

CONTROL AND AUTONOMY OF ONLINE AUDIENCES

Rómulo Andrés Gallego Torres

CONTROL AND AUTONOMY OF ONLINE AUDIENCES

Rómulo Andrés Gallego Torres
Universidad Colegio Mayor de Cundinamarca
ragallego@unicolmayor.edu.co

ABSTRACT

Based on technological advances and changes in the way people communicate, the task of controlling audiences has become difficult, as these prosumers consume and produce content autonomously, resulting in networking fans who through transmedia narratives disseminate content that brands take advantage of to create community; and from these communities, consumption becomes a networked practice. This brief discusses how, based on emotional marketing, and the use of content marketing the task of building these communities is more efficient.

Keywords: Transmedia, buyer person, multidimensional communication, content marketing.

RESUMEN

Basado en los avances tecnológicos y los cambios en la forma en que las personas se comunican, la tarea de controlar audiencias se ha vuelto difícil, ya que estos prosumidores consumen y producen contenido de manera autónoma, lo que resulta en fanáticos de las redes que a través de narrativas transmedia difunden contenido que las marcas aprovechan para crear comunidad; y de estas comunidades, el consumo se convierte en una práctica en red. Este resumen analiza cómo, con base en el marketing emocional y el uso del marketing de contenidos, la tarea de construir estas comunidades es más eficiente.

Palabras clave: Transmedia, buyer persona, comunicación multidimensional, marketing de contenidos.



INTRODUCCION

One of the great challenges that today's communication professionals, in general, and in particular marketers, is the transformation of communication from the rise of emerging technologies that have concentrated communication models towards communication that transcends traditional models, from one to many, to one in which the actors of the communicative act is not well defined, since new models transcend the time and space, users are active actors in the construction of content transforming into producers and consumers (prosumers)¹ and the audiences decide the depth in which they intervene in the communication process, this change would not have been possible without the intervention of the technology.

DIGITAL SOCIAL NETWORKS

The emergence of digital social networks in 2004, ushers in a process of transformation of everyday life; how information is consumed and produced, this implies that in the "cloud" is where new generations "live"; ceasing to be a

"virtual" environment to become something real (Gallego Torres, 2017), that at the beginning of the 21st century I forever transformed the field of marketing, giving a tool that helped to know more to our "customers", and with this, to be able to produce more specific content, which would attract a more selected audience, generating experiences which resulted in the creation of fan communities that gradually conveyed the message that brands wanted to send.

In this way, the generation of digital networks begins by developing the "global village" McLuhan (1989), in which, people are connected by information networks and technology, where any individual can transform into a content generator, just by having an internet connection, thus, creates a new space that transforms the reality, and the internet ceases to be "a non-place", to become an anthropological place. (Augé, 1996, pág. 57).

Likewise, the way in which stories are created and disseminated has changed, narratives are no longer personal constructs, but, they have been transformed

¹ A term coined by Alvin Toffler in his book "The Third Wave" (1979), where he predicted that consumers should take part in the production process of companies,

especially in the design part. defining to prosumer as the consumer-turned-producer

into social constructions, where each actor participates, contributes in the construction of the narrative universe, in a constantly changing digital ecosystem.

In this sense, there are all theories concerning communication 2.0 (Digital Communication, Digital Mediations, etc.), especially the works carried out by Henry Jenkins on the 'Digital Story Telling', presented in an article in *Technology Review*(2003), which later complementary in his book *Convergence Culture* (2008), the author explains how technology has transformed the way stories are built, for him it is about:

“A story that unfolds across multiple media platforms, where each new text makes an important contribution to the entire narrative. (...) thus, a story can be introduced into a film, expanded through television, explored in a video game, or experienced in an amusement park. Every element of the franchise must be self-referential, which means you don't need to watch the movie to enjoy the game and vice versa. Each product is an entry point into the franchise”. (pág. 101)

by entraining communication and stories to create satisfying experiences for users, who are involved and inhabitants of the ecosystem and digital narrative universe.

This concept is mainly found in the film industry, and the paradigmatic example is George Lucas' *Star Wars* (1977), starting in the 1970s, and then expanding its literary universe into comics, television series, video games, etc.; however, it is emphasized that the consumer understands the story without starting by the first means that made it known. In addition to participating in the construction of the new associated stories, this dynamic changes the use and consumption of cultural products and in Jenkins' words "The most significant change may be the transition from individual and personalized media consumption to consumption as a networked practice" (2008), creating new experiences in viewers resulting in the creation of captive communities, which disseminate the brand's discourse.

This facilitated interaction between people; moving from one-way models – where the emitter and receiver were well defined – to multidirectional models, with which, communicative ecosystems are generated, where all actors consume and produce information; where the depth and interest of people are the support of their interaction and integration, emulating the

different dimensions of space (Gallego, 2017b).

From the above, companies can communicate with their consumers directly, transforming the way marketing is conducted, going from being one-way to a participatory and interactive model, which largely defines the success or failure of the communicative strategy (Saavedra. Cuervo y Mejia, 2016).

It is important to clarify that marketing does not sell, what it does is generate value in products and services, in that sense, Kotler & Armstrong (2008) they define marketing as a "process by which companies create value for customers and build strong relationships with them by gaining customer value in return". (pág. 5), and with this, people consume the products or services, and, from the experience, behave it to their family, co-workers, friends, etc., mainly through the use of apps and social networks, making them increase consumption, and with this, the organizations generate more sales and profits.

Also, from the web are created new ways of contacting and communicating and linking potential audiences, from *Inbound Marketing*, in general to reaching the

marketing of experiences, in particular, making that from these new strategies, audiences begin to better identify with companies, thus generating feelings of belonging, and, with this, these *leads* are brought together and disseminated, in communities and virtual networks, the content and information that you want to transmit.

In that sense, advertising and marketing companies have become understood that one-to-many communication was becoming obsolete, and they began to think how they could generate one-to-one communication, at that time, the concept of the *Buyer person* that is defined as "(...) the sociodemographic description of a specific buyer profile, with certain characteristics and interests, so this new approach allows to offer a more individualized information (...) (Alguacil, Crespo, & Pérez-Campos, 2019), and with this manage to create content of value for ideal buyers, because, these audiences, they feel identified, thus achieving that the communication is from person to person, and that it is direct.

In this sense, it is important that the message be made with the same codes that they use in their daily life, and so, the person feels part of a community of equals,

of people who have their same concerns and problems, who seek the same goals, in short, they are like them.

From the *buyer*, the strategic process begins, which must be directed to the generation of value content, from the logic of the ideal user, that they give a satisfactory experience, to achieve this a possibility is the use of experience marketing, which is based on content that manage to generate feelings and emotions to customers, to keep them in the community, also facilitates persuasion and generates an additional value to the product or service that is being promoted.

In this sense, there are many examples that show the effectiveness of these strategies, one of them is the video *"My dad's story: Dream for My Child"* (MetLife, 2015) made by the company MetLife for the Korean public, in this it shows a single father who sacrifices for the welfare of his daughter, being unemployed, performs all kinds of work to be able to meet the needs of the girl, but she shows that everything is not as it seems, she is not a girl who has no financial difficulties, showing us something that happens frequently in real life, was posted on YouTube, where many people identified

with the character and with the story, generating feelings of empathy.

A feature of the video is that it does not develop as a traditional commercial, since, at no time they show the product, they only recreate a situation with emotional load, to end with the text *"pursue more from life"*, which performs relay text functions, and then the Brand, the audience, already caught by the message, thus generating the need to have life insurance in the audience.

Thus, this experience, focused on emotions, generates a strong emotional bond, between the audience and the brand, generating an additional value, not simply the advertising of a product or service, but an interaction, with which, membership is strengthened user to the brand community.

From this, the community begins to share the audiovisual on the different digital platforms, generating, in turn, new content that complements and adds to the original narrative, unknowingly performing a transmedia experience, which "viralizes", among the audience, the brand or company with its peers, making the original message cross the barrier of space time, and thus, making the experience multiplied and replicated to different formats and sites; for example, self-

improvement blogs, religious, etc., giving you more reach, and being, without proposing, brand ambassadors.

CONCLUSION

In conclusion, it can be said that marketing, mediated by digital, is a tool that allows greater control in the audiences, because it manages to capture its attention in a more personal way, also allows the creation of more complete databases, with which is possible to better track how they act in their daily lives.

In this sense, it allows autonomy in the audiences, because, through digital strategies, as are the transmedia narratives, these are the ones that generate the interaction and generation of communities related to brands, creating digital ecosystems that are they identify with the ideals that the brand also manage to generate a positive imaginary that results in growth in the market.

On the other hand, it is important that communication and marketing companies are aware of the changes in the policies and algorithms that different social applications have, because, through these, the companies that own these brands scan

the scope organic content, since, these do not generate profits, forcing companies to make paid advertising, which is less participatory and does not allow, ideally, the construction of digital ecosystems.

BIBLIOGRAPHIC REFERENCES

- Alguacil, M., Crespo, J., & Pérez-Campos, C. (2019). Análisis sociodemográfico de la percepción de marca en un servicio deportivo público: del target al buyer persona . *RETOS. Nuevas tendencias en Educación Física, Deporte y Recreación*, 139-146.
- Augé, M. (1996). *Los no lugares. Espacios del Anonimato. Una antropología de la modernidad*. Barcelona: Gedisa.
- Gallego Torres, R. (2017). Antecedentes para el diseño de una nueva estrategia didáctica y de comunicación para el e-learning. *Revista Razón y Palabra*, 51-65.
- Gallego Torres, R. (2017b). Study Telling—base teórica de una nueva didáctica para el e-learning. In [2017] *Congreso Internacional de Educación y Aprendizaje*.
- Jenkins, H. (2003). Transmedia Storytelling. *Technology Review*. Obtenido de <https://www.technologyreview.com/s/401760/transmedia-storytelling/>



Jenkins, H. (2008). *Convergence Culture*.
Barcelona: Paidós.

Jenkins, H. F. (2015). *Cultura Transmedia: la creación de contenido y valor en una cultura de red*. Barcelona: GEDISA.

Kotler, P., & Armstrong, G. (2008).
Fundamentos de Marketing. México:
Pearson Education.

McLuhan, M., & Powers, B. (1989). *La aldea global*. Barcelona: Gedisa.

MetLife (Dirección). (2015). *My dad's story: Dream for My Child* [Película].
Obtenido de
<https://www.youtube.com/watch?v=4n7cocRbbZk>

Saavedra-Bautista, C., Cuervo-Gómez, W. O.,
& Mejía-Ortega, I. D. (2016).
Producción de contenidos transmedia,
una estrategia innovadora. *Revista Científica*, 1(28), 6-16.
<https://doi.org/10.14483/udistrital.jour.RC.2017.28.a1>

Scolari, C. (2008). *Hipermediaciones. Elementos para una Teoría de la Comunicación Digital Interactiva*.
Barcelona: Gedisa.

