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## Online Video Marketing Strategies. Typology by Business Sector

**Abstract**

Web 2.0 represents audiovisual success. Online video consumption is rising in a tendency that is expected to continue in the short and medium term. Mobile devices have increased that consumption. The brands can use videos to create communities, generate affection, inform, explain, show their products or services, and capture customers. This study assessed the main content in YouTube videos of Spanish brands that were included in the 2015 Interbrand ranking. The literature review allowed generating a proposal for content classification that was tested and updated by the present study. We assessed 900 videos posted by 30 Spanish brands which belonged to different business sectors. It was possible to detect patterns of audiovisual production according to the sectors and observe the birth of a new type of content: the “branded factual”, a term proposed to refer to those true stories told by their protagonists and produced by the brands. The two main strategies applied to videos were marketing and public relations according to the sectors. In addition, we concluded there was a tendency to hybridise the two strategies, a fact that should be further assessed.

**Keywords**

**Marketing, video, Web 2.0, Youtube, business communication, business sector**

### **1. Introduction. Indicators and predictions about the growth of online videos**

Web 2.0 has not only created a participatory and social paradigm, but also a multimedia paradigm. In addition, the Web 2.0 era, in which we are now, is the audiovisual era (Lloret & Canet, 2008). The convergence of media is a reality and the emergence and great acceptance of the smartphone and mobile devices have increased multimedia consumption (Martín-Núñez, 2014). The new media has favoured a shareable and viral consumption (Vela García, 2012). According to Berthon et al. (2012), the three determinant elements for marketing professionals in the XXI century are Web 2.0, social media, and creative

users: "Social media can be thought of as focusing on content, and consumer generation on the creators of that content. Simply, Web 2.0 enables the creation and distribution of the content that is social media" (Berthon et al., 2012: 262). Marketing has found a partner with great potential in the social media (Thackeray et al., 2008; Belo, Castela & Fernandes, 2013). Quality contents reinforce the loyalty towards brands (Erdoğan & Çiçek, 2012).

In addition to television, the consumption of videos is a tendency that has been growing together with the Internet. According to a survey conducted at the Pew Research Center (2013), the percentage of Internet users who watch or download videos has grown from 69% in 2009 to 78% at the present time. The percentage of American adults who have uploaded or posted videos has doubled, increasing from 14% in 2009 to 31% at the present time. Since 2009, the growth has not been so pronounced, but mobile devices are considered the new drivers of the phenomenon. Since 2007, there has been a striking increase in the number of American users that consume the following types of videos: comedy or humour videos, educational videos, television films or programmes, and political videos.

According to the U.S. Digital Video Benchmark, a study conducted by Adobe in 2014, the increase in access points—mobile phones, Apple TV, or Xbox consoles—as well as the success of premium content, has achieved new records in online videos and television programmes consumption. The study conducted by ZenithOptimedia (2015) found that the time spent by users watching online videos will grow 20% in 2016, and the mobile platforms (tablets and smartphones) will be the main access devices.

As observed in the report *Information Society in Spain* (2014) performed by Fundación Telefónica, most smartphone and tablet users use these devices to access content from anywhere. Spain is at the forefront in terms of access to the Internet multiplatform, with 66% of Internet users, above the United States and the United Kingdom. In addition, the number of users who watch videos on the Internet—one of the heaviest data consumption activity—grew 164% between December 2011 and December 2012 in the case of mobile access, against a shy 0.6% in the case of a personal computers (Fundación Telefónica, 2014).

According to Cisco Systems, the tendency points to continuous growth. The consumption of videos on the Internet will be 80% of the global consumption in 2019. This percentage does not include the exchange of shared files in P2P networks. The sum of all forms of videos (TV, video on demand [VoD], Internet, and P2P) will be within the range between 80 and 90% of the global consumption in 2019.

The key of online video success refers to a combination of factors. Videos allow easy, fast, and shareable consumption through social networks. In fact, the new media is increasingly audiovisual. Instagram, Snapchat, Pinterest, YouTube, Periscope, and Vine prove that this second generation of social networks relies on images (González Macías, 2014). "The spread of broadband, the increased use of social networking and status update sites like Facebook and Twitter, and the ability to embed and link to YouTube videos by untold numbers of websites have all contributed to the surge in online video watching" (Waters & Jones, 2011: 250).

According to Moreno (2014: 27), the combination of strategic thinking and online video has shown great results for the brands. Embedded videos can increase web traffic up to 55%. The videos posted on Facebook has increased the engagement of users with brand websites by 33%, and 92% of individuals who watch videos using mobile devices share the contents with other individuals in their environment and contact lists.

Videos multiply participation, affection towards the brands, and re-dissemination of messages. The context is favourable to the design and implementation of various video contents, a fact supported by short-and medium-term indicators.

## 2. Videos at the service of communication and marketing contents

Videos are a powerful communication and marketing tool to increase sales and profits, and attract and inform consumers and customers about new products and services (Anderson, 2007; Lili et al., 2013). This format is easier to be decoded and, perhaps, due to this fact, it provides more options to achieve the goals in an economy where attention is the most precious resource (Davenport & Beck, 2002). This is also a more emotional content, since our mirror neurons are activated when we see another person who is angry, crying or laughing, which can enhance the identification with the protagonists and the virality of the messages (Dobele et al., 2007).

Video marketing can be considered the typology of content marketing. According to Trimble (2015), it constitutes the future of content marketing. Toledano and Miguel (2015) affirm that it is not geared towards capturing leads, but viralisation through networks and, finally, the attraction of traffic to the websites of online business. "The video format deserves a special consideration for its high viralisation" (Toledano & Miguel, 2015: 989). According to Joshi (2016), some of the advantages of videos in a content marketing strategy are: they transmit better than any other format; increase the virality and engagement; the products are best remembered; and are suitable for search engine optimisation (SEO).

The goals of content in a video strategy are primarily three, namely: informing; entertaining; and educating (Miller, 2011). The DNA of a strategy that uses videos as priority content is the interest. Contrary to traditional advertising communication strategies, the audiences approach to the content proposed by the brands. The contents proposed should be interesting, in the form of entertainment, information, training, or utility for individuals' personal or professional lives (Toledano & Miguel, 2015). The proposal should be sufficiently attractive to win the hard competition in the leisure market, so that the users can make their choices (Del Pino & Galán, 2010). According to the study conducted by Ascend2 (2015), after interviewing 280 marketing professionals of companies from different countries and sectors, it was found that the lack of an effective strategy was the main obstacle to achieve success through videos, followed by the lack of attractive content and budget.

The characteristics that should be present in the content proposed by the brands can be synthesised in five aspects (Toole, 2015):

**Searchable:** Search engines reward websites that offer updated high-quality editorial content on a regular basis. This fact represents better website positioning in web search engines.

**Shareable:** In addition to the advantages of obtaining the approval of content by other users, sharing in the social networks improves the positioning in web search rankings.

**Supportive:** Users' questions should be anticipated and they have to be informed about the things that they did not know. However, the brands should ensure that users' information needs are understood.

**Specialist:** The content should derive from a specific area of information. The intersection between the knowledge of the sector and users' interests and content needs should be combined.

**Sustainable:** Beyond a timely action, which is also possible, it is important to carry out a process of periodic publication (depending on the platform, the times will be different) in order to provide relevant and effective content in a sustainable manner.

Videos are a language that uses images (and usually sounds). Different types of content can be adapted to this audiovisual language. The purposes can be very different. According to them, when videos are used in marketing and communication, the main audiovisual contents used by the brands can be the following (Distilled & Del Pino, 2007; Scott, 2009; Tricio, 2010; Gabriel-Eroles, 2010; Greg, 2011; Miller, 2011; Martín-Núñez & Martínez Sáez, 2012; Pérez-Rufi & Gómez, 2013; Barone, 2013; Costa-Sánchez, 2014; Ciampa & Moore, 2015):

- Host video: It receives the users when they access the web or in any of the landing pages in order to inform them about the organisation and its services or products. The objective is to strengthen users' interest and guide them towards what they are searching for.
- Product, catalogue, or service: It offers detailed information with a visual and narrative scope of greater impact than that of a set of photos and texts. "Unboxing videos", which narrate how the package is received and opened, and explain the characteristics of the product and how it is put into operation, can also be useful. They also include demonstrations of the products.
- Tutorial: It is a subtype of videos about products with its own entity. They try to show the operation of the products using an audiovisual guide. They solve possible doubts, explain how to use the products and encourage purchasing decision. They can also be useful as after-sales service.
- Testimonial or interview video. They are intended to provide trust and humanise the company. They can be about customers, professionals of the company, or influencers. The opinions of other customers can help provide trust to the brand and encourage purchases. They create a participatory design that increases the sense of community. They are also useful to present the opinions of the professionals of the company through an informative or service approach rather than in a commercial manner. The figure of the "influencer" emerges in the Web 2.0 social context, i.e., online leaders of the sector. They should be located for possible projects. One of them can be testimonial videos or demonstrations of products or services.
- Informative branded content. The brand offers video content that is users' interest; however, the priority is not the sales, but becoming source of reference information about a specific thematic area linked to the sector in which the brand operates (decoration, makeup, technology, banking, etc.). The use of the products can be watched, but it does not constitute the primary object of the video content.
- Videos related to identity of the companies and their current affairs. They are videos related to events, anniversaries, flash mobs, lipdubs, the corporation, and Christmas greetings. There is a wide range of videos that increase knowledge about the companies and the affection for the brands. The internal events processed in videos are good external publicity that provide information and can attract potential customers.
- Videos of Corporate Social Responsibility. They are videos of solidarity campaigns in which the brands participate, videos of actions to care for the environment or help individuals with special needs. In a context where the companies should not only generate profits, but also return to society part of what they obtain from it, audiovisual messages of solidarity campaigns become a powerful tool for reputation and awareness.
- Advertising. These videos intend to popularise the brands, publicise the products, and impact customers. In order to achieve virality, they can be emotional, humorous, surprising, or a combination of different elements. The use of the storytelling technique is common (Garrido & Fernández, 2014). There are three strategic pillars to attract the public towards the brands, namely: emotion; entertainment; and new experiences (Angosto, 2015). The category of viral videos does not exist *a priori*, but *a posteriori*, because the degree of success or virality of the message cannot be entirely predicted. However, previous studies have observed the outstanding presence of surprise and joy as dominant emotions caused by the most successful viral videos (Dafonte, 2014). If a company wants a video to become viral, the viewers should be captivated in the first seconds. These videos should tell

a good story, be funny, attract attention, be brief, and arouse emotions (Angosto, 2015).

The following is a proposal for systematisation of the main video contents produced by the companies and brands based on their contents, objectives, and topics. Host videos were not included because they are related to technical concepts (the videos start playing automatically), but they can be referred to any of the different content types. The classification proposes five major types, which are then broken down into subtypes. These five major types are: products or services; experience; useful information; identity; and advertising. The main purpose of product/service videos is to show and characterise the main products or services offered by the companies. Experience videos include those that narrate customers or professionals' experiences relating to the products or services offered by the companies. Videos based on useful information are those through which the brands primarily aim to become a source of useful information about their area of activities. Identity videos provide knowledge about the personality of the organisations through the events of their daily activities, values, or the main actions as subjects of the social environment, which do not have to be limited to their scope of business activity. Advertising videos are related to the own persuasive code of advertising with the corresponding formal characteristics.

**Table 1.** Main online video typologies relating to communication and marketing

Type of video	Subtype	Objective	Platforms	Topic
Product / Service	Product/catalogue/service	Demonstration of products, services, catalogues. Conversion.	Web, audiovisual channel, social media.	Product/service.
	Unboxing	Demonstration of products. Conversion.	Web, audiovisual channel, social media.	Product.
	Demonstration	Demonstration of products. Conversion.	Web, audiovisual channel, social media.	Product/service.
	Tutorial	Demonstration of products. Useful information. Lead capture. Conversion. After-sales services.	Web, audiovisual channel, social media.	Product.
Experience	Testimonial	Brand trust.	Web, audiovisual channel, social media.	Customers' experiences. Professionals' experiences.
	Influencer	Brand trust.	Web, audiovisual channel, social media.	Influencers' experiences.
Useful information	Informative branded content	Specialised information.	Web, audiovisual	Specialised in the business area or

		Useful information. Brand trust.		channel, social media.	related activities.
	Webinars	Specialised information. Useful information. Training. Brand trust.		Audiovisual channel, social media.	Specialised in the business area or related activities.
Identity	Current affairs	Brand Empathy.	trust.	Web, audiovisual channel, social media.	Diverse, corporate.
	Corporate social responsibility	Brand Empathy.	trust.	Web, audiovisual channel, social media.	Environment, social and economic action.
Advertising		Positive image of the brand and its products/services.		Web, audiovisual channel, social media, television.	Diverse, material (price) or intangible factors.

Source: Prepared by the authors.

### 3. Methods

The present study reviewed a set of thirty business channels in YouTube, in particular those corresponding to the thirty Spanish brands recognised by 2015 Interbrand ranking. The 2015 Interbrand ranking was chosen because, in addition to being certified by the standard ISO 10668, it takes into account the financial projections of the brands (in this case comprising the period 2015–2018). This fact means that these brands had positive growth predictions, due to which they should continue improving the outcomes of their activities, thus maintaining or improving the relationships with stakeholders in the medium term. These brands were experiencing a positive situation and growth, so the question was: Which audiovisual contents were the "best" Spanish brands producing, and what marketing and communication purposes were they prioritising (product/service, trust, useful information, identity projection, or advertising)? Even assuming that these purposes were related to each other (e.g., offering useful information predisposes to trust), they had different characteristics. In addition, it was important to know the differences between business sectors, something which, due to the diversity of profiles included, allowed ranking them.

One of the limitations of the present study was that we did not assess the strategy of small-and medium-sized companies, but the reference brands. However, this fact can give rise to a benchmarking process on the part of more modest brands, which could observe and value the keys of online audiovisual communication provided by the most notorious brands.

We assessed 900 videos posted by such brands in YouTube video streams (Table 2). YouTube was chosen because it was the most important audiovisual network in Spain, in addition to the fact that, currently, business websites still limited video contents due to the technical conditions required for their reproduction.

We used a random sample to assess the latest 30 videos shared by the brands assessed in the general section of videos until 20<sup>th</sup> May 2016. When we found the same content in another language, we used the next video in order of appearance to avoid repetitions. The videos posted on each channel were classified according to the previously established video

categories. A second researcher decoded 10% of the sample and the agreement rate was 96%.

The goals were three: (a) we determined the main purposes of the audiovisual strategy by brand; (b) we related the business sector of the brands to the type of videos used, in order to detect possible patterns of audiovisual production in each sector; and c) we used a bottom-up strategy, in order to test the classification, refine the categories or generate new ones that were not covered due to the fact that this was a new field of knowledge that was being renovated in the new context and had a reduced number of reference scientific studies.

The initial hypotheses, understood as preconceived ideas relating to intuition and previous exploration of the issue, were the following:

1. It is possible to identify one predominant type of video content in the brands of a specific business sector (H1).
2. Service brands use identity videos, whereas product brands especially present video contents relating to products or catalogues (H2).
3. In general terms, the fewest number of videos contains experience reports, because they do not depend directly on the brands (H3).
4. In general terms, the highest number of videos contains advertisements, because they are produced for television and recycled for YouTube (H4).

**Table 2.** Brands assessed by business area

<b>Technology</b>	<b>Fashion</b>	<b>Banking</b>	<b>Energy</b>
Movistar Jazztel	Zara Bershka Mango Massimo Dutti Desigual	Santander BBVA Caixabank Bankia Popular Sabadell Bankinter	Repsol Iberdrola Gas Natural Fenosa Endesa
<b>Distribution</b>	<b>Brewing</b>	<b>Insurance</b>	<b>Football</b>
El Corte Inglés Dia Mercadona	Cruzcampo San Miguel Mahou	Mapfre Mutua Madrileña	Real Madrid Barcelona
	<b>Automotive industry</b>	<b>Security</b>	
	Seat	Pr Prosegur	

Source: Interbrand. Prepared by the authors.

As previously explained, the present study aimed to go beyond the strictly descriptive method. There are significant questions that should be asked. Taking into account all the changes that communication in general and communication and marketing in particular have been facing in recent times, it is necessary to assess and reflect on how this paradigm shift (Web 2.0, technological, audiovisual, viral) has affected the discourse of companies and brands about themselves and their activities.

## 4. Results

### 4.1. Overall results

The overall results showed that the audiovisual production of the Spanish brands assessed was divided into two large blocks, i.e., product videos (26.1%) and identity videos (26.2%). These types were followed in importance by advertising (17.1%) and the category named “others” (14.5%), which should be further assessed, because it results from categories not observed in the scientific literature review that we carried out. Below were experience videos (9.2%), which are usually more related to internal testimonies of the companies than to customers, and finally, informative videos or specialised useful information about the sector (6.5%).

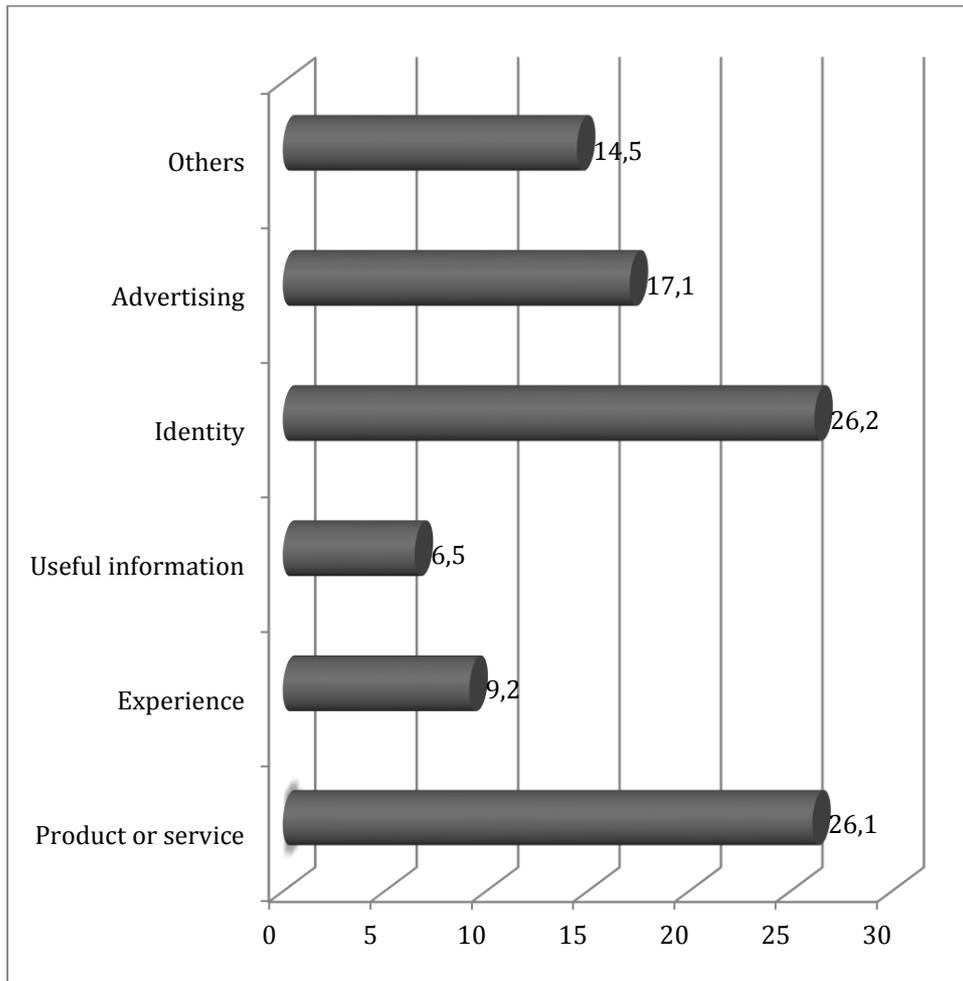
We did not find any example of unboxing videos. We found very few examples of product demonstrations or tutorials and it was also difficult to find webinars or training videos relating to a topic of interest for the potential audience of the channel.

The assessment of the global panorama nullified two of the initial hypotheses, i.e., that the less common videos were those related to experiences (H3), and that the most frequent videos were those containing advertisements (H4), although the latter represented an important percentage of the total amount.

The reading of the data at macro level suggested that Spanish brands relied on an audiovisual strategy. This strategy was aimed at sales by projecting the identity of the companies beyond their area of activity. There was always a strategy prevailing over the other. The first strategy of the brands referred to the use of their audiovisual messages for marketing, and the second strategy was used for public relations.

The category “others” revealed new typologies and one was particularly notorious. It referred to those videos that narrated real stories of real characters (as if they were micro-documentaries), which the brands produced because they were related to one of their lines of action, or their corporate values. Therefore, they referred to the identity of the brands, but they were not fiction, nor advertising; they told real stories. Since they were in a hybrid context (i.e., between a documentary and communication of the brands), they were named “branded factual”, in which the component “storytelling” is essential. These videos could be considered identity videos, because their purpose was to link the values of the brands to those stories of events and/or characters. Indeed, they were basically an image strategy. They represented 6.7% of the total and 47% of the open category. Other less quantitative important videos found within this open category were: (a) making of: spots, campaigns, or some shared audiovisual productions; (b) new corporate videos: shorter than the traditional videos, dynamic, less focused on facilities and more on the individuals; (c) Christmas greetings; (d) videos of talent recruitment programmes; (e) sponsorship videos; and (f) videos of facilities. All of these videos contributed to specify the main audiovisual production lines of the companies, although in a very lower percentage.

**Chart 1.** Types of videos of Spanish brands in 2015 Interbrand ranking (%)



Source: Prepared by the authors.

## 4.2. Results by sector

### 4.2.1. Banking sector

The banking sector was one of those who most updated their videos, providing new content every month. CaixaBank was the brand that stood out due to the renewal of the contents. The brands of the banking sector clearly used identity videos (44.3%), and corporate social responsibility videos were particularly relevant. Experience videos were the less usual. The order in which they stood out was: videos of events or information linked to the current affairs in the organisations; videos of activities or corporate social responsibility programs; and informative branded content, i.e., those in which the brands offered analyses or useful information about the banking sector and the Spanish or international economy news, but in which they did not refer directly to the brands. In the category “others”, branded factu- als stood out, as could be observed in the series of videos published by Bankia in its programme “*Damos cuerda*”. In these videos, managers of small- and medium-sized Spanish companies told their history as entrepreneurs and the history of their projects, their fears, their current situation, and their aspirations. In that line, it is worth mentioning the “progress histories” shared by the Santander bank. It was a set of short videos in which the protagonists commented the business success of certain projects at international level.

CaixaBank had a similar behaviour telling the history of two entrepreneurial Spanish women that had changed their lifestyle due to the operation of a new business project that made them feel especially fulfilled and satisfied.

**Table 3.** Types of videos of Spanish banking brands in 2015 Interbrand ranking (No./%)

Type of video	Subtype	No. (Total)	%
<b>Product/Service</b>		<b>19</b>	<b>9</b>
	Product/service or catalogue	12	5.7
	Unboxing	0	0
	Demonstration	0	0
	Tutorial	7	3.3
<b>Experience</b>		<b>6</b>	<b>2.8</b>
	Testimonial	6	2.8
	Influencer	0	0
<b>Useful information</b>		<b>37</b>	<b>17.6</b>
	Informative branded content	27	12.8
	Webinars	10	4.76
<b>Identity</b>		<b>93</b>	<b>44.3</b>
	Current affairs	55	26.2
	Corporate social responsibility	38	18
<b>Advertising</b>		<b>12</b>	<b>5.7</b>
<b>Others</b>		<b>43</b>	<b>20.5</b>
	Branded factuals	20	9.5
<b>Total</b>		<b>210</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.2. Fashion sector

Except for Desigual, fashion brands updated their audiovisual content with low frequency. The production was increased in the months in which new collections were presented (August/September in the fall/winter and February/March in spring/summer). The audiovisual production of fashion brands (all of the Inditex group, except for Desigual) focused on product or catalogue videos, whose quality had not been achieved by the same type of videos of any other business sector. They were videos of new collections, specific collections, and clothing or specific looks. These videos were made with very careful lighting that highlighted the characteristics of the products. Also, influencer videos stood out in this sector, which were leaders of opinion in the fashion sector or, more generically, in the world of art.

In this sense, the fashion brand Desigual presented videos in which fashion bloggers collaborated trying on the clothes of the brand and showing how to combine them. In each video, two bloggers selected one of the garments and produced two completely different looks based on it. It was a combination of product video, in which, besides showing the characteristics of the clothes in a visual manner (in the case of Desigual, they usually presented very striking and colourful clothes), they used the charisma and influence of experts in the sector that performed as opinion leaders of the brand. However, in the case of

the brands of the Inditex group, influencer videos were produced by artists, such as Lucy Chadwick, Aaron Moran, and Luis Úrculo. These videos associated the brand with groundbreaking, innovative, current, minimalist, and different styles.

Therefore, in fashion brands, the audiovisual strategy was clearly a marketing strategy, which sought the conversion (ultimately the sales). They were not intended to show the companies, their current affairs, facilities, initiatives on social responsibility issues, identity, and values. The purpose of their communication was focused on promoting the products in a visual manner, i.e., products and videos had a direct relationship. The channel was an online shop window, which provided fashion experts' suggestions on styles, or sought to associate the brand with the developments of the international art scene.

**Table 4.** Types of video of Spanish fashion brands in 2015 Interbrand ranking (No./%)

<b>Types of videos</b>	<b>Subtypes</b>	<b>No. (Total)</b>	<b>%</b>
<b>Product/Service</b>		<b>109</b>	<b>72.6</b>
	Product/service or catalogue	109	72.6
	Unboxing	0	0
	Demonstration	0	0
	Tutorial	0	0
<b>Experience</b>		<b>30</b>	<b>20</b>
	Testimonial	0	0
	Influencer	30	20
<b>Useful information</b>		<b>1</b>	<b>0.6</b>
	Informative branded content	1	0.6
	Webinars	0	0
<b>Identity</b>		<b>4</b>	<b>2.6</b>
	Current affairs	4	2.6
	Corporate social responsibility	0	0
<b>Advertising</b>		<b>1</b>	<b>0.6</b>
<b>Others</b>		<b>5</b>	<b>3.3</b>
	Branded factuais	0	0
<b>Total</b>		<b>150</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.3. Energy sector

The Spanish energy sector produced constant audiovisual and renewed material (the average was 10.5 videos by channel in May, but they published contents on a monthly basis). In energy brands, the audiovisual messages were intended to publicise the identity of the companies and, in particular, their actions in corporate social responsibility areas related to the environment and individuals. For example, Endesa disseminated several videos related to their Hackathon Day initiative, a project that gathered different work teams with the mission of creating an innovative solution to optimise the use of energy in Spain.

In turn, Iberdrola related their audiovisual messages to the concern for climate change through their Just2Challenge initiative. Repsol had a programme called "Integration: overcoming barriers". It integrated individuals with special needs in the company. The

advertising category recycled the television spots of the Spanish companies. In the field of branded factu-als, there was the “24 hours in Fenosa Natural Gas”, a documentary that narrated a day in a company with 22,000 employees in 16 different cities.

**Table 5.** Types of video of Spanish energy brands in 2015 Interbrand ranking (No./%)

Types of videos	Subtypes	No. (Total)	%
<b>Product/Service</b>		<b>14</b>	<b>11.6</b>
	Product/service or catalogue	0	0
	Unboxing	0	0
	Demonstration	0	0
	Tutorial	0	0
<b>Experience</b>		<b>7</b>	<b>5.8</b>
	Testimonial	4	3.3
	Influencer	3	2.5
<b>Useful information</b>		<b>7</b>	<b>5.8</b>
	Informative branded content	7	5.8
	Webinars	0	0
<b>Identity</b>		<b>60</b>	<b>50</b>
	Current affairs	20	16.6
	Corporate social responsibility	40	33.3
<b>Advertising</b>		<b>14</b>	<b>11.6</b>
<b>Others</b>		<b>18</b>	<b>15</b>
	Branded factu-als	4	3.3
<b>Total</b>		<b>120</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.4. Brewing sector

The brewing sector presented different audiovisual production patterns. Cruzcampo had a peak in July 2015 in the campaign for the consumption of Radler (combination of beer with lemon for summer consumption). In April 2016, Mahou launched the #MiMahouPendiente campaign. In addition, videos of beer brands had a very distinct pattern with regard to other areas of activity. They were not videos related to products, current affairs, identity, and useful information of the companies. They corresponded to advertising and other video categories, which also corresponded to branded factu-als in a significant percentage. In this case, these branded factu-als videos were produced to associate the brands with celebrities and positive or entertaining experiences. For example, Mahou launched “Five stars meetings”, in which two famous characters had short conversation (almost an interview) about positive events linked to the professional activities that they had recently performed. This company had also disseminated whole videos of the #MiMahouPendiente campaign, in which they told stories behind the beer intended for other individuals. For example, they gathered a group of well-known Spanish actors who talked about their initiation into the theatre world and the acknowledgments they had in common (Mahou pendiente) towards a person who had helped them very much, i.e., the director Cristina Rota. It was also the case of San Miguel’s #FoodExplorers, a series of videos in which they performed experiments

relating to cuisine or the tasting of meals in a transcultural context, with the surprise or effect of eventual humorous talks. San Miguel is one of most international Spanish beer brands and reinforced that positioning with a series of videos that promoted the positive aspect of knowing each other and the relationship between different cultures. The most important aspect for beer brands was offering experiences that distinguished them from others and conveyed concepts and values linked to good times, friendship, gastronomy, and curiosity for other cultures.

**Table 6.** Types of video of Spanish beer brands in 2015 Interbrand ranking (No./%)

<b>Types of videos</b>	<b>Subtypes</b>	<b>No. (Total)</b>	<b>%</b>
<b>Product/Service</b>		<b>0</b>	<b>0</b>
	Product/service or catalogue	0	0
	Unboxing	0	0
	Demonstration	0	0
	Tutorial	0	0
<b>Experience</b>		<b>0</b>	<b>0</b>
	Testimonial	0	0
	Influencer	0	0
<b>Useful information</b>		<b>0</b>	<b>0</b>
	Informative branded content	0	0
	Webinars	0	0
<b>Identity</b>		<b>0</b>	<b>0</b>
	Current affairs	0	0
	Corporate social responsibility	0	0
<b>Advertising</b>		<b>46</b>	<b>51.1</b>
<b>Others</b>		<b>44</b>	<b>48.8</b>
	Branded factuais	32	35.5
<b>Total</b>		<b>90</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.5. Distribution sector

Distributor brands mostly used advertising or product videos. Mercadona had low but permanent audiovisual production, whereas Dia and El Corte Inglés clearly choose the channel (the average between the two companies was 12 videos in May 2016). Dia Supermarkets placed their customers in the centre of their most recent advertising effort (Long life to our fans), which could also be watched on television. This way, the customers pointed out or recommended the offers of the brand. They were the same videos that the company shared in its channel.

Advertising videos of Mercadona—which is a company that produces television advertising—were also spots of their offers and novelties (e.g., Mercadona’s oven, a service that had recently been provided in the supermarket chain to buy baked goods, such as pies, breads, sweets, etc.). In the case of Mercadona, it is noteworthy that their informative branded content was related to the quality of their products and quality filters and processes used to supervise them, i.e., the company produced a line of videos to explain the

quality processes of their products. They provided useful information adapted to their strategy, probably also due to the small image crisis arising from doubts about their cosmetic products.

Product videos were more important in the channel of El Corte Inglés, which were related to the fashion sector. The branded factials encompassed the videos of the #Síamimadre campaign, which El Corte Inglés launched on the occasion of Mother's Day, with a collection of stories between mothers e daughters of different ages, in which they reflected on how their relationships had been evolving or what they had provided to each other.

**Table 7.** Types of videos of Spanish distributor brands in 2015 Interbrand ranking (No./%)

<b>Types of videos</b>	<b>Subtypes</b>	<b>No. (Total)</b>	<b>%</b>
<b>Product/Service</b>		<b>17</b>	<b>18.8</b>
	Product/service or catalogue	14	15.5
	Unboxing	0	0
	Demonstration	2	2.2
	Tutorial	1	1.1
<b>Experience</b>		<b>7</b>	<b>7.7</b>
	Testimonial	5	5.5
	Influencer	2	2.2
<b>Useful information</b>		<b>7</b>	<b>7.7</b>
	Informative	7	7.7
	branded content	0	0
	Webinars	0	0
<b>Identity</b>		<b>8</b>	<b>8.8</b>
	Current affairs	1	1.1
	Corporate social responsibility	7	7.7
<b>Advertising</b>		<b>45</b>	<b>50</b>
<b>Others</b>		<b>6</b>	<b>6.6</b>
	Branded factials	3	3.3
<b>Total</b>		<b>90</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.6. Insurance sector

Two brands of the insurance sector provided contents to the channel each month (a maximum of one to eight videos per month). Specific events of the organisation life increased the production (e.g., shareholders general assembly). The videos of the insurance sector were identity type and, in particular, linked to the current affairs of the companies, especially in the case of Mapfre, which presented shareholders' meetings, income statements, and its strategic approach. These topics referred to a solid, reliable, and growing company.

Corporate social responsibility videos were linked to its programme "Volunteers' day", and "Mutua Madrileña" campaigns against bulling and gender violence. In the background, the insurance sector was relying on trust, because it is its main trump card.

The informative branded content offered the users information of interest about the current financial sector or the macroeconomic situation in 2015 and 2016 (also Mutua Madrileña).

**Table 8.** Types of videos of Spanish insurance companies in 2015 Interbrand ranking (No./%)

<b>Types of videos</b>	<b>Subtypes</b>	<b>No. (Total)</b>	<b>%</b>
<b>Product/ Service</b>		<b>8</b>	<b>13.3</b>
	Product/ service or catalogue	8	13.3
	Unboxing	0	0
	Demonstration	0	0
	Tutorial	0	0
<b>Experience</b>		<b>0</b>	<b>0</b>
	Testimonial	0	0
	Influencer	0	0
<b>Useful information</b>		<b>6</b>	<b>10</b>
	Informative branded content	6	10
	Webinars	0	0
<b>Identity</b>		<b>32</b>	<b>53.3</b>
	Current affairs	20	33.3
	Corporate social responsibility	12	20
<b>Advertising</b>		<b>10</b>	<b>16.6</b>
<b>Others</b>		<b>4</b>	<b>6.6</b>
	Branded factuais	0	0
<b>Total</b>		<b>60</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.7. Technology sector

The assessment of technology brands provided a similar perspective to that of textile brands. There was a predominance of product videos (characteristics and tutorials), followed to a lesser extent by advertising videos. The pattern of updates was more constant in Movistar than in Jazztel, which kept contents of July 2015 among the recent ones. Jazztel had published a series of tutorial videos to inform how to operate certain functions of mobile handsets. In the case of Movistar, the prevalent videos were related to their current television programming in #o or upcoming programmes and series (which led to a further renewal of the channel contents).

**Table 9.** Types of video of Spanish technology brands in 2015 Interbrand ranking (No./%)

Types of videos	Subtypes	No. (Total)	%
<b>Product</b>		<b>42</b>	<b>70</b>
	Product or catalogue	28	
	Unboxing	0	0
	Demonstration	0	0
	Tutorial	14	
<b>Experience</b>		<b>0</b>	<b>0</b>
	Testimonial	0	0
	Influencer	0	0
<b>Useful information</b>		<b>2</b>	<b>3.3</b>
	Informative branded content	2	3.3
	Webinars	0	0
<b>Identity</b>		<b>0</b>	<b>0</b>
	Current affairs	0	0
	Corporate social responsibility	0	0
<b>Advertising</b>		<b>16</b>	<b>26.6</b>
<b>Others</b>		<b>0</b>	<b>0</b>
	Branded factuais	0	0
<b>Total</b>		<b>60</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.8. Football brands

This sector exhibited the greatest renewal of audiovisual production, with several videos per day. Spanish football brands also presented greater content of testimonial videos, mostly from major figures (coaches and players) of their teams. This type of videos was followed by videos about current affairs of the teams, which led to specific content of interest related to the organisational profile, such as teams lining up for the next matches, or the moments before or after the matches.

**Table 10.** Types of Spanish football brands in 2015 Interbrand ranking (No./%)

Types of videos	Subtypes	No. (Total)	%
<b>Product/Service</b>		<b>3</b>	<b>5</b>
	Product/service or catalogue	3	5
	Unboxing	0	0
	Demonstration	0	0
	Tutorial	0	0
<b>Experience</b>		<b>27</b>	<b>45</b>
	Testimonial	27	45
	Influencer	0	0
<b>Useful information</b>		<b>0</b>	<b>0</b>

	Informative branded content	0	0
	Webinars	0	0
<b>Identity</b>		<b>26</b>	<b>43.3</b>
	Current affairs	26	43.3
	Corporate social responsibility	0	0
<b>Advertising</b>		<b>1</b>	<b>1.6</b>
<b>Others</b>		<b>3</b>	<b>5</b>
	Branded factuals	0	0
<b>Total</b>		<b>60</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.9. Security industry

The dissemination of videos has increased since 2016 compared with 2015, especially in April, when various services were presented. The leading brand in the Spanish security industry produced numerous videos describing the services provided, some of which were demonstrations (how some of their online services worked, for example). They also used videos to advertise both the brand and specific services. The category “others” included some videos of the programme “Talent”, which trained young individuals that would subsequently be able to join the company.

**Table 11.** Types of video of the Spanish security industry in 2015 Interbrand ranking (No./%)

Types of videos	Subtypes	No. (Total)	%
<b>Product/Service</b>		<b>16</b>	<b>53.3</b>
	Product/ service or catalogue	10	33.3
	Unboxing	0	0
	Demonstration	6	20
	Tutorial	0	0
<b>Experience</b>		<b>1</b>	<b>3.3</b>
	Testimonial	1	3.3
	Influencer	0	0
<b>Useful information</b>		<b>0</b>	<b>0</b>
	Informative branded content	0	0
	Webinars	0	0
<b>Identity</b>		<b>1</b>	<b>3.3</b>
	Current affairs	1	3.3

	Corporate social responsibility	0	0
<b>Advertising</b>		<b>7</b>	<b>23.3</b>
<b>Others</b>		<b>5</b>	<b>16.6</b>
	Branded factuials	0	0
<b>Total</b>		<b>30</b>	<b>100</b>

Source: Prepared by the authors.

#### 4.2.10. Automotive sector

The automotive brand assessed updated the channel on an ongoing basis. They prioritised identity videos rather than product videos, although the two types were the predominant categories. According to the state of the company, there was a relevance of audiovisual contents related to the “Seat Musicathon”, a musical talent competition launched by the company for the creation of sound pieces inspired in the brand, in their vehicles, and in its Seat Barcelona headquarters. Therefore, identity videos were not about the personality and activities of the company, but events that the brand promoted for the creation of content related to it and which, ultimately, associated the brand with creativity, innovation, and talent values.

**Tabla 12.** Types of video of Spanish automotive brands in 2015 Interbrand ranking (No./%)

<b>Types of videos</b>	<b>Subtypes</b>	<b>No. (Total)</b>	<b>%</b>
<b>Product</b>		<b>8</b>	<b>26.6</b>
	Product catalogue	5	16.6
	Unboxing	0	0
	Demonstration	3	10
	Tutorial	0	0
<b>Experience</b>		<b>4</b>	<b>13.3</b>
	Testimonial	4	13.3
	Influencer	0	0
<b>Useful information</b>		<b>0</b>	<b>0</b>
	Informative branded content	0	0
	Webinars	0	0
<b>Identity</b>		<b>13</b>	<b>43.3</b>
	Current affairs	13	43.3
	Corporate social responsibility	0	0
<b>Advertising</b>		<b>4</b>	<b>13.3</b>
<b>Others</b>		<b>1</b>	<b>3.3</b>
	Branded factuials	0	0
<b>Total</b>		<b>30</b>	<b>100</b>

Source: Prepared by the authors.

## 5. Conclusions

According to video consumption data, the future of video and online video is warranted in the short and medium term. Brands can use online videos with different designs in order to increase customer trust, attract potential customers, interact with their public, make the companies known, and promote their products or services.

The assessment performed in the present study led to the conclusion that there were different patterns of audiovisual production, involving different strategies for brands of different business areas (hypothesis 1).

Two main strategies characterised the audiovisual production of Spanish companies and brands. One strategy was particularly linked to sales, which was observed in fashion, technology, security, and even distributor brands. The other strategy was related to the pursuit of trust, observed in banking, energy, insurance, football, and automotive sectors (with the limitation that only one brand of the automotive sector and one of the security sector were part of the study sample). Beer brands exhibited a very different pattern using humour or story videos, because the important aspect were the talks and the positive time linked to the consumption of the products they manufactured, rather than the products themselves.

These two main strategies identified were marketing and public relations. The first, used in a number of sectors, was oriented towards direct, immediate, and highly renewable sales (in a context of online trade booming); whereas the second was confined to areas of longer-term relationship with the customers (e.g., renewal of insurance policies, banking contracts, or electric company contracts), in which online arrangement of the services was less frequent and required a considerable dose of trust (hypothesis 2 is clarified according to what was explained, i.e., rather than oriented towards the products or services, the priority was sales or the establishment of a differential relationship based on preference and trust). The temporality of the videos by sector underlined this conclusion. The strategy linked to marketing prioritised times of audiovisual production (the presentation of collections in the fashion sector, and concrete campaigns in the distribution and drinks sectors). The strategy of public relations sought a constant and continuous effort over time.

The findings of the present study revealed the interest of the brands in being associated with real stories and real individuals in the search for two fundamental elements: the application of a storytelling strategy, that allowed differentiating their messages so that they would be remembered later; and the choice to gain trust and credibility by means of real stories and real individuals. This fact enabled generating the category called “branded factual”, a concept which was proposed to be adopted and deepened by the research community, in order to determine its characteristics, styles, narrative frameworks, and message effectiveness.

On the other hand, it was clear that the purposes of advertising and public relations were hybridised in the current communication. When the companies presented their quarterly or annual outcomes, they were working in terms of information and relations with the media. When product videos were produced, or influencers were contacted to recommend the products, communication was closer to the territory of marketing and advertising. The two dynamics were worked in parallel, but publicity and advertising increasingly tended to be interweaved in the same messages. When the brands provide specialised information of interest about their area of activity (called “informative branded content”) or use real stories of individuals produced by the brands (branded factuals) the borders are dissolved. The goal is to gain customer trust or attract potential customers, an approach that boosted publicity in a context in which advertising was deteriorated, a fact that has been discussed for at least during the last ten years.

However, the evolution of brand messages has generated a new territory. Associating the companies to the brands with certain values or positioning in the collective imagery has promoted a process in which advertising is renewed and stops being strictly advertising. At the same time, the informative design, mainly linked to public relations, has exceeded its aseptic character and become more emotional and direct, promoting greater interest and identification with the public.

There might be a new era for public relations and marketing, in which efforts come together and the differences are dissolved, appealing to a shared purpose, i.e., a positive image. Much has been discussed about the fusion of advertising and formats of entertainment under the formula of the so-called “advertainment”, but little has been reflected on the hybridisation between advertising and public relations (there is no term to describe the fusion of the two concepts). Probably, this fact has been an attempt to separate more clearly two areas that have evolved in parallel, in order not to be mixed in the eyes of the recipients of the messages.

However, the renewal of the two discourses aims to take the persuasive intention or creativity of advertising and the code of trust from public relations, and combine both advantages for the interest and credibility of the brands. Web 2.0 has offered them a language and a suitable environment for this renewed, creative, and, paradoxically, closer to “real” communication. The observation and comprehensive assessment of these new strategies used by companies and brands is an interesting line of research, in order to evaluate and reflect on the effects of this new phenomenon.

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