

Analysis of uses and interaction with second screen apps in Social TV in Spain

Análisis del uso e interacción con aplicaciones second screen en TV Social en España

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ABSTRACT

This paper analyzes the current situation of second screen applications in Spain, a phenomenon aimed at the interaction with social television through smartphones. To this end, a map of the activity with reference to the three main forms of interaction is built: conventional social networks, cohesive content applications and second screen applications.

Assessing the knowledge and effectiveness of these applications is the purpose of this work, developed with a mix of quantitative and qualitative research techniques and focused on the use of second screen applications and the interactions that the users establish with them.

Wrong configuration of the added value that these applications offer is revealed as the main result of this paper, that has the goal of being useful to review the configuration of the added value of existing applications, and as support in designing and structuring future ones.

Keywords: Social TV, smartphones, technology, applications, interactivity, social networks.

RESUMEN

En este artículo se aborda la situación actual de las aplicaciones second screen en España, fenómeno destinado a la interacción con la Televisión Social a través de smartphones. Para ello se realiza un mapa de dicha actividad con referencia a las tres formas de interacción principales: redes sociales convencionales, aplicaciones aglutinadoras de contenido y aplicaciones second screen.

Valorar el conocimiento que de tales aplicaciones se tiene, y su eficacia, será el objetivo de este trabajo, el cual ha sido desarrollado a partir de una investigación con metodologías mixtas cuantitativas y cualitativas, centrada en el análisis de la forma en que los usuarios utilizan las aplicaciones second screen e interactúan con ellas.

La incorrecta configuración del valor añadido que ofrecen las aplicaciones existentes se presenta como el principal de los resultados de la investigación, y lleva a que este trabajo sea redactado con la vocación de ser útil para una revisión de la configuración de dicho aporte añadido, y como apoyo en el diseño y estructuración de futuras aplicaciones.

Palabras clave: TV Social, smartphones, tecnología, aplicaciones, interactividad, redes sociales.

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INTRODUCTION

The dialogue between the audiovisual consumer, smartphones and contents is now focused on a phenomenon started more than one decade ago—with the minimum interaction that was sending and posting short messages (SMS, short message service) inserted as layout on the TV screen—, and is today reflected in a broad and multi-faceted communicative phenomenon. This communicative milestone adopts the name of Social Television (Lorente, 2011; Roebuck, 2012; Proulx & Shepatin, 2012; Gallego Calonge, 2013a; Prádanos, 2012) and joins the media convergence culture and participatory and collaborative content development.

As something in permanent transformation, Social Television is a constant object of research, both from the point of view of the studies of audiences (social audience), information technologies (ICTs and smartphones) and audiovisual narrative and transmedia storytelling (Jenkins, 2007, 2010; Scolari, 2013). Thus, it appears as an object of desire of the different actors operating in the diffusion of the contents: channels, producers, technology developers, operators of telephony, social networks, etc. (Futurescape, 2012, 2013).

Currently, three are the most widespread forms of socially interaction from a smartphone with television: general social networks (especially Twitter and Facebook), independent applications that integrate all the social traffic on audiovisual content (Miso, Getglue...) and applications developed by channels for bringing together all activities of social networks under their supervision, in exchange for rewards (A3 Conecta, MTVXtra...).

This article will analyze this last communication form, incipient in Spain. The proposal consists of creating a map of the interaction of social viewers according to the three types of application described: generic networks, inclusive apps or specific apps, also called second screen applications. From the data extracted after the application of quantitative techniques will emerge results pointing to the need to respond to one nuclear approach of this research will be discharged: why the ignorance, disenchantment and poor use of specific TV channel apps or audiovisual content (second screen apps).

To shed light on this question, we will assess, using mixed techniques, what happens when, on the basis of the lack of knowledge of these applications, a group

of lab is stimulated to interact with them over a period of time.

Finally, and with the results found, we will elaborate a list of conclusions that become relevant to those elements of decision-making involved in the production of the above-mentioned applications. These conclusions are to be compiled in the form of valuable considerations for the improvement of this practice.

THEORETICAL FRAMEWORK

The following section will address, firstly, the current configuration of the phenomenon of Social TV in Spain through mobile devices; then, the possible ways in which this form of interaction conveys; finally, we will expose the exploratory study prior to the experiment focus of this article and which shows a map of the interaction of social viewers via the smartphone in Spain.

SOCIAL TV IN SPAIN THROUGH THE SMARTPHONE

The interaction of the mobile phone with TV goes back to beginning of the century with the innovation experienced by television of including short text messages (SMS) in the bottom of the screen during the broadcast, mainly of entertainment programs. However, the emergence of social media, especially Twitter, and certain problems related to transparency in the billing for those messages by phone operators already caused in the second half of 2010 a decrease in this activity of almost 50% (Gómez, 2010).

This “fashion” had its continuity in what is known as iTV (Interactive Television) (Prado, Franquet, Soto, Ribes & Fernández Quijada, 2008), which allows to embed in the image of the TV channel, synchronously, activity that takes place in standard social networks. In this sense, technologies such as HbbTV (Hybrid Broadband Broadcast Television) are committed to introduce this form of reception

which basically consists of the possibility to associate audiovisual content through a web layer in which to access interactive contents associated with the program, and personalize contents for the viewer by integrating their mobile devices in addition. (Merodio, 2013)

Despite its attractive potential, this technology appears to have two important handicaps.

First, in terms of usability: this has to do with the fact that, in the majority of occasions, consumption in the home screen is not performed individually, and the social network is a purely individual activity, more so if it is developed in the smartphone, that “definitely breaks the loop space and joins the individual in a synergistic manner, as an extension of his own body. Always close to the person, access to its information is absolutely personal and non-transferable” (Gómez Aguilar & Martínez, 2010).

Second, the use of writing and navigation interfaces fails to be really amiable: “The partial ‘disenchantment’ with the current models of EPG, particularly in terms of its layout, interface and information available, (...) justifies a continuing effort from the involved players to optimize these type of applications” (Abreu, Almeida, Teles & Reis, 2013).

Facing such obstacles, and looking for a convenient way of overcoming them, the users seem to have preferred to use their usual interfaces of participation in social networks for this kind of interaction with the television: the computer and the smartphone (Nielsen, 2012).

In recent years, the increase in the available bandwidth on mobile devices and the strong emergence of applications, ease of use by its small size and the capacity of permanent escort have caused that the smartphone to become the benchmark of activity on social networks, monopolizing the top place of devices used for this purpose.

By my reckoning, the smartphone is the core, the key to the entire area where we will move; I don't know if it will be as we have it in our hands right now or it will be divided into more parts, but now it is the first crucial social piece, (...) the second is the link with Social TV, with our TV. While we are watching TV we are commenting through our smartphone what we are seeing. (Sánchez, 2012)

Thus, according to the IV annual study on social networks of IAB (Spain) in 2012, 56% of users of social networks preferably uses a smartphone for this activity, fact that guarantees that “in 2013, two thirds (65 per cent) of mobile media users browsed the mobile internet in tandem with a second screen (TV, PC, tablet or second phone)” (IAB, 2013, p. 4).

Delving into the concept of Social TV, Gallego Calonge, says that

... the triggers of what used to work by brute force, the connection established between chains and audience, have jumped into the air and the role of television viewers, traditionally passive, has become, in a radical way, active. (Galician Calonge, 2013a, p. 4)

And the social audience measurement company Tuitele says:

The comments of viewers in real time are becoming part of the live content of programs, and especially of talent shows and realities. TV stations not only fight for the share now, but also struggle for the social share, which has become an element that reflects the engagement of the audience with a program, nurturing it of future audiences. (Tuitele, 2013, p. 26).

This brings us to describe the use of social networks applied to the smartphone in relation to television contents as a phenomenon simultaneous to the broadcast of the program, which invites the viewer to be part of that broadcast. And this not only for as long as it lasts, but equally important, after its broadcasting, looking for a “sufficient social impact for the program or chapter not to be missed after its emission so it can be consumed, thanks to the buzz that its broadcast causes, by various means, subsequent (Gallego Calonge, 2013b, p. 5).

The data available on this activity in Spain and collected by the *Televidente 2.0* report (The Cocktail Analysis, 2012 and 2013) agree with what was pointed by Tuitele (2013):

About 4 million Spaniards have commented on Twitter a television program while it aired, with an unstoppable evolution, from the slightly less than 600,000 who did so in September 2012 to the 1.5 million who did so in June 2013. (p. 4)

They both conclude in the strength of the relationship established between smartphones, social networking and television.

FORMS OF INTERACTION WITH SOCIAL TELEVISION FROM A SMARTPHONE

For the purposes of this study, and as a result of a comprehensive exploration of this kind of applications designed for the interaction between smartphones

and television, it could be understood that there are basically three ways to interact with Social Television from a smartphone: the conventional social networks, applications developed by third parties for the specific interaction with Social Television, and applications created by own broadcasters for this activity.

Conventional social networks

Within this section we could encompass the two most popular social networks: Twitter and Facebook. The actions that can be executed to interact with Social Television are as follows:

- **Reading content:** is the more passive attitude. It is limited to read, see, play, and listen to what other members of the networks produce and share. This action involves not even have sought this content. It usually occurs because someone present in the timeline of an account of some of these networks says something about a content being shared at that moment.
- **Searching content:** it involves a certain degree of interest and involvement, since it implies the search of what is related with the audiovisual product, either through the use of hashtags, subscribing to Fanpages (official pages) of the program or joining communities of followers. These three ways may or may not be promoted 'officially' by the broadcaster (TV network). Even so, this second action does not involve social interaction, while it does not generate conversation, but it is limited to observation.
- **Producing content:** is the primary reference of the activity on social networks. It is about to opine, inform, entertain the audience that shares the interest on some TV show. It involves almost everything, both in the strict sense of content and the technical sense: texts, pictures, videos, etc. It is the starting point in the generation of the conversation. Something is written about the program and it is labeled using the corresponding hashtag.
- **Sharing content:** it would be the second reference of generation of conversation on Social TV. When content is considered interesting, fun, witty, controversial... it is shared with other members of the network. It is the "retweet" of Twitter, the "+1" or "I like" of Facebook. When a content producer receives them, it is a pleasant emotional reward, which has elevated these terms to the category of "urban" awards.
- **Linking related content:** is a qualitative step in the production of content. It implies a greater degree of

involvement and knowledge of the content of the program, since it is likely that the content, if it is attractive, is widespread.

- **Creating new hashtags or threads:** this has a double reading: on the one hand, it involves some degree of leadership, for this action to be able to outline a thread on its own; and secondly, it can imply some idea of independence of the official hashtag of the program, either by rebelliousness, need for attracting attention or by other more practical needs, such as the excess of use of a hashtag.
- **Prescribing:** it is one of the actions that most effectively help the network dissemination of the activity of Social TV. It is about recommending to the followers of the social network account to engage in the social conversation on networks with regard to some specific audiovisual content.

Specific applications of Social TV

The list of applications for mobile devices that allow the interaction of the user with the most popular social networks, integrating all this activity into a single interface, is wide and diverse (Futurescape, 2013). Thus, "there are many companies that embark on the development of new applications related to the possibilities of Social TV, where interaction with the advertising will be much more direct" (MKT Directo, 2013). GetGlue, GoMiso, Tockit, MashTV, Channer, IntoNow, Viggie, Shazam, NextGuide or Zeebox are some of the most popular references that can be found in the repositories of applications for all major operating systems for smartphones. In this regard, we could distinguish clearly between, on the one hand, applications that allow viewing the contents of the channel on the mobile device and on the same interface made all the interaction with the social network activity; and on the other, those which are synchronized with the television content delivered through recognition of audio or check-ins. Moreover, these applications, beyond its formal design features, vary little. To generate loyalty, most of them offer rewards, rather in the form of badgets or of discount coupons for shopping at online retailers.

However, these applications are likely to be fleeting. "If I want to know about what is everybody speaking about, I just need to open Twitter and find out. I do not need to go to Zeebox or IntoNow" (G. Katz of Watchwith, intervention in Marketing Directo, 2013).

Specific applications of TV channels or of audiovisual content

Applications referred to in this section are those developed by the channel or the producer and that encompass the whole of spaces that allow interaction with the viewer in a streamlined way. Somehow, they become the official social network of that content, and offer, in return, the possibility of obtaining added value.

The viewer likes to be part of the creation of his leisure; this is why chains facilitate such participation and fight for the social share with the diffusion of hashtags or the design of second screen applications, which allow viewers obtaining information and additional content. (Tuitele, 2013, p. 26)

The sequence of operation is as follows: the user logs into the application, selects the content he wants to interact with and agrees to participate as a guest in that broadcast. Starting from there, the device will notify him each new possibility of interaction. These options include from the reception of content relating to what is being broadcasted –unpublished videos, bloopers, content prior to the program, statements or interviews with the actors, photographs, explanatory text, etc-; participation in contests, surveys and polls; or the connection through the official hashtag of the program into the most popular social networks.

As for Spain, in its national broadcast, currently there are not many real examples of this practice. However, as in other occasions, channels advertise, both in their broadcasting and their websites, their relevance and innovation, more aiming of obtaining advertising revenues and an image of modern company, integrated with new technologies, than as a strong commitment for that communication channel. In short, they make it “to try and monetize an investment that practically null and getting optimum benefits in terms of the direct relationship that can be established with their viewers” (García Mirón, 2010, p. 14).

The main proposals of applications can be summed up in those of the major audiovisual groups in our country: A3Conecta (A3Media group), MiTele (Mediaset group), those of the public television, TVE, and the application of the music channel MTV, MTV Extra. Finally, the panorama is completed by applications of specific programs, such as La Voz, Cuéntame cómo pasó or Master Chef.

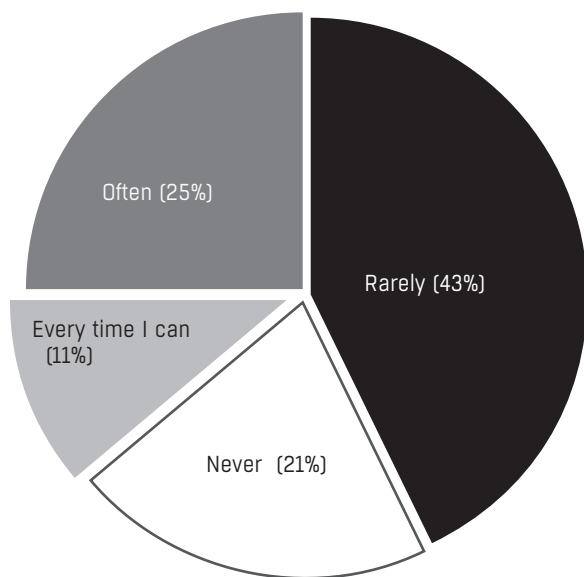
MAP OF INTERACTION OF THE SOCIAL VIEWERS IN SPAIN THROUGH THE SMARTPHONE

This section has been developed from an exploratory study among regular users of social networks, aimed to observe the interaction with Social Television. We applied quantitative techniques through an online form to heavy users’ subjects of the most frequent social networks. The main results of this previous study allow developing a map of interaction of viewers with Social Television.

Frequency of interaction of mobile devices with Social TV

In this section (Fig. 1), it should be noted that although the selected sample is an active group in social networks, 21% has never interacted with TV shows and 43% did so rarely. This means that no activity is recorded in more than half of the subjects and only 11% is involved with high frequency in this type of smartphone-TV interaction.

Figure 1. How many times have you interacted with Social TV from a mobile device?



Source: Own elaboration.

Figure 2. When interacting with Social TV from a mobile device, how frequently have you performed the following actions?

	Never	Sometimes	Frequently	Always
Reading entries, tweets, posts	19%	28%	38%	15%
Share/retweet content	22%	35%	40%	3%
Write new content	26%	48%	21%	5%
Watch extra contents (videos, pictures, games)	35%	43%	22%	0%
Creating hashtags and new threads	63%	32%	5%	0%
Linking related content	49%	41%	8%	2%
Recommending a content	36%	41%	21%	2%
Clicking "I like" or similar	25%	41%	34%	0%

Source: Own elaboration.

Frequency of interaction depending on the type of action

Most of the data is concentrated around the actions implying a minor involvement: reading, sharing, clicking "I like" or retweeting (Fig. 2).

For this study are relevant data that define what frequency is established when developing actions for the channel or audiovisual products specific applications, as could be: watching extra content, writing new content, creating hashtags or recommending the content proposed by the application.

In these parameters, the study demonstrates the infrequency of participation of the surveyed subjects.

Choice of the applications used to interact with Social TV

Insisting on the little activity that occurs with applications for smartphones specific of Social TV, this table (Fig. 3) sheds clear enough results, which group a large percentage of activity of the two general social networks: Twitter (84%) and Facebook (70%). In a non-exclusive way, appear A3Conecta (29%), MiTele (23%), AppTVE (17%) and MTVXtra (10%), as a second slot of concentration of activity, being Social TV specific applications relegated to an almost symbolic space.

Habits of interaction with Social TV

The set of graphics below (figs. 4-7) shows a trend coinciding with studies of social audiometry in Spain and its interpretations (Tuitele, 2013, The Cocktail Analysis, 2012 and 2013). This fact reinforces the validity of the survey, because it replicates almost to dictate the results. These place the media habit in an interaction that occurs in the course of the development

Figure 3. When interacting with Social TV from a mobile device, through which application have you done it?

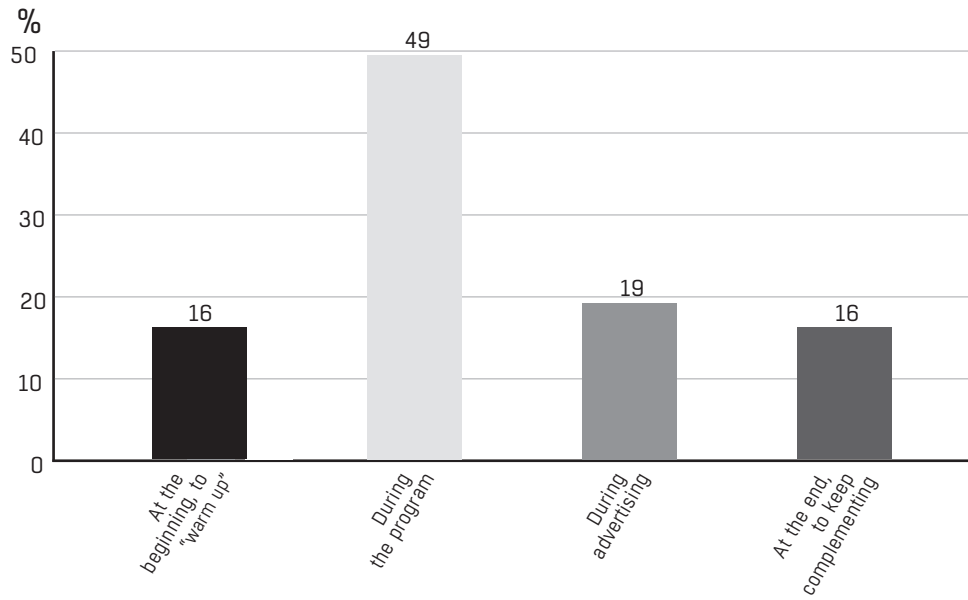
	Yes	No	No answer
Twitter	84%	13%	3%
Facebook	70%	28%	2%
GoMiso	1%	52%	47%
GetGlue	0%	55%	45%
Tockit	3%	53%	44%
MashTV	2%	92%	7%
Channer	0%	93%	7%
A3Conecta	29%	66%	5%
Mitele	23%	72%	5%
TVE app	17%	78%	5%
MTV	10%	84%	5%
others	17%	68%	15%

Source: Own elaboration.

of the program, in the prime time slot (8pm-12am), with a very fractional and dispersed content that would cover from the minimum percentage, 10% in movies, up to 24% of the wide category of entertainment programs.

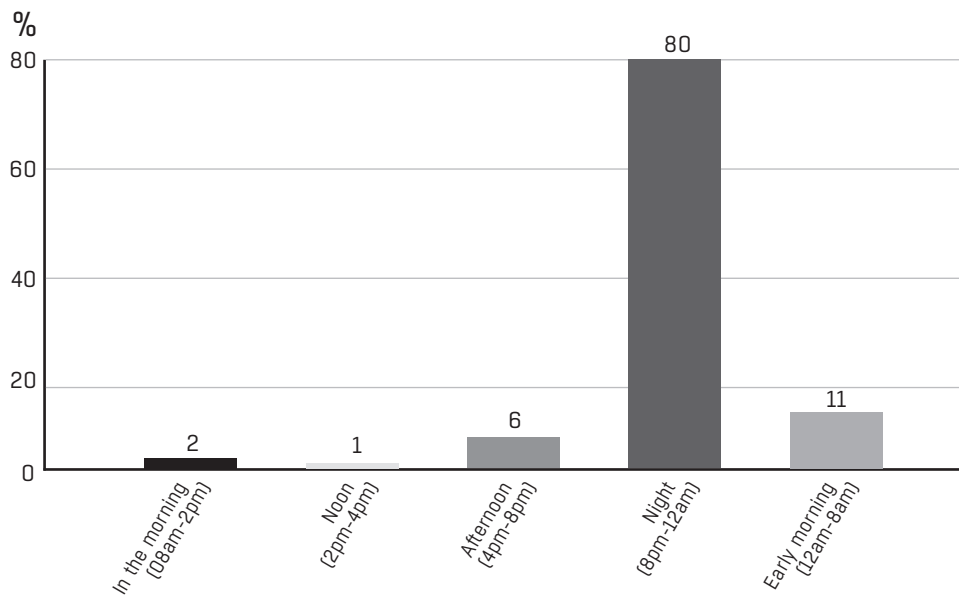
Reviewing what could be defined as a ranking of the ten products in which there is more interaction with social and mobile networks, the attention is drawn to the fact that the first three positions dealing are occupied by contents as disparate as the retransmission of soccer, the report program *Salvados* and a reality show: *¿Quién quiere casarse con mi hijo?* This dispersion gives an idea of the variety of motivations for which this type of interaction occurs.

Figure 4. In which moment of the program has the interaction with Social TV occurred? (%)



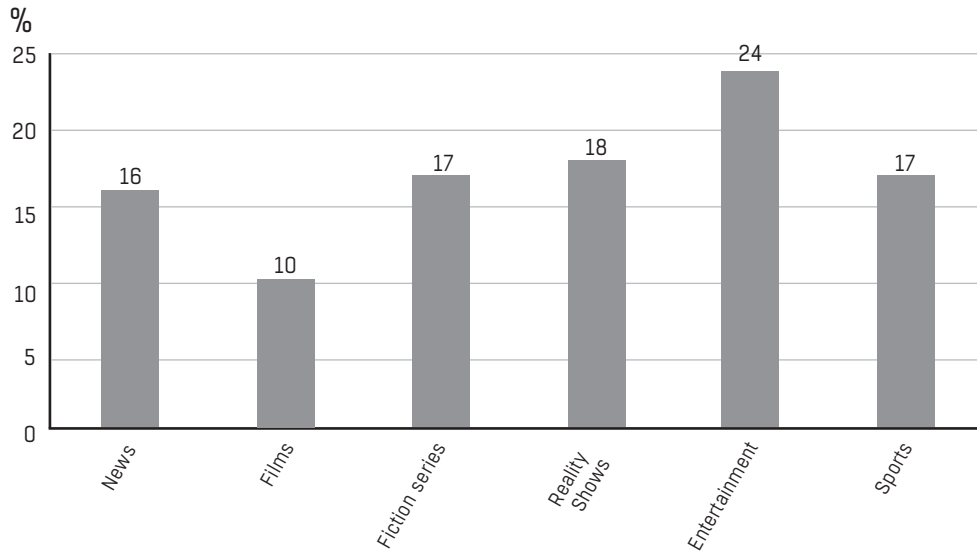
Source: Own elaboration.

Figure 5. In which time slot has the interaction with Social TV occurred? (%)



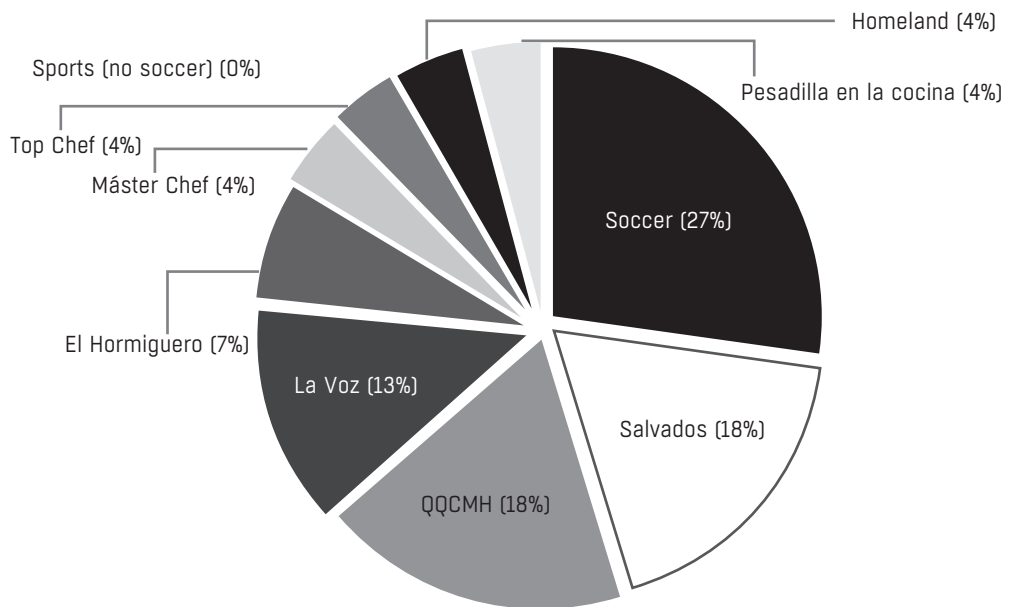
Source: Own elaboration

Figure 6. With what kind of contents do you interact? (%)



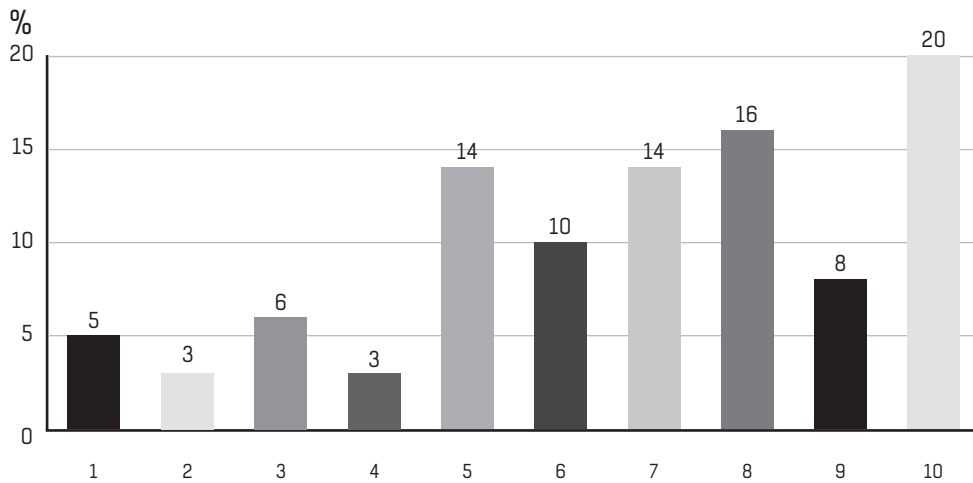
Source: Own elaboration.

Figure 7. With what kind of programs have you done this interaction? (%)



Source: Own elaboration.

Figure 8. If you were told that interacting from a mobile device with your favorite program significantly improves your knowledge about it, would you think of interacting? (Minimum intention: 1/ Strong decision: 10)



Source: Own elaboration.

Intention to carry out this practice in a context of improvement

The last of the graphics (fig. 8) of this study is the one that, ultimately, will generate the basic research that induces this article. It responds to the hypothetical situation in which if the viewer were offered a significant improvement based on a deeper understanding of the content, he would decide to make interactions with audiovisual content. Is measured through an adherence of Likert-type scale, and there is a large concentration of percentages greater than 4; specifically a summation of 82%, in which highlights a significant 20% that, enthusiastically (score 10), adheres to this possibility.

This incites to think that, as you it will be formulated in the following sections, if a group of subjects in interaction with Social TV were stimulated through applications that theoretically generate that significant improvement –channel of TV or content-specific applications–, the expected results would occur.

RESEARCH: SOCIAL BEHAVIOR OF VIEWERS ABOUT SPECIFIC APPLICATIONS OF TV CHANNELS OR AUDIOVISUAL CONTENT. ANALYSIS OF USES AND INTERACTION

APPROACH

The next experiment is to check if the positive predisposition to interact with TV channel or specific content applications, reflected by a wide range of subjects in the previous study, is still affirmative after having interacted with them. To do this we stimulated a group of subjects in the use of these applications. At a previous meeting its operation was explained and they were encouraged to use them, through the promise of obtaining a reward. After the use they were asked to convey their perceptions about it.

OBJECTIVES OF THE RESEARCH

The main objective of this research is to determine the actual use of those applications and which are the most repeated forms of interaction with Social TV. In addition, we will attempt to find out which of

the obtained benefits will be interesting for a correct design and future production of the considered applications.

HYPOTHESIS

The configuration of the added value of specific TV channel or audiovisual content applications is the main argument of sale of these applications and, as such, is postulated as the main reason for the quantity and quality of adhesion to them by social viewers.

METHODOLOGY

The methodology addresses the elements outlined below.

Field work

To perform the experiment a group of users is stimulated to use the application of A3Media, "A3Conecta". This application was selected for being clearly which best represents the concept of specific TV channel and audiovisual content applications, while offering the greater number of extra content and more evenly represents the concept of official support of the online contents for smartphone.

The development of this phase implies interacting for three weeks with three of such application spaces that contain significantly different levels of content.

We asked subjects to perform the following actions during the consumption:

- Interaction with the application before, during and after the broadcasting.
- Interaction with generic social networks from the application, in different degrees of activity: view content, create content, recommend, create threads, express opinions of agreement/disagreement, etc.

Sample

The choice of the sample was limited to subjects with a profile in the two major social networks in Spain, Twitter and Facebook, which comply with the requirements of time since their signing up (at least 24 months) and/or of proactivity (at least more than 1,000 comments produced). Both criteria denote an activity that enables the subjects as expert users of social networks.

Another required constraint was that subjects should be owners of smartphones less than two years old associated with a flat rate.

Once the selection was made, a sample of 65 subjects matching all the premises of this research was obtained, and the experiment was carried out on this group.

Test item

For the development of the research the following contents were chosen as test items:

- *Vive cantando*: fiction series that follows the life of a family that has lost a mother and whose sister—a young woman of dissolute life and little trained in domestic chores—must take care of the family.
- *Top Chef*: program-contest with structure of reality show in which chefs compete among them during many and varied tests to win a big final prize.
- *Encarcelados*: serial documentary program that recounts the circumstances and vicissitudes of Spanish citizens incarcerated in prisons in other parts of the world.

Design

Quantitative and qualitative research techniques were used to observe the views provided by the subjects.

Quantitative techniques: after performing the steps of the investigation, we asked the members of the streamlined group to perform the following actions:

- To write in a field journal perceptions obtained after different interactions.
- Respond to an overview questionnaire of closed questions that will group together the different perceptions from the previous technique.

Qualitative techniques: a focus group was held with a selection of subjects who presented their field journal with as much information and detail. In particular, with 20% of the sample.

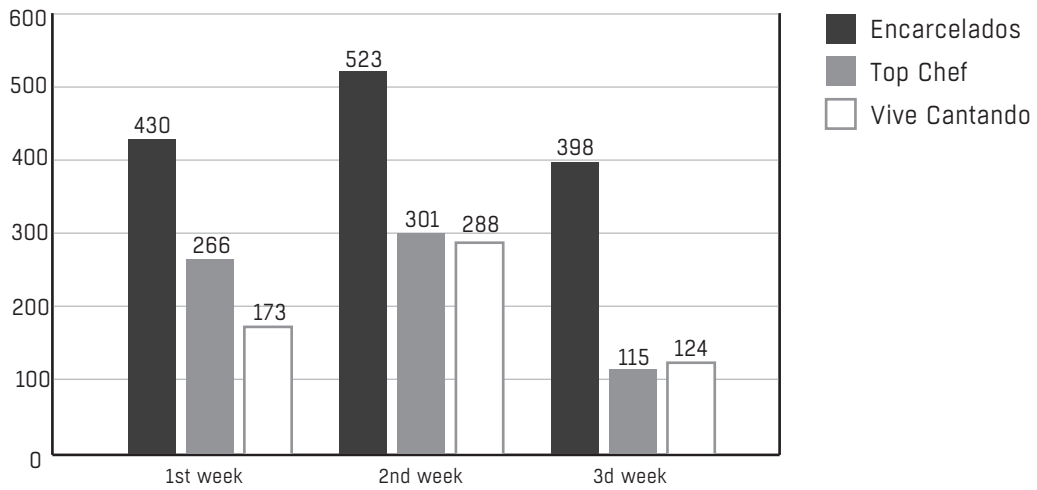
ANALYSIS AND RESULTS

With the data obtained we proceeded to their computation and the results, specified below.

Main results of the responses of the field journal

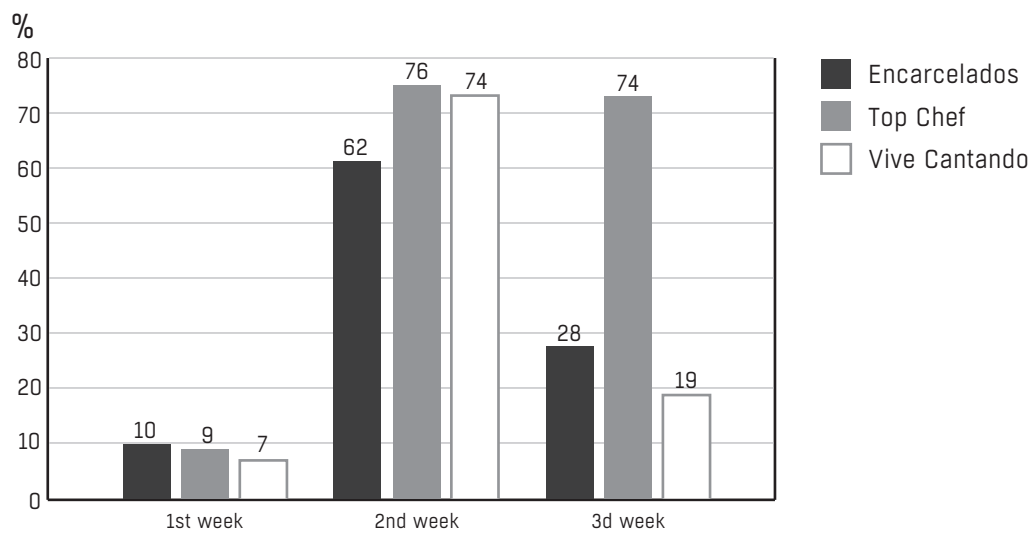
The first three graphics (figs. 9-11) of this research provide a fact which contradicts the expectation generated in the previous study of this work; that is, the enthusiastic possibility of using such applications if it was associated with added value in the form of greater knowledge, interaction, or participation in the aforementioned

Figure 9. Number of interactions per week depending on the show



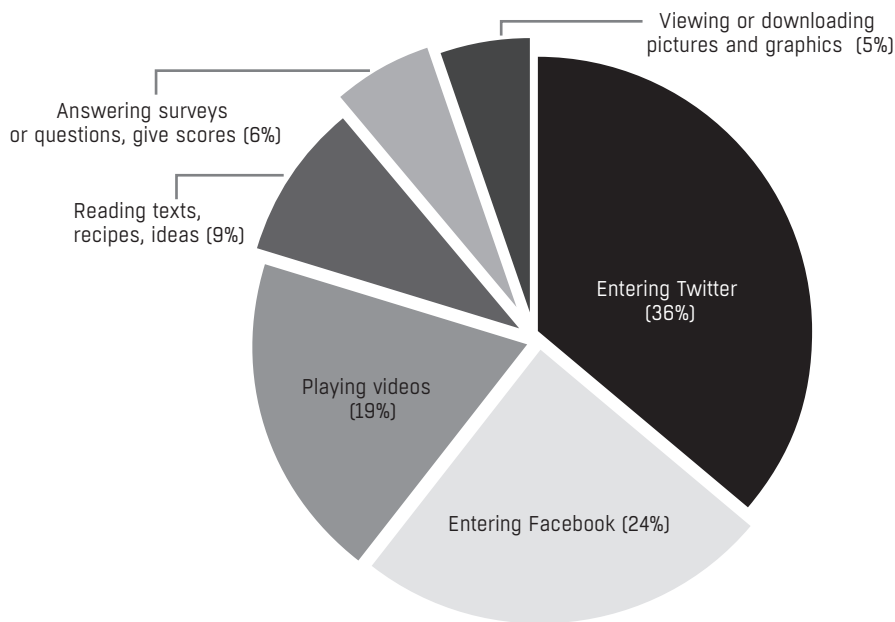
Source: Own elaboration.

Figure 10. Percentage of interactions depending on the moment of the program.



Source: Own elaboration.

Figure 11. Total percentage of the actions performed in the three weeks



Source: Own elaboration.

program. So, if at first, after the stimulation and the promise of finding an interesting added value, we find a large number of interactions with the application, in the two weeks following, disenchantment became patent and interactions were greatly reduced.

In the same way, the extra content does not appear, finally, to be of interest for the subjects: joining the reading of the two following figures, we can see how access to conventional networks (Twitter and Facebook) has been the most executed interaction: the summation of amount of reproductions of added value is equal to the access to Twitter. These causes that the time of interaction with the application happens almost in its entirety during the time of broadcasting, in which the activity of these conventional networks is most intense.

Main results of the questionnaire overview

Global assessments were collected in this part of the study. They relate, on the one hand, to the elements of the application, indicating what have been the favorite of stimulated subjects; and on the other hand, the assessment of the application itself.

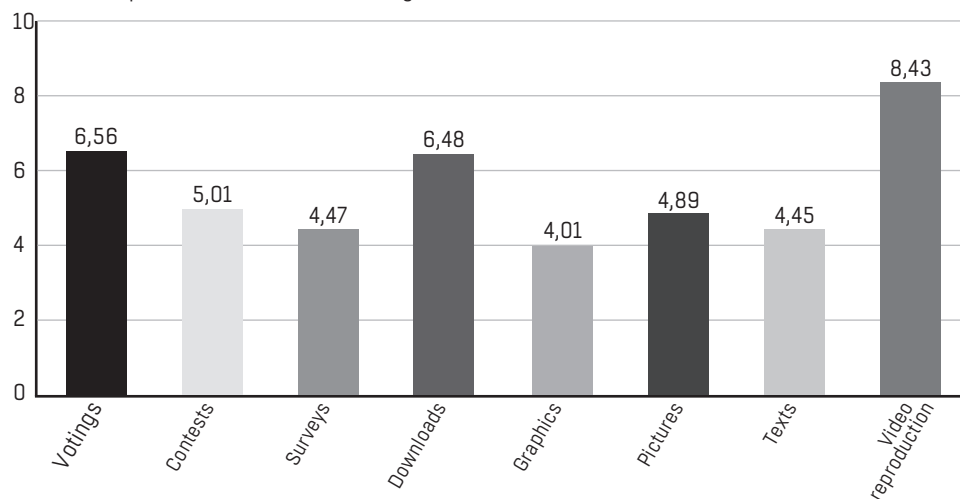
In figure 12 we can see the scores media that the research subjects gave to the proposals of interaction that the application proposes. With the exception of playing videos (8.43 media), the rest coexists with the approved item (4.5-6.5).

Focus group

With the selection made on the stimulated group this technique is established, directed to reveal attitudes and impressions that remain after the interaction with the designated type of application (A3Conecta). Thus, two categories have been established, positive attitudes and negative attitudes, and those were discussed in the focus group. The following table (fig. 14), show the most frequently reiterated in both categories.

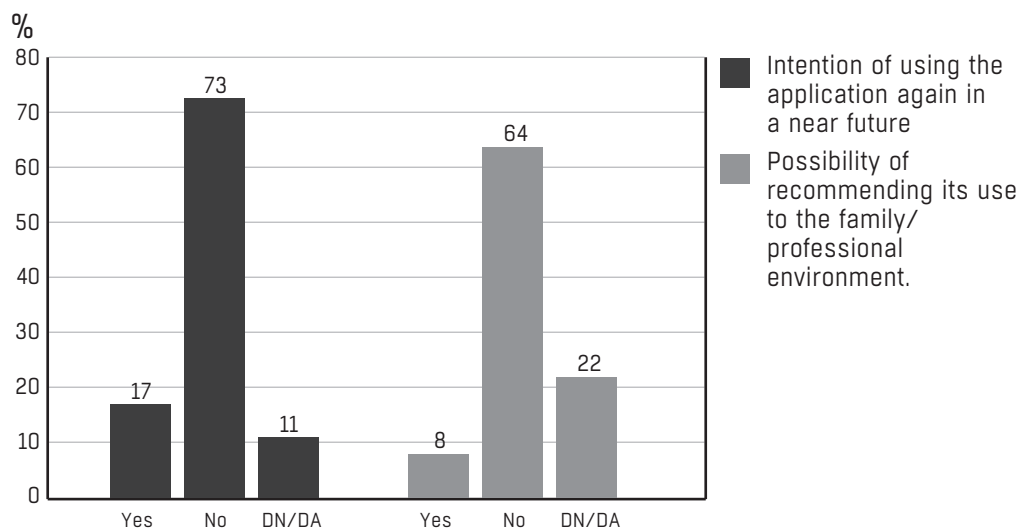
Attitudes and impressions listed on the table explain in more detail why there is a bad overall assessment of specific TV channel and audiovisual content applications. It stresses, in accordance with the preceding data of intention of repetition or recommendation, the fact that 76% of individuals declare a resounding “not worth it”, that will clearly undermine the proposal of interaction.

Figure 11. Perception of added value. Score given to extra contents (0-10)



Source: Own elaboration.

Figure 12. Global assesment of the application (%)



Source: Own elaboration.

Figure 14. Attitudes facing the interaction with the application

Positive attitudes		Negative attitudes	
Is curious	43	The first time you log in it is fine, but then it is always the same	82
Is original. It improves A3TV image	23	It does not provide almost anything new	76
Sometimes there are new things in it, specially videos	12	It distracts you from the program being watched	46
It connects well with Twitter	11	It is to slow. It gets stuck	36
It can have a future if they improve it a lot	7	It has too much advertising	22

Source: Own elaboration.

CONCLUSIONS

The main conclusions of this work are grouped as detailed below.

SPECIFIC CONCLUSIONS OF THE RESEARCH

- a) The interaction from a smartphone with specific TV channel and audiovisual content applications is done simultaneously with the broadcast of the programme. This tells us that the social conversation generated pre and post content is not significant and, therefore, the strategies developed to that effect in such applications, today, are not effective.
- b) The only action that has a remarkable following is the reproduction of extra content videos. "There is a widespread use of the smartphone for the consumption of audiovisual, though not necessarily of a professional nature" (The Cocktail Analysis, 2013, p. 12). The rest of the proposals of interaction go almost unnoticed. The reason provided by the subjects of the research is that does they do not provide anything significantly new and, even, annoy or distract from the content on the TV reception: "44% visited a social networking site during the program" (Nielsen, 2012, p. 11)
- c) Regarding the inclusion of direct connections with social networks, the viewer feels "more free" if he separates from a sense of control of that activity by the channel. Therefore, he chooses to develop its interaction with Social TV on regular networks, preferably Twitter and Facebook.
- d) Finally, the research suggests that these applications, although they are better-known than they seem to be and on paper they look attractive, once their performance and the benefits that it provides have been proven, they are not liked. Not only the participant would not to repeat the experience, but he would not recommend it to his circles of trust.

GENERAL CONCLUSIONS

Of the studied, it is clear that:

- i) The fundamental problem of the refusal to these applications has to do with the little careful configuration of the offered added value. In fact, one could say that the contents that are offered as 'extras' are of little value: photographs of actors, texts with curiosities, childish surveys, etc. I.e. there is no optimization of the reception by the fact of interacting with the application or in the form of a significant improvement of knowledge of

any of the contents, nor in the form of variation of the narrative in any of the possible models which nowadays are offered by transmedia strategies.

- ii) Television channels and producers who make these applications use it with a dual purpose: firstly, to offer an image of being at the vanguard associated with the modern implementation of interactive technologies; and secondly, to monopolize the traffic from social networks around the audiovisual content, motivated by the perception that the phenomenon of Social TV will become profitable business in the short term.
- iii) Ultimately, the conclusion in which this study could circumscribe is the lack of adequacy between a promise and what is granted, which degenerates into a logical disinterest of Social TV viewers for this type of smartphone applications. It can be said, then, that in this study both the hypothesis and the research objectives have been met.

Based on the above, we propose the following actions for improvement to make the studied applications efficient:

- Providing really interesting extra content. This fact is unavoidably linked to the idea of exclusivity and personalization, i.e. that the content offered in these applications cannot be accessed any other way. This forces the user to mandatory partake with the application.
- For a balanced reward that justifies this obligatory nature to exist, the specific features offered by a smartphone, to the detriment of other screens, must be studied. Of that study, which will be related to the management of smartphones' sensors for communication –"sensorconomy"⁴¹ or "sensorymedia"(Liestøl, Doksrød, Leda & Rasmussen 2012)–, interesting synergies can be extracted, offering quality added value (geo-positioning, voice and/or facial recognition, three dimensions sensors of orientation, etc), which represent a portfolio of options that allow to think in new and effective ways of communicating via mobile devices.
- The time offering greater possibilities for interaction occurs in the advertising cuts. Logically this fact goes in detriment of the economic interests of the chain, but it can be exploited for the benefit of the channel, advertisers and viewers, possibility encompassed in the concept of branded content (Shrum, 2012).

- Finally, all these improvements should be integrated in transmedia strategies, making the conversation around Social TV one of the doors to the universes of each content. This would allow considering communication moved to these applications as one more element of the narrative (Smith, 2009), instead of a residual support without added value.

FUTURE RESEARCH LINES

In addition to the lines identified in the proposals for improvement relating to transmedia, sensorconomy and branded content, it is deemed interesting to delve

into how the development of Social TV is affecting the advertising management of the media.

The advertising revenues of the television have continued falling in recent years, in favor of the increase in digital advertising. Today, media agencies are trying to organize new advertising planning models in the different points of contact of television. However, they have not arrive to a solution, which could come from the hand of an investigation with media agencies and digital agencies that cast light on the ways that the advertising sector can continue to respond to an audiovisual reality that goes much faster than the industry itself.

FOOTNOTES

1. The term sensorconomy was created by the Think Tank MOCOM2020, working in communication innovation for mobile devices. Available at: <http://www.mocom2020.com/2010/08/sensorconomy/>

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