during their TV viewing sessions: it encompasses all the activities spanning from rating, recommending and discussing shows, both during and after the initial airing and both in a synchronous and an asynchronous manner. Social TV describes consumer engagement, communication and interaction while watching television, enhancing thus the value of the television experience for consumers and offering at the same time opportunities to add new users, drive engagement and open up all-new advertising opportunities through the existing social networks. The most preferred medium for social television is without a doubt Twitter, with over 500 million registered users, making it the 4th biggest virtual community worldwide – 85% of all comments on American general interest channels and 64% of the comments on cable-only shows are tweets, against a mere 7% of Facebook statuses or posts.

Second screen devices as tablets and smartphones are very likely to be the main force behind the rise of social TV experiences, as companion apps are developed specifically for such experiences, with a combination of key factors as content integration, social interaction and loyalty programs.

Social media comments around the 2013 Oscars were 250 percent higher than in 2012. For the Grammys, there was a huge 2,300 percent

growth in social comments. It is evident how the connection between television and social media cannot be ignored, mostly because it provides immense opportunities for marketers: enhancement of the viewing experience on one side and encouragement for viewers to talk more about the show reaching their online social circle on the other.

The Oscars Ceremony – Social TV takeover

The 2013 Oscars have experienced a social television integration like no other before, ranging from the Oscar.com live backstage experience to special promotions and second screen activities, making a clear step towards becoming more social and digital.

- *The Oscar.com website and its iOS app*

The Oscar iOS app was available in 2012 as well, but it took many steps ahead in 2013, making it downloadable for free in the first place, but also in terms of its even stronger digital focus. During the show, users can watch it either logged in onto Oscar.com or via the iOS app, getting additional red carpet camera angles, control room access, seeing additional interviews to the winners right off the podium; in addition to that, before the show, users would find commentary and insights, and even live chats on the world of entertainment.

- *GetGlue*

GetGlue, the social check-in app has developed special activities for the Oscars night as well; for the days before the ceremony, users could still check-in into the show and stand a chance to win stickers for watching nominated films. On actual Oscars day, fans could check in all throughout the night, discussing celebrities' looks and sharing their opinion on the award winners, the clips shown and other show-related subjects.

- *Yahoo's IntoNow*

Yahoo's own second screen app, IntoNow, which pretty much applies Shazam's same listening logic to television programs had its own special features for the Oscars: from rating red carpet looks, to getting additional information on the nominees, to taking part in synchronized polls about the nominees and the categories, to picking the winners, to connecting with friends in real-time using the chat functionality.

- *Umami app*

The second screen startup Umami has brought out some new features for the awards, too. Users could take 'freeze-frame' screenshots of the show and

share such images on Facebook, Twitter and even Pinterest; in addition to that, with the app's latest feature at that time, 'Dashboard', users could also visualize all the conversation surrounding the show in real time.

- *Viggle and Bing*

Viggle is an iPhone app rewarding users (with iTunes vouchers, Amazon gift cards, ...) for checking into their favorite shows, sort of a mashup between GetGlue and IntoNow, since it uses audio recognition to check users into shows, but it also gives them rewards for doing so. Having partnered up with Bing for the awards, they built a live event around the app and the Oscars. Users could play a trivia contest, winning up to 10.000 points, but also predict the winner for some extra bonuses and even rate television ads.

Source: www.mashable.com (2013)

As seen above, the impact of social media and interactivity is now so disruptive and influential that is increasingly opening up new possibilities for brands, not only strictly in the entertainment field, to take advantage of the whole social TV phenomenon to reach out to new consumers over new platforms. A recent Nielsen study (2013) analyzed two different populations and how they overlap: people who tweet about brands and those who tweet about TV. The results show how those 'social brand ambassadors' (the sum of people tweeting about television and brands) represent a large amount of the population: 64 percent of people who tweet about brands also tweet about TV. Connecting with social TV authors, is indeed a good place to start for brands willing to engage users who are most likely to share their brand message. What is more, those authors' tweets account for 78% out of the total amount of tweets about brands. And last but not least, they have twice the amount of followers as users who only tweet about brands: they are twice as influential as those who do not tweet about TV.

As a consequence, brands are increasingly turning to social TV to find a match between television audiences and their brand or category, and

what makes it even more interesting is that it is very easily measurable: campaign effectiveness can be easily understood by looking at social media figures.

One thing brands are (and should be) doing is take advantage of big events that are popular on social media, as occurred, for example, with the World Cup in Brazil, one of the biggest sports event of the past year. Think about the infamous Luis Suarez biting accident: the topics #LuisSuarez, #worldcup and #ITAvsURU became very popular on social media and brands quickly took advantage of the hashtags to include some pretty witty advertising. Among the highlights, Bud Light advertising twist off bottles, and Snickers advertising a more appropriate snack, others include top players as Mc Donald's and MLB (Major League Baseball).

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The image shows two tweets side-by-side. The left tweet is from SNICKERS (@SNICKERS) and says: "Hey @luis16suarez. Next time you're hungry just grab a Snickers. #worldcup #luisuarez #EatASNICKERS pic.twitter.com/3RAO537HjW". Below the text is an image of a Snickers bar with the text "MORE SATISFYING THAN ITALIAN." and "#LUISSUAREZ". The right tweet is from Bud Light (@budlight) and says: "Relax, they're twist off. #biting #ITAvsURU pic.twitter.com/Kj69E17MRE". Below the text is an image of a man biting a Bud Light bottle.

Social TV is thus brands' response to consumers' need to discuss and interact with each other about television, talk about it, tweet about it.

¹⁰ Twitter (2014)

Game Of Thrones proving a huge opportunity for brands

The extremely popular TV series Game Of Thrones, dealing with a civil war in a mythical feudal setting, has a huge following, of around 14 million people, of mainly younger viewers; those viewers, however, could not be reached through traditional advertising, as TV commercials, since there were none during the show and had thus to turn to the viewers' smartphones and tablets, mainly via Twitter or Facebook posts.

Brands of the likes of Bud Light, the American Museum of Natural History, Tim Hortons, Clorox, etc., have taken the opportunity to reach those second-screen viewers through posts containing references to dragons and other popular show-related themes, usually with a humorous feel to them, and Game Of Thrones' #GOT hashtag. This is a great example of brands taking advantage of pop-culture moments, reaching users in the moment and playing on their favorite subjects, without being overly intrusive at the same time.

Source: www.nytimes.com (2014)

As seen from the examples above, there are many tools and platforms that can be used for creating a social television experience or campaign, ranging from creating a proprietary app to making use of other apps or, more importantly, of social networks themselves, by following conversations and taking advantage of them.

As far as third-party apps go, above all is *Shazam*; the audio recognition giant (500.000 of the recognized songs are sold on average every day, around 10% of total digital music sold in the world) has taken its very successful tool and applied it to the television industry. The company has built several custom experiences to date together with big brands or events, like the Oscars, the Brit Awards, the Grammys; brands pay Shazam to make their TV adverts interactive: they include a call-to-action in the commercial in order to get people to tag it, and then Shazam provides second-screen content relating to their campaign. By using the app while the commercial is playing, viewers are provided with a much richer advertisement, providing instant gratifications and

rewards the majority of time, as the possibility to download free special content (music, photos, coupons, etc.).

Shazam and Super Bowl team up for user engagement

Super Bowl 2014 has been the most engaging up to now, driving over 700.000 Shazams of the broadcast and leading thus to millions of interactions. The company teamed with brands of the likes of Bud Light, Sonos and Jaguar for the advertising department and with Bruno Mars, Atlantic Records and Warner Music Group on the halftime show. The new Timeline feature enabling users to keep up with all the performances, the ads and tweets during the game and, in addition to that, every ad that was aired during the Super Bowl was recognized by the app, making them easy to access anytime and share to the social media.

There were many other features, as Bud Light giving away 500.000 copies of Afrojack's new single, a British Villain experience powered by the Jaguar commercial, and even a halftime performance featuring Bruno Mars and Red Hot Chili Peppers which unlocked exclusive track downloads.

Source: www.shazam.com (2014)

Another third-party app which enables social TV experiences is *Beamlly* (what was formerly known as *Zeebox*), representing a place to chat up with friends about one's favorite TV shows. Zeebox had started off as a simple program guide with second screen features; with its rebrand, Beamlly wanted to go further, by expanding the enjoyment of the app to other moments of the day, when away from the television set as well. Users can follow shows and personalities to get a live-update feed, find and follow other fans who have similar interests, chat in TV rooms, which are social spaces for television hosted by TV personalities, use a smart programming guide and experience live interaction with shows by means of custom games and contextual votes.

Another app that is worth a mention is *Viggle*, an audio recognition app which makes users earn points if they watch one of their 170 partner channels, representing a unique model of paying people to watch content; because it does recognize audio, it is much different from the

other social TV check-in apps as *GetGlue*, making it impossible to cheat and offering thus real numbers to content owners and real rewards to users.

To sum up, thus, a recent study by Time Warner Media Lab (2014) shows that there are three kind of apps that are developed for the provision of second screen experiences. Two of those are more closely tied to social television, namely incentivized and generic apps. ‘Incentivized’ apps, as *Viggle* and *GetGlue*, are mainly used by smartphone female users, almost exclusively trying to receive points and rewards and are the second most engaging ones. The least engaging apps of all are obviously the so-called ‘generic’ apps, as *Shazam* or what used to be *IntoNow* (*IntoNow* does not exist any longer), because they are not forcely tied to television viewing, but can definitely provide an entry point for companies and brands to get in touch with a larger number of users (*Shazam*’s user base is the largest of all second-screen apps). The third type of app Time Warner have identified is what is known as ‘branded’ apps, the most engaging of the bunch, are usually designed and developed by network providers and have the ability to generate the strongest engagement with the associated content on television.

2.2 Second screen: experience enrichment

The other huge trend emerging from the second screen phenomenon is what is known as experience enrichment, the enrichment of a TV show or commercial that is being watched through user-generated content or, in the vast majority of times, generated from broadcasters; second screen has grown to becoming the best tool for providing an enhancement to the television viewing experience for users, and the experience enrichment aspect of second screen activities does that, by

giving social media a more secondary (but persistent) role and playing on the continuum of the TV-viewing experience. As noted before, there is a huge opportunity to engage with people that are watching television, which proves in turn to be a huge growth opportunity for brands: the mobile experience is a personalized and more 'intimate' one and can definitely provide brands with new ways to tackle the users they want to reach. When apps add some degree of interactive value to a static experience like a TV show, customers will remember and the brands behind the experience will benefit.

Once again, Shazam is one of the most powerful and popular platforms for experience enrichment, providing interactivity and additional content simply through audio recognition; the company started off by providing audio recognition for music, but has now extended its services to TV shows and commercials: the idea behind this is that people already know what they are watching, but can access more information about it simply by 'Shazaming' it, ranging from real-time sports stats, to movie tickets, to details on cast members. To make the experience more accurate, the audio recognition database is updated in real-time, so that it can sync with live television. So, for instance, if a person is watching Modern Family, Shazam provides more information about the program and cast members, or if they are watching the NFL (National Football League), the app will return game stats which are also available through DVR playback, since Shazam syncs with the time of the game. Brands are also going further, by including the Shazam logo in their commercials or even movie trailers; this happened with the latest Men in Black trailer, which, if 'Shazamed', would connect the users to the Fandango website and also give users ticket-purchasing information and local screening times. This proves a great way for brands to engage people far beyond the 30-second spot and is also

very easily measurable by advertisers, giving them real-world insight in what people care about, because they are actually tagging it.

A great way for companies of all kinds to engage with their consumer base on a deeper level is thus to provide some additional features to their static and traditional TV commercials: this allows them to reach a wider population, by integrating online content into the more traditional advertisements, responding thus to consumer need for interactivity and involvement, and to actually make sense of the huge monetary investment of the production and airing of TV commercials, usually with a much smaller-scale but larger-ROI second screen investment, be it additional content obtainable by Shazaming the ad, or dedicated specific apps or online advertising campaigns, etc.

Experience enrichment via second screen can be also provided through the so-called 'branded apps', which are definitely more of a niche aspect, but those niches tend to be extremely loyal to and passionate about what they like, so they are the ones that will prove to be engaged to the largest extent; branded apps are usually produced by broadcast network, and provide some additional features to their most popular programs. Cult TV shows of the likes of Breaking Bad, Lost or The Walking dead have a huge fanbase of people who are extremely passionate about the shows and who are very likely to be interested in being provided with additional and interactive content, opening up thus an opportunity for network broadcasters and series producers to engage their (already loyal) viewers even more in depth; creating a companion app for such shows can also prove to be an opportunity to engage users who are 'newcomers' and who are just starting to approach them, and for whom such apps might be an encouragement and an chance to get more familiar with the shows.

AMC's The Walking Dead Story Sync: a great companion for a great show

American broadcast network AMC has launched an app, available both for iOS and Android, for users looking for something more in their popular zombie drama The Walking Dead, 'Story Sync'. The program was very specifically developed to tap into the more emotional and dramatic moments of the show, which was already very evocative and very talked about on social media and even on AMC's own forums: the goal was to enhance the experience without making it a completely new story and without detracting from it.

The app allows to join other fans online in polls, trivia, and exclusive video content while watching any episode, catering thus both to the most intensely loyal fans of the show and to casual viewers, who could benefit from real-time updates or insider information about specific storylines or characters; users can launch the app when the episode starts, and that is when the sync begins, usually with what is called a 'prediction poll', asking viewers who they think will kill the most walkers during that episode.

The timing of each interactive feature, then, is designed to match the natural flow of the broadcast, without competing with it. Among those, the most striking ones are instant video replays, usually during commercial breaks, where the app replays the video of the characters battling with walkers, or flashback photos and video to earlier episodes, usually when major characters have to make dramatic decisions which would either save a life or get someone killed. The app also tests the viewers' knowledge on the show, presenting them with trivia questions about previous seasons or episodes.

With Story Sync, thus, AMC have managed to create a platform that groups together a huge mix of different elements as talk forums, social gaming, e-newsletters, multimedia magazines, video and blogs. They have found an effective way of creating online content that actually enhances the TV show, while ensuring at the same time that the viewers who do not go online will not miss anything from the episode.

Source: www.theverge.com (2014)

3. SECOND SCREEN AS A CONCRETE BUSINESS OPPORTUNITY – SUCCESSFUL CASES

All things above considered, the second screen is slowly proving to be a real opportunity for businesses, and it is starting to become much more than a mere opportunity: it is now getting to the point where businesses will either take advantage of such chance or, if they fail to do so, they will be outperformed by their competitors. Consumers are increasingly

looking for interactivity in their frantic and on-the-move lifestyles, where mobile devices are playing a fundamental role in their lives and are shaping their habits, their wants and their needs. Companies need to be aware of the situation and act upon it, making sure they are meeting those needs and breaking away from the more traditional marketing practices. Brands are now in a position where they have to listen to and leverage consumers' emotional response, which will in turn unlock very valuable attention from an audience who actually cares about their message, their products, their values.

There are obviously two opposite sides to this: with all the distractions it brings with it, second screen could potentially take viewers' attention away from TV commercials, product placements, etc.; at the same time, however, there is proof that people are more likely to show some form of interest towards and engagement with content on a second screen, making it an extremely powerful tool for reaching out to (potential) consumers. With no synergy, second screen would become an overly fragmented series of one-off apps, but when synergy, partnership and focus exist, it can become a very powerful channel to drive actual user engagement, a much richer and complete experience and is ultimately a new platform to create revenue.

We are obviously still in the early days of the second screen, and what we should expect is the rise of additional approaches and increasingly innovative examples; there are obviously many ways in which marketers can use the second screen for their purposes, be it brand awareness, promotion of new products, or more simply more consumer engagement, which I will briefly summarize below, together with a few examples to get a better insight in the (almost) endless possibilities the second screen brings about for brands of all kinds.

3.1 Catching viewers' attention during big events

Big annual events like the Super Bowl, the Grammys, the Oscars and major sports games or reality TV shows are by definition the most prone to the appearance of second screen applications and have been exhibiting a very positive trend both in terms of the number of viewers and the social media buzz they generate, as we have seen before. They are the most widely discussed on social media (mainly Twitter) and for this reason brands are turning their attention to such events, trying to catch viewers' attention, which is now split between screens.

Coca Cola's polar bears – The Social Bowl

During 2012 Super Bowl, Coca Cola created a few commercial featuring its traditionally very popular polar bears, moving then the idea to the second screen and creating what they called the 'Polar Bowl': in the ad, two polar bears were watching the game, one rooting for the Giants and the other for the Patriots (the two teams playing Super Bowl that year), and would react in real time. In addition to that, they were also commenting on Twitter through the @CocaCola account.

Coca Cola had initially planned to reach the 300.000 viewer mark, but it managed to more than double this number by the second quarter, all thanks to the social media buzz the campaign managed to generate, with the number of viewers increasing as the buzz on Facebook and Twitter got more intense.

Source: www.chiefmarketer.com (2012)

3.2 Second Screen branded advertising: increasing the engagement

Another very interesting way for marketers to take advantage of the second screen is to make use of mobile apps to open up opportunities to give rewards to TV viewers for watching commercials, or other second screen branded messages; rewards usually range from show-related relevant content (as recipes, information about the cast, dedicated social media feeds and so on) to freebies (as, for instance, the chance to download songs or other content for free), to discount

coupons and vouchers. Several studies have shown that the engagement towards commercials is much stronger if such advertisements are accompanied by additional content of all kinds on a second screen: people usually feel a much stronger emotional connection with content that is shown on their mobile devices, going thus beyond the original commercial to gain a fuller, more 360° experience, which is not directly focused on the advertorial side of things, but can definitely get in touch with in a much deeper and relevant way.

Ciroc's Super Bowl – Taking attention further thanks to social buzz

Sean 'Diddy' Combs' liquor brand, Ciroc, has taken advantage of viewers' behavior, who are constantly checking Twitter during the Super Bowl, to gain their attention. The brand created 15-second spots (all following the Vine trend, short and impactful videos), one of which showed the rapper dance to salsa, which was the signature move of one of the Giants players: when he scored a touchdown, the rapper tweeted that video, dedicating it to the athlete. This, in turn, brought about a proper campaign, with rich media banners showing up on sports-focused websites, which would in turn lead consumers to a dedicated microsite containing the ads and giving them the possibility to tweet to Diddy and share them on social media.

The tweeting continued all throughout the game, achieving an unbelievable 1.3 million impressions during a three-day period. This is a great example of a brand taking advantage of the rise of the second screen to engage consumers on a deeper and more emotional level.

Source: www.jwtintelligence.com (2012)

3.3 Using the second screen for ad gamification

Another way to engage users beyond mere television commercials through the use of mobile devices is to add second-screen gaming elements to them, with the goals both of making them watch the advertisements more attentively and making them interact with those ads; such gaming elements can be either fun or more closely tied to contests or sweepstakes. Gamification has indeed the potential to

change TV advertising as we know it, in its attempt to build an all-new relationship between the TV and the viewers, based on emotional engagement; second screen advertising entails thus the increase of fanbases for brands, as well as steady feedback and, even more importantly, user-generated content. As long as the viewers find the content entertaining and engaging, gamification can be a steady source of revenue.

One remark has to be made, however: it is not just a matter of providing consumers with entertaining content, but it is much more about the provision of easy-to-use, fun and more importantly authentic experience they can relate to, without being constantly pressured with explicit advertisements. Gamification can then be a successful second-screen strategy if the development process is creative and if it empathizes with the viewers in front of their TVs as far as what they are the most likely to be attracted by.

Honda Jazz's 'This unpredictable life'

In 2012, Honda launched a UK-only campaign comprising an animated commercial promoting the Jazz model and including a gaming component inside it: viewers could download a dedicated iPhone app, which they could use to 'capture' on-screen characters by physically swiping their phone at the ad (on television, computer or iPhone); other than that, they could also interact with the character in a more active way, by, for instance, singing into the phone's microphone. Users were encouraged to keep up with the ads, so that they could catch all the characters.

Source: www.jwtintelligence.com (2012)

3.4 Second screen and sports programs: a great match

Sports programming is particularly prone to second screen advertising and activities: fans are always on the look for additional information and group-viewing experiences. It is evident how the sports viewing

experience is not a passive one anymore and, in particular, there exist two coexisting main trends: the desire for supplementary and real-time information related to the game they are watching, as live scores, results and player statistics, and the willingness to share their opinions and get to know other people's ones. The interest fans have in sports now is much deeper and goes far beyond their favorite teams or players, and, in accordance with the ease of finding data online and the whole smartphone revolution, they are looking for this information to enhance their live viewing experience. Over 76% of sports viewers are second screeners¹¹, which is a vast majority.

Of course, this could not go unnoticed by brands and broadcasters alike, who are taking advantage of such powerful platform for their advertising activities revolving around live sport. Second screeners in sports, in fact, are more likely than single screeners to remember commercials around the game, 72% compared to 56%¹²; timing is as important as the message conveyed in the advertisements and there are in particular two key times when fans are more likely to engage in second screen behavior, namely during the match and at halftime, highlighting once again the importance for brands to be able to react in real time to events for effective second screen capitalization. By understanding all this, companies (brands, broadcasters, right holders) will be able to catch the opportunity to effectively add value to the fans' viewing experience and receive, as a reward, a much deeper connection with their target users.

Heineken and the Star Player app: Champions League goes second screen

Heineken has launched its Star Player app campaign during UEFA's Champions League in 2011, as a response to people using their phones and social media while watching soccer games. By launching the app, users could try and predict what happened as the game unfolded and earned points if they

¹¹ Octagon (2013)

¹² Octagon (2013)

got it right: for instance, when there was a corner, they could click on cleared, or goal, or saved, or missed, and earn points if their guess was correct. Those points were then transferred to each league, so users could easily see how they were doing against their friends across the championship. Heineken took the campaign even further, by encouraging pubs and bars to set up and run Star Player leagues and give away special prizes.

Interaction would occur in real time, by syncing the app with the game clock as the matches began; other engaging elements included periodic trivia and pop-up quizzes and the possibility to set up vibration for when there was an opportunity for earning points.

The campaign was extremely successful, resulting in 90 minutes of "full brand engagement" per player per game for 125 games: the goal of associating Heineken brand with fun and excitement was achieved quite well. There were over 1 million iPhone app downloads just in the first month, and in 2012 Heineken introduced an Android version of the app, reaching thus a much wider audience.

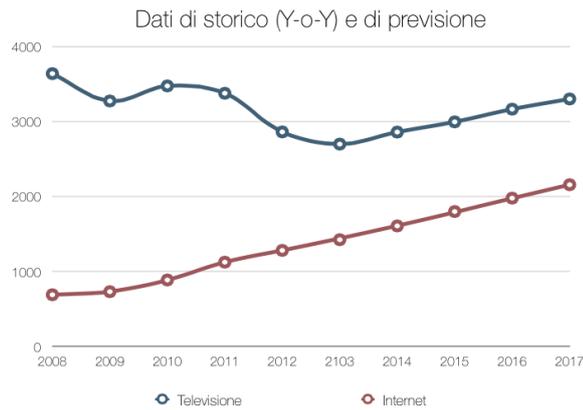
Source: www.theguardian.com (2013)

CHAPTER III – SECOND SCREEN AS AN OPPORTUNITY FOR ITALIAN BRANDS: ARE WE THERE YET?

1. THE CURRENT ITALIAN SECOND SCREEN LANDSCAPE: AN OVERVIEW

As noted in the previous chapter, second screen is a strengthened concept in the US and in other countries around the world, entailing profound changes in all the aspects of everyday life and accordingly to business marketing strategies, which are triggered by the new ways people approach the new tools they have readily available. People's behaviors are setting the rules on which technologies are used, on which platforms and what type of content circulates. What about Italy, though?

Italy is an extremely TV-centric country: according to Nielsen (2014), on average, Italians watch television for around 4 hours a day, accounting for around 82% of the whole population in the country; television is indeed the main form of entertainment in Italy and what people still tend to turn to for those purposes. The chart below shows trends on television and Internet consumption, complete with some historical data and potential future developments:



It is evident how television in Italy in the recent years was at its highest peak in 2008 and experienced quite a relevant drop around 2011, but has been going through a comeback in the past couple of years, and an increase which is parallel to that of the Internet (which, on the opposite side, has been growing steadily for the past years, and is bound to grow even more).

In addition to that, being Italian population of 61.1 million people, there are 97.6 million active mobile subscriptions, with a mobile penetration of around 158%, way above the European average (135%)¹³: smartphones are a well-established phenomenon in Italy, showing figures that are much higher than in some other European countries.

Those two factors make Italy a country which is extremely fertile for second screen experiences, altogether with the fact that Italians, besides being huge television lovers, are very intense and proficient social network users: social network penetration mobile Internet users is over 94%.

What is more, among those users, around 30 million of them have used a connected device while watching television. All this combined makes it for a huge potential audience, and shows in turn an extremely interesting finding: television still retains its central role in households,

¹³ We Are Social (2014)

but the combination of second screen and social networks have profoundly changed the television experience, shifting it from a family experience to a much more social one: passive television viewing belongs to the past in Italy as well as many other countries.

It can be very interesting to look deeper into what people are actually doing on their second screens while watching television, what type of interaction and engagement they are after. As noted in the previous chapter, there are two types of behavior of television viewers using a secondary screen: in Italy, 75% of them are 'shifters', namely, they visualize screens in different moments, and 25% of them exhibit a simultaneous behavior, meaning that both screens are used at the very same moment. Out of the 25% portion of the population using both screens simultaneously, there are two further sub-behaviors: those who 'mesh', and thus are visualizing related content on both screens, and those who 'stack', who are more interested in unrelated content. 'Meshers' are the fraction of second screeners which proves to be the most prone to actual second screen campaigns, and it can be thus of great interest to dig deeper into what kind of TV-related content they are consuming while they are meshing:

| | |
|--|-------------------|
| Interacting with what is happening on the TV | 8% |
| Discussing what they are watching | 16% |
| Looking up further information on what they are watching | 17% |
| Following up a TV commercial | 11% ¹⁴ |

The activities of meshers, the group of people who are the most fit for second screen integrated experiences, can be thus grouped together according to two main scopes: one is concerned with all the activities

¹⁴ Millward Brown (2014)

that involve discussion and interaction (the first two on the table), whose response is everything that is related to social television, and the other is concerned with activities that are aimed towards following up and looking up for further information, which are a great match for experience enrichment.

1.1 Social TV in Italy: following conversations

The existence of all the factors pointed out above makes Italy a country where social television experiences are bound to be successful and obtain a great overall following: Italians are huge smartphone users on one side and great social network lovers on the other, with a strong drive towards using their multiple companion devices while watching television.

All this, in turn, opens up huge opportunities for companies to take advantage of such favorable conditions, shaping their marketing and advertising techniques according to those all-new and constantly changing rules. Now more than ever, due to the deep crisis Italy has been undergoing, together with such strong trend towards the second screen, Italian companies have been ending up rethinking their investments in advertising towards more cautious ones, shifting away from the traditional television medium: they can now invest across the multiple media that are available, with the Internet slowly but steadily becoming the most preferred one; advertising in online videos, social media, apps, smartphones and tablets (what is known as the New Web) has literally boomed in the past few years, growing up to a 600.000€ turnover.

Accordingly, the social television phenomenon creates three main sets of challenges and, in turn, opportunities for Italian companies, which can be summarized as follows:

- a. Creating a social TV / second screen app of their own, which happened for instance with Masterchef Italia, containing elements spanning social media, gamification and enrichment of the episode-viewing experience, and the app for Le Invasioni Barbariche, La7's primetime talk show, which allowed to deepen people's knowledge on the guest of the episode on one side, and contained a very detailed social media feed on the other, including the possibility for interaction even after that episode was finished.
- b. Buying advertising spaces in other apps, which, however, can be very risky in terms of how the ad is perceived by app users and tends to be slightly intrusive, but still retains quite some potential in terms of target users reach – at least when it comes to very specific, targeted apps.
- c. Following social media conversations, which, to me is the biggest and most versatile opportunity of the pack, due to social media penetration in the country on one side and the bigger and deeper emotional impact of social media on people's day-to-day lives.

SOCIAL TELEVISION AND MASTERCHEF ITALIA: integration achieved?

Masterchef Italia, the Italian version of the utterly popular global cooking talent show, has become the perfect representation of a successful social television show, with a strategy that managed to make Sky Uno (the cable channel on which it was aired) the most watched pay-TV channel in the country.

Differently from most other talent shows, as the X-Factor, there was no possibility for live interaction, since episodes were aired much after they were filmed (think: casting, episode filming, post production, airing), which made it so that Masterchef was treated much more like a TV series rather than a talent show: it became an ecosystem which encompassed several social media channels, a dedicated app and the website.

The app itself, along this line, contained many different types of additional content, including repurposed website news, mini-videos (usually containing recipes from the episodes, interviews to the cast, etc.) and a touch of gamification, by challenging users to measure their culinary skills in trivias and

polls, all of which was sharable on social media. What was more striking, however, was Masterchef's social strategy, starting from their Facebook page, where the activity became more persistent during the airing of episodes, suggesting thus a real-time interaction with the fans.

As far as the actual social numbers of Masterchef are concerned, fan activity on the Facebook page, both in terms of likes and in terms of interaction, experienced huge increases mostly related to the period right before, during and after the actual episodes, with an average of 6.000 comments per post. Conversations on Twitter were very active as well, making Masterchef the most tweeted TV show in the country, with #masterchefit as the most popular hashtag, accounting for over 73% of the whole of the tweets.

We can thus safely say Masterchef is a TV show that perfectly represents the match between niche products and social media, making it a very valuable example of a successful social television strategy.

Source: Young Digital Lab (2013)

X FACTOR ITALY: the second screen all-rounder

Back in 2012, Sky, the Italian cable television provider, decided to launch a few online extensions in order to take audience engagement much further, extending thus the show across the multiple screens people have available and at hand (the Web, the TV and the mobile devices) and across different time periods (before, during and after airtime).

The first aspect that was introduced in the X Factor social strategy was social voting, both on social networks and simply online, following along the trend of interacting on a deeper level with the audience: people could either register to the Sky.it website or log in with their Facebook accounts to cast their votes online; the biggest innovation, however, was introduced with the possibility to vote through Twitter: viewers had to follow either the @SkyUno or the @Xfactor_Italia accounts, validate their own by sending in a text message and could then express their vote via Twitter private messages.

What is more, right before each episode is aired (usually in Thursdays around 9pm), Sky airs on the website, as well as the app, two exclusive online-only shows, Web Factor and Xtra Factor; during the first one, the hosts interact live with the participants in the backstage just a few minutes away from the live broadcast to give anticipations on the upcoming episode; during Xtra Factor, hosts go on stage right before the show ends in order to get first impressions from the judges. Xtra Factor also features what is known as 'the cube', some sort of social room where the hosts, altogether with famous musician and humorist Rocco Tanica, comment on posts, tweets and comments from various social media.

It can be also quite interesting to give a look to the app, which was developed to help create engagement through gamification elements: viewers had the chance to earn points by taking part in polls and quizzes, as well as by correctly predicting the results of the episode; points could be also gained by sharing content on social media and by using the 'clapometer'. The app also

featured the X Factor Radio (with exclusive playlists and content), a multimedia news section with real-time updates, a 'talent' section with insights on the profiles of the participants and a media section, with pictures and video highlights.

On an even more 'social' line, X Factor launched on Facebook and Twitter the 'X Factor Community', a social game based on gamified engagement: besides earning points for taking part into trivia, voting for the participants and sharing content on their social media, users could get points by tweeting using the #XF6 hashtag (which were higher during live broadcast). Those points could then be used to win prizes by Sony and Sky.

The campaign as a whole was extremely successful for Sky Italia, with over 750.000 votes cast by viewers, showing thus that immersive social television and second screen experiences do stand a chance to be capitalized in Italy, similarly to other countries across the world, and that such experiences have now become a standard for international formats as the X Factor.

Source: www.mipworld.com (2013)

The examples above clearly show how following conversations taking place in social media in a country like Italy, where social media presence is so intense and strong, is a potentially great way to go for brands and a great business and marketing opportunity, even more so after taking a closer look at data on social television in the country. As far as the biggest social television platform is concerned, namely, Twitter, the numbers¹⁵ on social TV are quite impressive:

- 2.6 million tweets;
- 240.000 unique users;
- 128 million impressions;
- 225.000 average daily users.

The data above makes it very clear: Twitter is indeed a great place for Italian brands, as well as brands who wish to position in the Italian market, to follow conversations on social media, and reach thus highly

¹⁵ Source: Twitter (2014)

targeted audiences. This is confirmed further by the table below¹⁶, showing Twitter data on the most ‘socially popular’ television shows in Italy, comparing TV audience and Twitter audience, showing there is an increasingly strong correlation and interplay between the two, with X Factor, Le Iene and Report being the most Twitter-prone programs. It is now, in fact, a huge trend in our country to pour out comments and observations on social media and join in conversation.

| TV program | On Air? | TV Audience | Twitter Audience | TV/Twitter Ratio |
|-----------------------|----------------|--------------------|-------------------------|-------------------------|
| Le Iene | Yes | 2.9 million | 827.000 | 28,5% |
| Report | Yes | 2.1 million | 396.000 | 18,9% |
| X Factor | Yes | 876.000 | 394.000 | 44,9% |
| Servizio Pubblico | Yes | 2.2 million | 329.000 | 14,9% |
| Che Tempo Che Fa | Yes | 2.2 million | 195.000 | 8,8% |
| Piazza Pulita | Yes | 1 million | 157.000 | 15,7% |
| Ballarò | Yes | 2.5 million | 136.000 | 5% |
| The Voice Of Italy | No | 3.5 million | 156.000 | 4,8% |
| Amici | Yes | 4.6 million | 134.000 | 2,9% |

There is another very interesting aspect emerging from the table above, and it has to do with the viewers’ inclination towards social media interaction: the highest TV-to-Twitter ratio was the one during the airing of the X Factor: over 44% of total viewers have tweeted at least once during the show, almost one out of two; one of the main features of the

¹⁶ Source: Twitter (2014)

show was that it was aired on Sky, the major pay-TV provider in the country, showing thus that there might be (and there actually is) a connection between viewers on such platforms and their tendency towards starting and taking part in conversations on social media: pay-TV viewers are thus highly outlined and targeted ones.

1.2 Experience Enrichment: television as part of the customer journey

The other main field where second screen comes into play is what is known as experience enrichment, which is, as we have seen in the previous chapter, the creation of tailored and specific experiences that can tie in the big and the small screen. What kind of opportunities for businesses are opened up through the creation of enriched second screen experiences in the Italian market?

Differently from other countries, Italians still give quite a lot of importance to the television, but tend to own at least one mobile device each and are now beginning to demand ways in which they can interact with the main screen with their new, technological and always-connected mobile devices. In order to be able to reach those users and find ways to actually reach them effectively and in ways that are meaningful and impactful for them, thus, it is necessary to include the television in the customer journey as a whole, making it a necessary but not unique part of the whole. In addition to that, in a world where storytelling has become essential to any sort of communication, let alone in advertising and marketing (where the efforts to make it 'less obvious' are definitely not a new thing), it is essential to create enriched and immersive experiences that can help grow the returns on the huge investments that are required for television advertising; producing and airing traditional commercials are indeed a thing of the past and more

and more Italian companies are beginning to include new media and platforms to their customers' journey.

Along this line, there are two main mediums companies can use to reach their target users, which is either through television commercials or through product placement on TV shows (usually reality/talent shows or TV series), which are in turn the two main ways companies have been traditionally putting into practice their advertising strategies; with traditional means and techniques becoming increasingly obsolete, however, those advertising investments (which are usually very costly, both as for commercials and product placements), need to become part of a wider and fuller experience, one that will be able to capture viewers' attention and have an impact on their feelings and expectations. All this opens up a great number of challenges for business investing in TV advertising.

As far as TV commercials are concerned, in order to better understand the environment and the conditions of the Italian panorama and get an insight onto whether Italian brands are aware of 'talking' and communicating to customers who are constantly within a customer journey, it can be of great interest to take a look at data on television commercials in Italy.

MOCA Interactive, a Treviso-based online marketing agency, and I (2014) have conjointly performed a research on the matter, analyzing over 1.000 Italian TV commercials and hand-collecting a great amount of data on them. The aspects that we found to be the most relevant, and the most suitable to provide a snapshot of the current TV advertising situation in our country, are the following:

- Business sector – what business sector the company belongs to.
- Brand – what the brand name is.

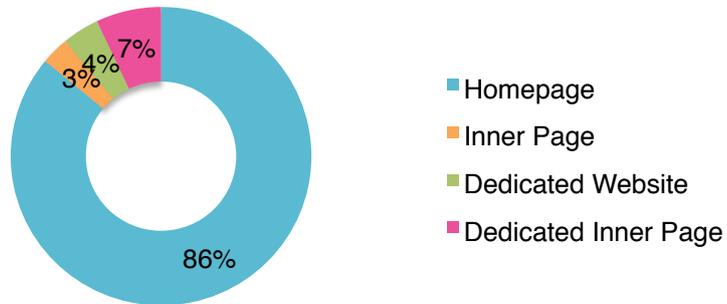
- Awareness type – namely, whether the commercial is aimed towards brand or product awareness.
- Presence or absence of a commercial offer.
- Presence of the website within the commercial, and how it is presented – if it is mentioned as the homepage, a dedicated website or an inner page, whether it is responsive (namely, if the website is optimized for mobile devices, providing ease of reading and navigation with a minimum of panning and resizing) and finally how it is mentioned (in written or spoken form).
- Presence of social networks
- Presence of a dedicated mobile strategy within the commercial – namely, if there is a mobile number or a mobile app is mentioned (and what type of devices it can be downloaded on – iOS, Android, Windows Phone).
- Other relevant notes – presence of hashtags, Shazam, other social media, reference to events, etc.
- Presence of a call-to-action.
- Coherence on search engines, particularly on Google (through the presence of coherent Google AdWords campaigns), and on the website.

A screenshot of the Excel table we used to perform the analysis, for the sake of coherence, can be found in the Appendix. After obtaining all the raw data, we carried on with the analysis of the latter, obtaining quite interesting results regarding the Italian panorama.

Over 47% of the analyzed sample commercials actually visualize a website (namely, its URL), almost one out of two. As noted before, we also wanted to look into which kind of website URL is present in the commercial itself, in order to get a better understanding on the level and

type of importance businesses assign to the online department and, in particular, to the second screen.

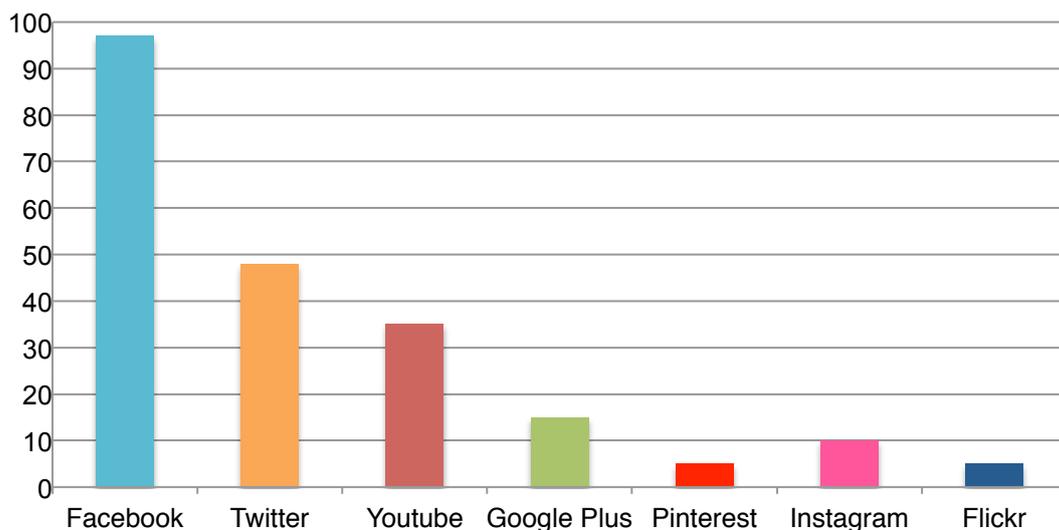
URL Type



The vast majority of the sample, without much surprise, refers to the homepage of the company's website, showing a clear tendency and understanding towards the importance of everything that is online and web-related; the lower figures in the more second-screen specific activities, which are the creation of dedicated web pages and/or websites, show that Italian companies are still being quite cautious in terms of the creation of dedicated second screen experiences. 7% of the analyzed commercials, however, included the reference to a dedicated inner page for whatever the commercial would feature, exhibiting thus a very promising behavior for the future: those brands will definitely have a competitive advantage over others, since all businesses will soon be bound to the creation and devison of more immersive and 360-degree experiences, involving all media in equal form. On the same subject, another figure shows that Italian companies are slowly but surely beginning to understand those all-new consumer dynamics: 16% of the sample actually included the website both in written and spoken form, proving once again that the web aspect cannot be ignored, and a clear response to the new habits of TV viewers, who are indeed more prone

to engaging with the main screen if a good amount of importance is assigned to their ever-present mobile devices. Social media are once again very present, with 16% of the sample commercials visualizing social network icons. As you can see from the chart below, the most popular social media in Italy is still Facebook, which is present over 95% of the time, followed by Twitter (around 50%) and Youtube (35%): these are very interesting figures, showing that Italian businesses are getting there in terms of social media presence and integration, showing once again our country is very social-network intense.

What Social Networks?



As far as mobile apps are concerned, only 5% of the sample commercials visualize icons of app stores, and only 6% of them present a call-to-action, which is usually aimed towards deepening the knowledge on some product, following the brand on social media, downloading the app or addressing viewers to the online stores.

In order to better understand if Italian brands are ready for the second screen revolution, it is very interesting to analyze more in depth the 15% of the commercials which included a commercial offer:

- 52% of the spots that invited viewers to go online were also coherent with their AdWords strategy;
- 88% of the websites were also coherent with the message present in the commercial;
- 53% of the times the website was also responsive.

The data shows that there are indeed brands that are ready for such revolution, and are increasingly integrating second screen strategies into their communications, even the more traditional ones as television. This has become a crucial need for businesses and their marketing strategies, since television by itself is definitely not enough in a world where more and more importance is assigned to our mobile devices, and, in addition to that, where the impact of communications has become much more dramatic only if the second screens are involved. In addition to that, taking advantage of the creation of an immersive and all-rounder experience by integrating the mobile devices and the main screen can help to better monetize the (usually very high) investments in traditional advertising, adapting them to the new market conditions and consumer habits, responding thus to those all-new and abrupt changes in their expectations and behaviors. This allows to get the best of both worlds.

1.2.1 How to make the best of a TV commercial

According to a study by Millward Brown (2014), people are more receptive to ads they can interact with through a mobile app, in particular if they contain a link to the brand's website or hashtags, as well as if they give access to supplementary content (free downloads, extras, behind-the-scenes) or if it gives them the chance to somehow interact with the television (by online voting for instance). What they are not very receptive to, and tend to not notice most of the times, is when a brand sponsors both the online and the TV versions of the same show,

or when it pushes a mobile game that allows people to play along a live event, or even when online ads continue the conversation, but after the show is aired (timing is everything).

Along the line of the TV ads analysis and the Millward Brown study, the main features a TV ad should have in order to make the best out of it can be summed up as follows:

- the website should be included, preferably with the creation of a dedicated URL, which can be extremely useful for tracking;
- the website URL should be, in turn, said out loud, because during commercials people's attention turns to their mobile devices;
- if any social media is indicated, there should not be only their icons, they should be able to stand out;
- the commercial should explain to television viewers why they should follow the brand on social media: 'follow us' is usually not enough;
- if compatible with the brand's business sector, a phone number should be included (with the added possibility to track phone calls);
- the website *needs* to be responsive, since it will be most likely accessed via mobile;
- if the ad contains a commercial offer, it should be included and repurposed all throughout the different digital platforms;
- if users perform search queries with keywords that are related to the ad (namely: brand, product or payoff), the brand should be the first indexed result, through organic and paid for results;
- a dedicated URL should be created in order to be able to plan remarketing campaigns.

2. INCREASING THE ROI OF TV ADVERTISING: THE DE' LONGHI/KENWOOD CASE

As we have seen in previous sections, Italy is a very fertile country for the second screen, because of the combination of two factors: the very strong presence of social media and mobile devices on one side and of the television as the primary means of entertainment in the country on the other. The combination of the latter and the increase of all those behaviors involving the use of such devices while watching television have opened up endless possibilities for brands to get in touch with television viewers by creating an interplay of various sorts, ranging from social television experiences, to enriching television commercials to providing follow up for product placement activities.

As we know, product placement is a very popular advertising practice, which involves gaining exposure for a certain product or a series of products by paying for them to be featured in TV shows or films; it is by definition, thus, a very subtle, non-traditional and indirect way for product promotion: the reasoning behind it is very simple, but at the same time very tricky, since it lays on the hope that moviegoers and TV watchers will actually notice the products used by the characters or the cast and thus be willing to use them for themselves.

It is really evident how such advertising technique's effects are not directly measurable, with another key factor being the barrier represented by the huge monetary investment that needs to be performed to actually initiate the main screen activity: the combination of those factors makes it necessary to devise techniques that allow to increase the returns on such huge investment, giving more prominence to the actual product placement at the same time, while being able to better measure and track the results of the activity.

Extending the exposure to a brand from television to the digital platforms in order to increase the value of product placement is exactly what MOCA Interactive (2014) did to support De' Longhi's product placement campaigns on two popular cooking shows in Italy: Molto Bene and Bake Off Italia (both aired on RealTime).

The De' Longhi Group is an Italian multi-brand company, headquartered in Treviso, and specialized in the production of home appliances for air-conditioning, heating, cooking and cleaning; the brands it owns (and has acquired throughout the years) are De' Longhi, Kenwood, Braun and Ariete.

The reasoning behind the campaigns set up by MOCA Interactive was the following: we know that television provides huge incentives for people to take action on the Internet, mainly in terms of looking up further information or following up a TV ad – the De' Longhi brand wanted to be present in that exact moment as well (besides the actual product placement in the shows).

2.1 De' Longhi's first second screen experience: Molto Bene

'Molto Bene' is a cooking show that aired starting from March 17, 2014 until June 27, 2014, on the Italian channel Real Time and was hosted by TV personality Benedetta Parodi. The structure of the show was fairly simple: each episode started off with the host walking around and doing her grocery shopping in food market stalls, small food shops or supermarkets and explaining which recipes she would prepare that day; she would then go back to the studio and make three recipes: one that takes 30 minutes to make, another taking less than 30 minutes and a very quick 8-minute one.

The De' Longhi group had arranged a product placement campaign in most of the show's episodes, with a few of its Braun and Kenwood kitchen appliances being used by the host in her preparations; the company wanted to be able to enhance the value of the product placement activity, which is usually very sterile and very costly at the same time and what MOCA did was to integrate the new possibilities offered by search engines and social networks to give the campaign more relevance and more visibility.

The focus was thus dual: on one side, the 'placed' product did not retain a leading role within the show and, in accordance with the conditions of the Italian market (where social media is very strong, opening up many possibilities for brands, think: following up the conversation with the audience), the main challenge and opportunity was to be able to target those viewers while they were performing their second screen activities on the other. The main concepts were, then, to gain relevance and visibility and follow viewers' behaviors to discuss and look up additional information.

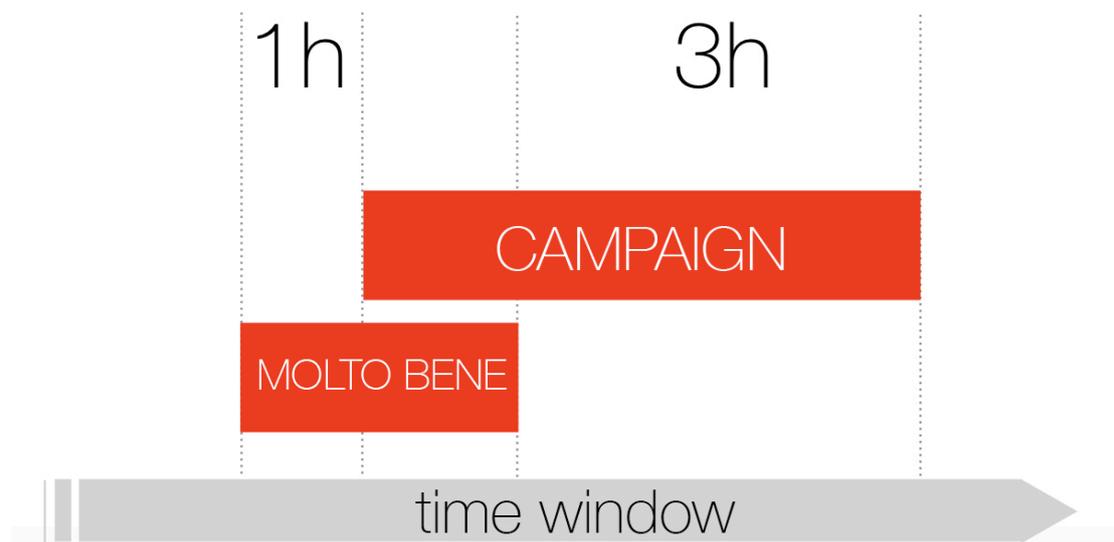
The best way to get in touch with those viewers exhibiting second screen behavior was identified in two main mediums: Google AdWords and Facebook.

2.1.1 Google AdWords – The Setup

As far as AdWords is concerned, MOCA set up a few display and search campaigns in the Italian market in relation to very program-specific keywords, ranging from the name of the show, to the name of the host, to kitchen-related keywords, to recipes, to the name of the brand and that of the 'placed' product (a detailed table with all the keywords that were actually used can be seen below); MOCA had the chance to work synergically both with De' Longhi and with Real Time,

which allowed them to start off from the show schedule and create very specific online ads accordingly, which were focused on themes that were actually dealt with during the episodes. All this helped them manage to actually intercept users who performed search queries and second screen activities on their mobile devices (and desktop ones as well) while watching the show on TV.

As pointed out in previous sections of the paper, another established key factor in second screen campaigns is timing; timing is actually extremely crucial to their effectiveness.



The ads would run for four total hours, starting about one hour after the beginning of the show (whose airtime was of 2 hours) and going on for three more hours after the end of the airtime; people are more inclined to looking up for additional information during the show and right after it finishes, hence why the time window has been structured as in the chart above.

2.1.2 Google AdWords – The results

The results¹⁷ of the second screen Google AdWords campaigns during Molto Bene’s airtime are listed in deep detail in the table below, together with the aggregate results of the project as a whole. The main KPIs (Key Performance Indicators) that were identified are the following:

- Impressions: the number of times each ad has been seen;
- Clicks: the number of times each ad has been clicked;
- Cost: how much was the actual monetary cost for each campaign;
- CPC (Cost Per Click = Cost / Clicks): the monetary cost for each click generated by the ads;
- CPM (Cost Per Mille = Cost / Impressions): the cost per 1000 estimated views of the ad;
- CTR (Click-Through Rate = Clicks / Impressions): the ratio of how many times the ad was clicked and how many times it was seen.

| CAMPAIGN | IMPRESSIONS | CLICKS | COST | CPC | CPM | CTR |
|-----------------|-------------|--------|------------|--------|---------|-------|
| Brand - Braun | 40.350 | 570 | € 417,36 | € 0,73 | € 10,34 | 1,41% |
| Brand - Kenwood | 204.328 | 5.151 | € 1.660,84 | € 0,32 | € 8,13 | 2,52% |
| March 17 | 551 | 10 | € 17,95 | € 1,80 | € 32,58 | 1,81% |
| March 18 | 1.010 | 15 | € 42,98 | € 2,87 | € 42,55 | 1,49% |
| March 19 | 390 | 12 | € 31,60 | € 2,63 | € 81,03 | 3,08% |
| March 20 | 1.180 | 15 | € 32,15 | € 2,14 | € 27,25 | 1,27% |
| March 21 | 1.383 | 48 | € 70,57 | € 1,47 | € 51,03 | 3,47% |
| March 24 | 753 | 25 | € 38,10 | € 1,52 | € 50,60 | 3,32% |
| March 25 | 1.812 | 48 | € 64,20 | € 1,34 | € 35,43 | 2,65% |
| March 26 | 4.336 | 66 | € 70,00 | € 1,06 | € 16,14 | 1,52% |
| March 27 | 2.120 | 78 | € 110,68 | € 1,42 | € 52,21 | 3,68% |
| March 28 | 1.874 | 49 | € 69,70 | € 1,42 | € 37,19 | 2,61% |

¹⁷ Source: MOCA Interactive (2014)

| | | | | | | |
|----------|--------|-----|---------|--------|---------|-------|
| March 31 | 2.829 | 54 | € 60,60 | € 1,12 | € 21,42 | 1,91% |
| April 1 | 10.121 | 159 | € 60,00 | € 0,38 | € 5,93 | 1,57% |
| April 3 | 1.659 | 19 | € 35,78 | € 1,88 | € 21,57 | 1,15% |
| April 4 | 3.275 | 62 | € 72,50 | € 1,17 | € 22,14 | 1,89% |
| April 7 | 1.949 | 33 | € 62,21 | € 1,89 | € 31,92 | 1,69% |
| April 8 | 3.583 | 57 | € 20,17 | € 0,35 | € 5,63 | 1,59% |
| April 10 | 2.248 | 55 | € 22,43 | € 0,41 | € 9,98 | 2,45% |
| April 11 | 7.795 | 141 | € 81,22 | € 0,58 | € 10,42 | 1,81% |
| April 14 | 3.978 | 80 | € 59,98 | € 0,75 | € 15,08 | 2,01% |
| April 16 | 4.272 | 67 | € 43,85 | € 0,65 | € 10,26 | 1,57% |
| April 17 | 1.196 | 27 | € 14,60 | € 0,54 | € 12,21 | 2,26% |
| April 18 | 1.011 | 66 | € 44,88 | € 0,68 | € 44,39 | 6,53% |
| April 21 | 1.771 | 34 | € 19,77 | € 0,58 | € 11,16 | 1,92% |
| April 23 | 3.012 | 89 | € 54,98 | € 0,62 | € 18,25 | 2,95% |
| April 25 | 2.013 | 62 | € 38,95 | € 0,63 | € 19,35 | 3,08% |
| April 28 | 2.532 | 33 | € 19,75 | € 0,60 | € 7,80 | 1,30% |
| April 29 | 1.384 | 32 | € 16,47 | € 0,51 | € 11,90 | 2,31% |
| May 2 | 325 | 7 | € 5,85 | € 0,84 | € 18,00 | 2,15% |
| May 5 | 1.974 | 48 | € 27,55 | € 0,57 | € 13,96 | 2,43% |
| May 6 | 420 | 8 | € 5,83 | € 0,73 | € 13,88 | 1,90% |
| May 8 | 520 | 11 | € 6,41 | € 0,58 | € 12,33 | 2,12% |
| May 12 | 1.342 | 39 | € 26,22 | € 0,67 | € 19,54 | 2,91% |
| May 13 | 4.047 | 97 | € 64,16 | € 0,66 | € 15,85 | 2,40% |
| May 14 | 1.214 | 29 | € 21,17 | € 0,73 | € 17,44 | 2,39% |
| May 15 | 1.225 | 21 | € 16,26 | € 0,77 | € 13,27 | 1,71% |
| May 17 | 648 | 19 | € 14,46 | € 0,76 | € 22,31 | 2,93% |
| May 19 | 1.102 | 34 | € 23,60 | € 0,69 | € 21,42 | 3,09% |
| May 20 | 977 | 18 | € 11,68 | € 0,65 | € 11,95 | 1,84% |
| May 21 | 1.483 | 56 | € 40,56 | € 0,72 | € 27,35 | 3,78% |
| May 22 | 1.821 | 36 | € 38,44 | € 1,07 | € 21,11 | 1,98% |
| May 23 | 2.564 | 60 | € 49,59 | € 0,83 | € 19,34 | 2,34% |

| | | | | | | |
|--------------------------------------|----------------|--------------|-------------------|---------------|----------------|--------------|
| May 26 | 2.079 | 59 | € 46,50 | € 0,79 | € 22,37 | 2,84% |
| Remarketing | 10.472 | 53 | € 7,34 | € 0,14 | € 0,70 | 0,51% |
| Episodes with no product placement** | 12.712 | 531 | € 321,95 | € 0,61 | € 25,33 | 4,18% |
| | 359.640 | 8.283 | € 4.081,84 | € 0,49 | € 11,35 | 2,30% |

** "Generic" campaigns for those episodes where Braun and Kenwood products are not used and for sunday repeats

Overall results on the AdWords platform were quite positive, with over 350.000 total impressions, a total cost of the campaign as a whole which was slightly higher than 4.000€ (which is much lower than the cost of the product placement campaign on the actual TV show) and an average CTR of 2.30%; those figures might not be extremely high in themselves, but considering that there was no dedicated landing page and there was no real reward when the ad was clicked through, they are still quite promising, and definitely provide an additional value to the mere product placement. In order to get a better understanding of the results, however, it is necessary to benchmark them against other real-world campaigns for brands belonging to the same business sector (home appliances):

| CAMPAIGN | CTR (1) | CPC (1) | CTR (2) | CPC (2) |
|--|---------|---------|---------|---------|
| Search network: brand keywords, Italian market | 14.04% | € 0.02 | 15.12% | € 0.13 |
| Search network: product keywords, Italian market | 2.13% | € 0.19 | 6.09% | € 0.24 |
| Search network: generic keywords, Italian market | 1.26% | € 0.26 | 1.15% | € 0.49 |

(1) home appliances e-commerce (non-proprietary) // (2) producer of taps and fittings (not a direct online retailer)

Considered that in the Molto Bene case the campaigns were the extension of an indirect form of advertising, which is exactly what product placement is, and that they were optimized by very program-specific keywords and they would lead to no dedicated landing pages, the aggregate results match quite well against the other samples. In any case, search network campaigns were strongly reinforced by

remarketing, which, with a mere spend of around € 7.00 generated over 10.000 impressions and 11 newsletter subscriptions (with a cost per lead of around € 0.64) , reinforcing thus De' Longhi's customer base.

Another figure which can be very interesting to look at is the one relating to which type of devices were used when accessing the ads: in accordance with the data presented at the beginning of the chapter, mobile devices were strongly predominant in this case as well, with an aggregate click-through rate of 2.9%, which is one percentage point higher than the desktop one (1.9%).

2.1.3 Facebook – The setup and the results

Once again, social media were the real star of the project, with results that completely outshined those on the Google networks: yet another confirmation of Italians' inclination towards online social conversations and hangouts.

The Facebook advertising platform does not allow for keyword-optimized ads yet, so campaigns were targeted towards all those people with a strong potential interest in the show, namely 'fans' of the show, fans of the host and her other cooking shows. In particular, ads were targeted towards female users, located in Italy, who were already fans of Benedetta Parodi, the channel where the show was aired (Real Time) and her main other programs (I menù di Benedetta, Cotto e Mangiato). In this case, the ad was shown as coming from the Kenwood Club Facebook page, and contained show-related content: the ad title was 'Cucina come su Molto Bene' (Cook as in Molto Bene) and the ad body copy contained some text and a link to Kenwood's website; the main goal was to obtain leads, which in this case were newsletter subscriptions. The ads, on this platform as well as on the Google AdWords one, were timed exactly in the same way: they would start one

hour after the beginning of the show and last for three additional hours after the end of the episode.

| Creative | Audience |
|---|---|
|  <p>Cucina Come su Molto Bene In Cucina con Kenwood Come i grandi https://www.kenwoodclub.it/category <i>Page post link ad - unpublished</i></p> <p>Right column Desktop feed Mobile</p> | <p>1,920,000 people</p> <ul style="list-style-type: none"> Location: Italy Gender: female Interests: benedetta parodi, cotto e mangiato, Real Time (Italy) or i menù di benedetta |
|  <p>Cucina Come su Molto Bene In Cucina con Kenwood Come i grandi https://www.kenwoodclub.it/category <i>Page post link ad - unpublished</i></p> <p>Right column Desktop feed Mobile</p> | <p>1,920,000 people</p> <ul style="list-style-type: none"> Location: Italy Gender: female Interests: benedetta parodi, cotto e mangiato, Real Time (Italy) or i menù di benedetta |
|  <p>Cucina Come su Molto Bene In Cucina con Kenwood Come i grandi https://www.kenwoodclub.it/category <i>Page post link ad - unpublished</i></p> <p>Right column Desktop feed Mobile</p> | <p>1,920,000 people</p> <ul style="list-style-type: none"> Location: Italy Gender: female Interests: benedetta parodi, cotto e mangiato, Real Time (Italy) or i menù di benedetta |
|  <p>Cucina Come su Molto Bene In Cucina con Kenwood Come i grandi https://www.kenwoodclub.it/category <i>Page post link ad - unpublished</i></p> <p>Right column Desktop feed Mobile</p> | <p>1,920,000 people</p> <ul style="list-style-type: none"> Location: Italy Gender: female Interests: benedetta parodi, cotto e mangiato, Real Time (Italy) or i menù di benedetta |

The results of synched advertising on Facebook were extremely impressive, reaching almost 4 million impressions and gaining over 2.000 likes on the Kenwood Club Facebook page, also creating huge interaction on the page's posts, around 2.500 likes and very many comments: both the fans and the 'likes' were nothing but a collateral consequence of the lead generation campaign, since there was no planned paid fan acquisition for the entire duration of the whole Molto Bene project.

| CAMPAIGN | Impressions | Website | Cost | CPC | CPM | CTR | Cost per | Newsletter |
|----------|-------------|---------|------|-----|-----|-----|----------|------------|
|----------|-------------|---------|------|-----|-----|-----|----------|------------|

| | | visits | | | | | visit | subscriptions |
|--------------------------------|-----------|--------|------------|--------|--------|-------|--------|---------------|
| Kenwood Club (lead generation) | 3.730.948 | 6.912 | € 1.268,21 | € 0,14 | € 0,34 | 0,25% | € 0,18 | 15 |

2.2 De' Longhi and Bake Off Italia – Perfecting the second screen technique

De' Longhi and MOCA Interactive worked together to give more relevance to another product placement campaign, which took place in the episodes of the second season of the Italian version of the world-famous baking talent reality show, Bake Off Italia – Dolci In Forno, which was aired on Real Time from September 5, 2014 up until November 21, 2014.



The show is based on the competition between amateur bakers, and is hosted by tv personality Benedetta Parodi, world-famous baker Ernst Knam and food critic and journalist Clelia D'Onofrio; the structure of the episodes is quite simple and standardized, and each one is made up of two separate phases: a creativity challenge, where each contestant will have to bake a specific cake in a certain amount of time, according to recipes of their own and their own creativity, and a technical challenge, where they will have to replicate one of Ernst Knam's famous recipes in a given time.

Television audience¹⁸ for the second season of the show, the one I am dealing with in this paper, was quite high, with 826.938 viewers on average per episode and an average 3,13% portion of the total television share. The first two episodes were actually quite groundbreaking in terms of viewers, since they were aired in simulcast on all the Discovery Communications channels (DMAX, Giallo, Focus, K2, Frisbee, Real Time), peaking in 1.4 million (6.1% of total share) during the first and 1.5 million (5.6% of total share) during the second episode: those numbers show the huge potential of the show for second screen activities.

The product placement campaign that was arranged by De' Longhi with the broadcaster represented a very huge monetary investment for the company, and such investment, as in the Molto Bene case, needed once again to be given more relevance and importance, since product placements, by definition, are exposed to the risk of passing unnoticed, bringing thus less-than-expected benefits to the brand and the company as a whole. Once again, MOCA Interactive stepped in and worked towards giving relevance to the 'placed product', Kenwood's new ChefSense kneader and mixer, by working on two channels simultaneously, in order to be able to respond to the dual type of activities people perform on their second screens while watching the show:

- Many of them want to follow up the show by looking for additional and supplemental information, and they can thus be targeted by working on search engines, first and foremost by setting up Google AdWords campaigns;
- Many others are looking for follow up to the show in channels other than search engines, and might thus want to discuss it on

¹⁸ Source: Auditel (2014)

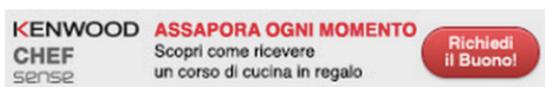
social media (a vast majority of Italians does), so Facebook is a great way to reach them, by means of sponsored posts and advertising campaigns.

2.2.1 Google AdWords – The Setup

As far as AdWords is concerned, MOCA set up display and search network campaigns in order to be able to tackle people looking for supplemental information on the show; differently from what occurred with Molto Bene, since Bake Off Italia is part of an international format and they tend to be more strict in terms of giving information away, MOCA had no chance to start off from the show's schedule and then optimize their Google campaigns accordingly, so the keywords that were used for display and search campaigns were less tied to the individual episodes (and thus their actual content) and more focused on the show as a whole, the cast, the contestants, as well as the Kenwood brand; in addition to that, they also set up a remarketing campaign which would target and tackle users that had previously visited the Kenwood website and had thus a potential interest in the brand.



Sogni Bake Off?
Kenwood Regala Corsi di Cucina.
Scopri di Più!
KenwoodClub.it/Bake_Off



Bake Off ti fa Gola?
Kenwood Regala Corsi di Cucina.
Iscriviti alla Newsletter!
KenwoodClub.it

Once the users would click on the ads (both in the display and in the search network) they would end up on a dedicated landing page created synergically by MOCA and De' Longhi: having a dedicated page that

users would reach when clicking on text ads or banners has proved many times to be the way to go and the way to make the biggest impact possible on users.



As you can see from the picture above, the landing page was of course responsive and thus optimized for mobile devices (both smartphones and tablets) and contained a call to action inviting them to subscribe to the Kenwood Club (namely, subscribe to the newsletter) receiving as a reward a free cooking course: the free course was of course depending on buying another one, basically a 2-for-1 offer, but it could still potentially be seen as a reward for giving away such a personal piece of information as their e-mail address.



As far as timing goes, differently from, but also thanks to the previous experience with Molto Bene, ads were timed in a way that could better reflect the actual behavior of television viewers, who can potentially start engaging in second screen activities right after the beginning of the show. Campaigns would then start running at the very beginning of each episode, and would keep running for three additional hours after the end of the airtime; note that campaigns were also running during repeats, and, as we will see further below, repeats are definitely one factor that should not be neglected and can provide huge opportunities in terms of reach and effectiveness.

2.2.2 Google AdWords – The Results

In terms of how the synched AdWords campaigns actually performed, the results are summarized in the table below. As far as the KPIs that were selected in order to measure those results, the ones that were identified as the most strategic were the following: impressions, clicks, cost, number of subscriptions to the Kenwood Club (newsletter subscriptions), CPC (Cost-Per-Click), CPM (Cost-Per-Mille), CPL (Cost-Per-Lead, which, in this case, is the cost per subscription to the Kenwood Club).

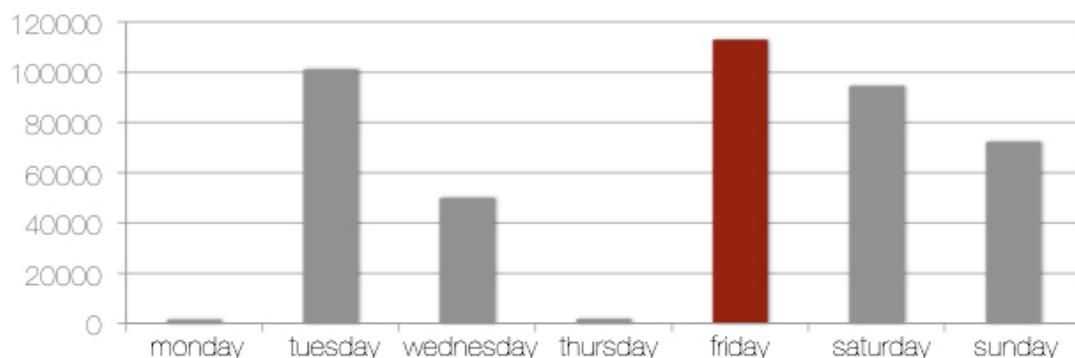
| CAMPAIGN | IMPRESSIONS | CLICKS | COST | SUBSCRIPTIONS | CPC | CPM | CPL |
|--------------------------------|----------------|--------------|------------------|---------------|---------------|---------------|----------------|
| Search – Brand Kenwood | 127.396 | 1.634 | € 1.312,05 | 29 | € 0,80 | € 10,30 | € 45,24 |
| Search – Bake Off Italia | 12.682 | 102 | € 196,96 | 1 | € 1,93 | € 15,53 | € 196,96 |
| Search – Cast | 5.189 | 17 | € 12,92 | 1 | € 0,76 | € 2,49 | € 12,92 |
| Search – Contestants | 946 | 3 | € 1,63 | 0 | € 0,54 | € 1,72 | - |
| Display | 273.000 | 1.664 | € 147,51 | 4 | € 0,09 | € 0,54 | € 36,88 |
| Remarketing | 13.329 | 216 | € 13,82 | 4 | € 0,06 | € 1,04 | € 3,40 |
| | 433.192 | 3.636 | € 1684,88 | 39 | € 0,46 | € 3,89 | € 43,20 |

In terms of reach, the project as a whole was quite effective: the ad was seen 433.192 times, with the two most effective campaigns being the search network one for the Kenwood brand and (unsurprisingly) the one on Google's display network, with the latter accounting for more than half of total impressions. Accordingly, the best-performing campaign of the project, as far as most of the KPIs considered, and thus the most impactful one, was the one running Google's display network (namely, banners), which accounted for the biggest number of impressions, clicks, as well as the smallest CPC and CPM of the bunch (in this case: the smaller, the better). In terms of the actual objective beyond giving prominence and visibility to the product placement, namely, obtaining subscriptions to the Kenwood Club, the best-performing of all campaigns was the search one set up for the Kenwood brand, accounting for 29 subscriptions.

CPLs have been generally quite high for all campaigns, with the average cost per subscription being € 43,20: it is definitely a very high price to pay in order to obtain and fidelize users. It can be thus interesting to take a deeper look at this figure and try to understand the reasons behind it being so high, which in turn leads to why it was so

expensive to make people want to subscribe to the newsletter. The main reason behind this might be the lack of a “convincing” incentive: Google users who saw the ad, clicked on it and then end up on the landing page are indeed looking for something very specific and have actually clicked on the ad most likely because they had been drawn in by the free cooking course. Once they would land on the page, though, they would find out the complimentary course was only complimentary after paying for another one, in a buy-one-get-one-free fashion: this could have acted as a potential deterrant to the actual completion of the last step – the input of the email address and thus the newsletter subscription. Finally, the very high costs-per-click of the AdWords platform in itself, made conversions very expensive.

One last remark has to be made on the matters of time distribution and daily reach. Live broadcast was on friday nights, with repeats on saturdays, sundays and tuesdays.



| DISTRIBUTION | SESSIONS | SUBSCRIPTIONS | CONVERSION RATE |
|-------------------------------------|----------|---------------|-----------------|
| Live broadcast - FRIDAY | 870 | 9 | 1,03% |
| Repeats – SATURDAY, SUNDAY, TUESDAY | 2.644 | 30 | 1,13% |

The data above clearly show that in terms of daily reach, live broadcast has a much stronger potential; however, repeats should definitely not be

neglected or left behind, since their volumes allow to reach a much wider target audience.

Google AdWords' own characteristics, what is more, make it so that costs-per-click, when campaigns are accurately and properly optimized, will get lower as time passes: re-activating campaigns for repeats, on this platform, then, makes perfect sense and allows to get more visibility and, in turn, more conversions at the same time.

2.2.3 Facebook – The setup and the results

Campaigns on social media – Facebook, since at that time Twitter advertising was too expensive for the campaign's budget – translated in the setup and creation of an external ad, namely, a Facebook advertisement leading to an external landing page: it contained a call-to-action inviting viewers to sign up to the Kenwood newsletter and receive a free cooking course as a reward.



What was even more interesting was actually the way target audience was established: targeting was fragmented in accordance with the aim

to identify which type of users are the most interested, and thus allocate budget accordingly and as a function of the collected data. The results of such demographic analysis are summarized in the table below.

| TARGET AUDIENCE | COVERAGE | CLICKS ON THE LINK | PEOPLE TAKING ACTION | PAGE "LIKES" | INTERACTION RATE |
|----------------------|----------|--------------------|----------------------|--------------|------------------|
| Non-single women | 173.424 | 3.925 | 5.708 | 581 | 3,39% |
| Single women | 14.262 | 178 | 247 | 17 | 1,73% |
| Mothers (aged 31-55) | 86.923 | 2.532 | 3.492 | 343 | 4,01% |
| Mothers (aged 18-30) | 7.237 | 71 | 120 | 14 | 1,63% |
| Men | 25.600 | 398 | 574 | 50 | 2,24% |
| Lookalike fans** 1% | 43.389 | 601 | 1.194 | 151 | 2,75% |
| Lookalike fans** 3% | 57.714 | 796 | 1.513 | 226 | 2,62% |

** Lookalike audiences allow Facebook advertisers to target Facebook users who are similar to their customers away from Facebook. 1% means that advertisers can optimize lookalikes for similarity, namely find the top 1% of users who are similar to their actual customers in a specific country.

As you can see, the best-performing target audiences were indeed non-single women, exhibiting a 3,29% interaction rate, who, together with mothers aged 31-55 (reaching a 4,01% interaction rate), were the most engaged and, as a consequence, the most interested in and suitable for the campaign itself. The least suitable target audiences were young mothers aged 18-30 and single women, with a 1,63% and 1,73% interaction rates respectively. This allowed MOCA to adjust and allocate the campaign's budget on the go, so that spending could actually reflect users' behavior and interests, and focus on those users who were and felt the closest to Kenwood's business sector.

All things considered, final results on Facebook were, once again, very positive, most definitely because the identified target audience was very similar and close to actual viewers of the show (Bake Off Italia's fans), which, in turn meant that those people's inclination towards action was

potentially quite strong, despite the lack of a strong “lever” (the free course controversy).

| CAMPAIGN | IMPRESSIONS | CLICKS ON THE WEBSITE LINK | COST | SUBSCRIPTIONS | CPC | CPM | CPL |
|--------------------------------------|-------------|----------------------------|------------|---------------|--------|--------|--------|
| External ad on the Kenwood Club page | 1.092.023 | 10.044 | € 1.999,74 | 612 | € 0,20 | € 1,83 | € 3,27 |

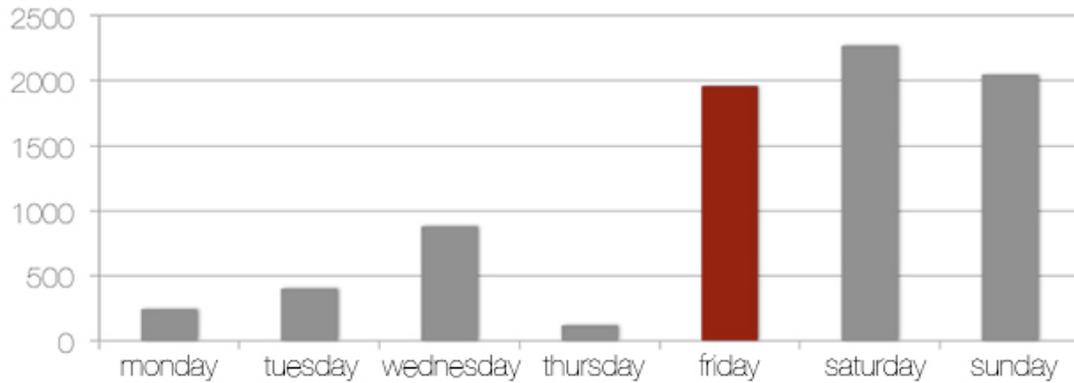
It is very evident how the Facebook campaign definitely managed to give product placement great prominence and relevance, generating over 1 million impressions, and thus huge reach, and 612 newsletter subscriptions, all being able to maintain cost-per-click, cost-per-mille and cost-per-lead quite low.

2.2.4 Other (positive) effects of the campaign

Collateral effects can be identified in two main respects, namely:

- Huge interaction with the Kenwood Club’s page posts, over 17.800 during the duration of the campaign – which in turn showed that the campaign was effective in terms of generating stronger brand awareness and actual interest in the brand;
- Huge acquisition of fans, with over 1.650 additional likes by the end of the campaign, with a ‘virtual’ cost-per-fan of around € 1,21.

Once again, as for the AdWords platform, timing is key: it is extremely important to look at figures concerning distribution across time (live broadcast versus repeats) of the campaign’s audience.



| DISTRIBUTION | SESSIONS | SUBSCRPTIONS | CONVERSION RATE |
|-------------------------------------|----------|--------------|-----------------|
| Live broadcast - FRIDAY | 1.958 | 169 | 8,63% |
| Repeats – SATURDAY, SUNDAY, TUESDAY | 5.954 | 443 | 7,44% |

In terms of reach, Facebook campaigns, differently from what happened on the AdWords platform, were much more powerful and effective during weekend repeats (saturday and sunday) in the first place, and then during live broadcast: conversion rates were quite high in both cases, both of them around the 8% mark. This platform’s performance in those specific time windows is definitely something that will need to be accounted for in potential future second screen campaigns.

2.2.5 Conclusions and final remarks

The second screen campaigns on both platforms as a whole, Google AdWords and Facebook, definitely managed to give stronger visibility to De’ Longhi/Kenwood’s product placement on Bake Off Italia, by also building on their already strong customer base (over 1.600 new likes on the Kenwood Facebook page) and promoting and encouraging brand awareness. The highlights of the more successful aspects of the project can be summed up as follows:

- 13.860 visits to the Kenwood Club’s website;
- 651 new subscribers to the Kenwood Club;

- 1.665 new likes to the Kenwood Club fan page.

In addition to that, the monetary investment that was entailed by such online second screen campaigns as companions to the product placement one, was quite moderate, accounting for a mere € 4.000 spend, which is nothing compared to the huge investment that usually goes hand in hand with the more traditional advertising (print, television, radio), and allows at the same time to add more value to it and make it relevant and noticeable.

Both campaigns were quite effective in terms of audience reach, but, as for cost effectiveness, Facebook really outshined Google: around 20 times the amount of newsletter sign-ups with respect to those that took place from Google ads, much lower average cost per lead (up to 10 times lower) and cost per click (half of the Google one) and a much higher conversion rate (8 times higher).

Social media proves once again to be the best place for brands to turn to and take advantage of in the Italian market as far as second screen goes: people appear to be more interested in discussing and chatting about television on social networks rather than searching for additional information on the show they are watching on search engines (even though both behaviors are present); social media have thus the greatest potential in properly targeting users who exhibit second screen behaviors, allowing brands to get in touch with a highly defined and specific audience, the one they want to interact with and communicate their message to.

2.2.6 Potential room for improvement?

Accordingly, there are a few areas that, *a posteriori*, could have been tweaked in order to get even better results. In the first place, the presence of a stronger “incentive”, above all if it were to be monetary,

could have generated a much larger number of new subscriptions to the Kenwood Club; in addition to that, communication could have improved quite dramatically if the network and the show producers had allowed to use Bake Off Italia's logo, scene photos and judges and contestants' names on the actual landing page and within the ads: of course, not being able to do so might have jeopardized the strength of the impact the campaign would have had on users' interest and the bond between the TV program and the placed product. One final remark has to be made on budget allocation; by looking at the final aggregate results of campaigns on each platform, it is quite clear how Facebook tends to be the channel with the best conversion costs, whereas Google could potentially serve only as a tool to run remarketing and brand-related campaigns, which tend to exhibit very low costs and overall good conversion rates.

3. SECOND SCREEN: A MARKETING OPPORTUNITY FOR ITALIAN SMEs?

The cases presented above clearly show the potential of the online-offline integration represented by the second screen, which allows to maximize the return on investment on traditional media through the development of online companions (apps, advertising, conversations on social media, etc.) that help transition and extend the customer journey across all the different channels and platforms.

De' Longhi (with its proprietary brands Kenwood and Braun) is a well-established and well-known company, that most definitely can have access to potential huge advertising and marketing budgets and can afford to actually run and set up traditional media campaigns (as is product placement) and accompany them with digital ones, making the best of both worlds.

The Italian market, however, is made up of very many smaller companies, the so-called SMEs (small-medium enterprises), whose advertising and marketing budgets are likely to be smaller-scale as well. SMEs usually turn to the Internet for promoting themselves, due to its potential lower costs and wider potential reach. It is, in fact, widely known that the Web opens up many lower cost possibilities, but it is not very clear how much lower those costs actually are, and how lower they are in relation to their effectiveness; on the same line, the Web opens up another challenging issue, which is represented by the uncertainty that online advertising and marketing will actually bring about groundbreaking benefits. The second screen can be used at those companies' advantage, since it combines elements from traditional media (which are still very strong in Italy) and digital elements, tied to the Internet, at the same time, allowing them to respond to consumers' needs and demands of more interactive content and follow their habits to grab their second screens and go on social media or look for supplemental information on search engines.

On the lower-budget spectrum, in Italy, the second screen phenomenon can be used and taken advantage of as far as social television is concerned, and in particular in the stronger-than-ever relationship between television and social media, above all, Twitter. As noted earlier in this chapter, social television and the relationship of the latter with Twitter is a well-established phenomenon, with tweets about any major TV show flooding social media feeds all around the country: one possibility SMEs have is to take advantage of some big event on television, as, for instance, award shows, reality shows, sports games, talk shows and, more in general, very popular television programs, to make some sort of TV incursion across social media; this follows some best practices that are widely used and established in other countries

(as for instance in the Game of Thrones case in the United States – see previous sections of this paper): brands taking advantage of TV-related trending topics and subjects so as to advertise or spread their message in a less intrusive and direct way. In a country like Italy, and for those smaller-sized enterprises with smaller-sized budgets this might be the best way to go.

A suitable example may be the flash campaign performed by Fairtrade Italia, the Italian branch of the international organization providing certifications that help guarantee better life conditions for producers in developing country, taking advantage of the popularity of the Italian journalistic inquiry TV program Report, aired on Rai 3. In the instance of the episode dealing with the quality of coffee in Italy, which is usually quite low despite what people may think, Fairtrade managed to make the best of the show's popularity on social media and blogs, while at the same time dealing with a subject which was perfectly fit for their mission and values; they acted in a dual way: on one side, they ran a Twitter campaign making use of promoted tweets (which were an all-new tool at the time in Italy) and the TV show's hashtags, in order to tackle those (many) viewers that were discussing the program on the social network. At the same time, they performed a display advertising campaign on a set of specifically targeted blogs, optimized according to Report-related keywords. Both the Twitter and the display campaigns managed to give quite a lot of visibility to Fairtrade Italia, both in terms of social media interaction (many retweets and "favorites") and in terms of driving traffic to the website and promoting thus stronger awareness towards the brand and its message.

This is only one example of the very many applications that second screen can find in the business and marketing strategies of the biggest amount of Italian enterprises, in particular of SMEs which are, by their

own nature, more innovative and quicker in their adaptation and reaction to changes, and its potential is undeniable, extremely powerful and cutting edge.

Besides being so suitable for and prone to applications of the second screen, however, the Italian market still exhibits a great deal of obstacles, in particular as far as companies themselves are concerned. According to a recent study by Doxa Digital (2013), in fact, Italian companies are still not up-to-date with respect to their European (and, of course, American) counterparts in terms of digital innovation and the introduction and integration of the Internet and digital appliances in their everyday strategies: only 17%¹⁹ of Italian enterprises actually have a website, to begin with, compared to 34% in Spain and even higher percentages in Northern Europe. Italian companies are definitely quite late in the digital department. One of the few highpoints of the

Italian companies are thus chronically behind with respect to their foreign competitors as far as digital tools go, not so much as far as the actual activation of those tools goes, but mostly in the actual understanding of the amount of benefits those tools can bring about. This is due, in turn, to two main reasons, the first one being that organizational cultures are still quite tied to more traditional concepts and strategies resulting in companies being caught unprepared when the third industrial revolution (the digital one) came around, finding it extremely tough to adapt to those new conditions; the second reason is the fact that those companies, and obviously the people who work for them (this is mostly true for older generations), are still not able to see the huge amount of benefits that going online brings about and do not realize that doing so would give their companies not only a huge competitive advantage over those that do not pursue those paths but

¹⁹ B. Severgnini (2013)

would also allow them to retain their market position in the long run: everything is bound to go digital in the near future, in Italy as well, and failure to comply with those new paradigms will for sure lead to reduced profits and market power, altogether with the chance to be completely left out from the market, not only in the domestic market, but also, and even more so, in foreign markets, where digital competitors are a vast majority and constantly increasing. A recent study by Google (2013), actually shows that there exists a positive and direct relationship between digitalization, internationalization and exports for Italian SMEs: the percentage of smaller digitalized enterprises holding business relationships abroad is four times higher than that of non-digitalized companies, whereas medium companies which are up-to-date in the digital field experience twice the growth of their non-digital counterparts.

Italian enterprises, however, are still quite skeptical as far as the Internet goes, both because it is a business sector that is still extremely crowded with not-so-legit agencies and companies and because the companies themselves do not have a proper structure to be able to handle and manage an extra channel.

I strongly believe that there are ways to ease Italian SMEs' into the 'digital world', and they all involve educating those companies and transferring digital culture to them: it is the one best way to show them the huge potential the Internet holds for them; all this simply means that companies need to be educated towards being more digital, which will allow them to develop in turn all-new competencies, which will finally lead to an actual change. Only then the full potential of the Internet and in particular of second screen applications will be released.

APPENDIX B – KEYWORD RESEARCH AND PLANNING FOR MOLTO BENE / GOOGLE ADWORDS

| PT | RX | TX | RICETTA | ricette correlate |
|----|---------|-----------|---------------------------------|---------------------------------|
| 18 | 2/17/12 | 4/17/2014 | CAMMELLA MARILENE (1.307) | cupchella agli yogurt di anardi |
| 19 | 2/17/12 | 4/17/2014 | CROCCHETTE DI CECI (1.307) | croccchette ceci multibene |
| 20 | 2/17/12 | 4/17/2014 | LADAGNE INDIVA E BUFALA (1.307) | ladagne indiva bufala parodi |
| 21 | 2/17/12 | 4/17/2014 | NEW YORK CHEESE CAKE (1.307) | new york cheesecake multibene |
| 22 | 2/17/12 | 4/17/2014 | SPINACI AL LIMONE (1.307) | spinaci al limone |
| 23 | 2/17/12 | 4/17/2014 | TAZZINE DI CAPPONATA (1.307) | tazzine di capperi |
| 24 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 25 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 26 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 27 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 28 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 29 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 30 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 31 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 32 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 33 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 34 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 35 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 36 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 37 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 38 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 39 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 40 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 41 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 42 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 43 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 44 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 45 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 46 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 47 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 48 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 49 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 50 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |
| 51 | 2/17/12 | 4/17/2014 | TOAST GAMBORI (1.307) | toast gambori |

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